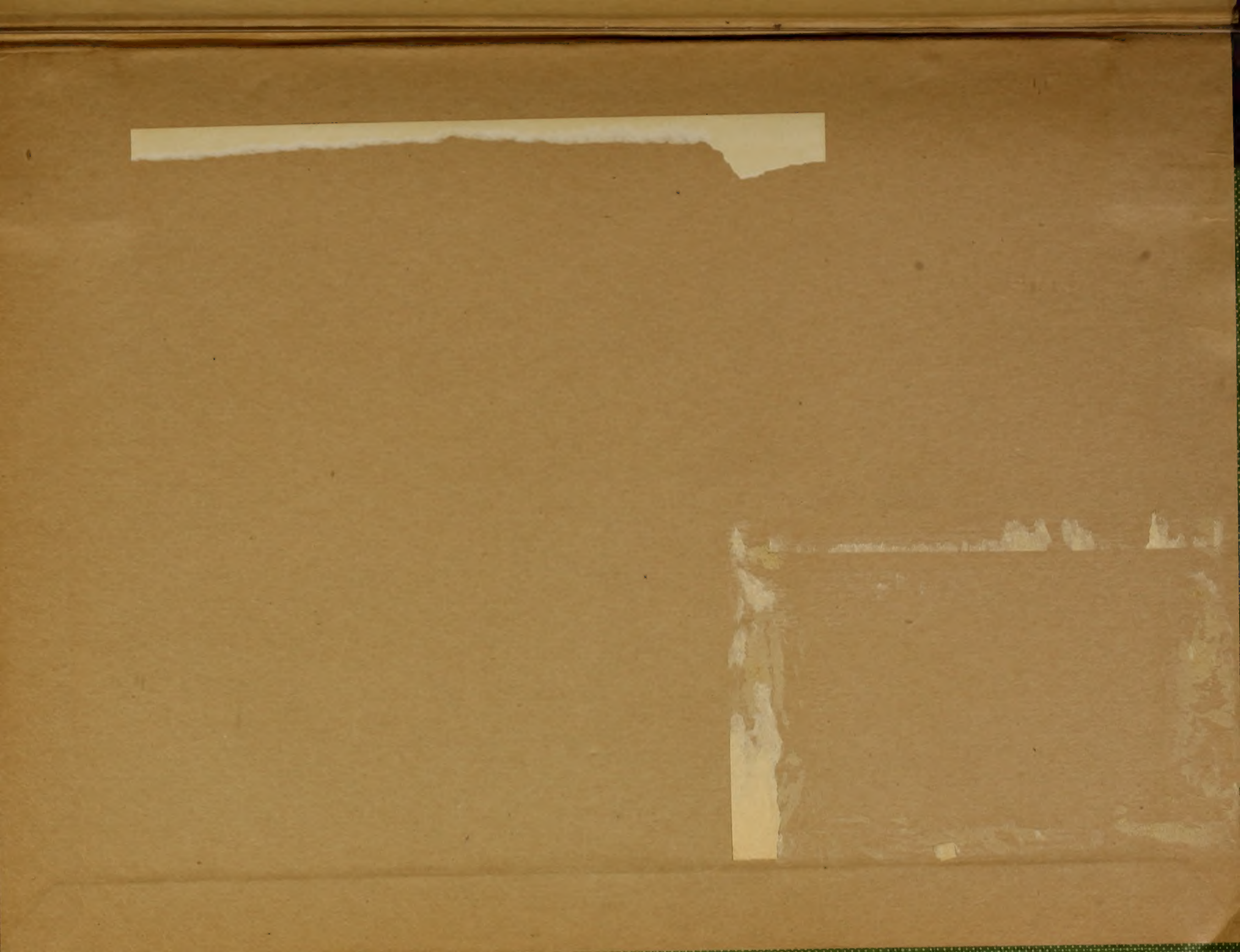

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Pearl of Paradise" (American).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

STATE LIBRARY

Photograph by Underwood & Underwood

SEVEN DEADLY SINS

Will feature Ann Murdock, Holbrook Blinn Nance O'neill, Charlotte Walker, H.B. Warner, George LeGuere and Shirley Mason.

McCLURE PICTURES

McCLURE PICTURES

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THE CRITICS SAY "exceptionally good"

and other fine things about

THE FIRST

ESSANAY-CHAPLIN Revue of 1916

The Moving Picture World says: "It is literally a CHAPLIN RIOT. You will LAUGH YOUR HEAD OFF."

The Motion Picture News says: "The three pictures from which the 'Revue' is assembled are EXCELLENT. This, in addition to the original 'business' introduced ought to make it a SURE-FIRE RELEASE."

The Dramatic Mirror says: "It tells a complete story, dovetailing without a break, making a UNIQUE COMEDY feature."

The Exhibitors' Herald says: "It is a SUCCESS, EXCEPTIONALLY GOOD."

Motography says: "The arrangement should prove a delight. It is PACKED with COMEDY."

W. K. Hollander in the Chicago Daily News says: "It is Chaplin from beginning to end in every form of ludicrousness—one SOLID MASS OF MIRTH. There is genuine humor throughout and it actually forces one to laugh."

Robert McKnight in the Chicago Examiner says: "There are HEAPS of LAUGHTER in this revival."

SCREEN TIME ONE HOUR, 17 MINUTES

GENERAL FILM SERVICE

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

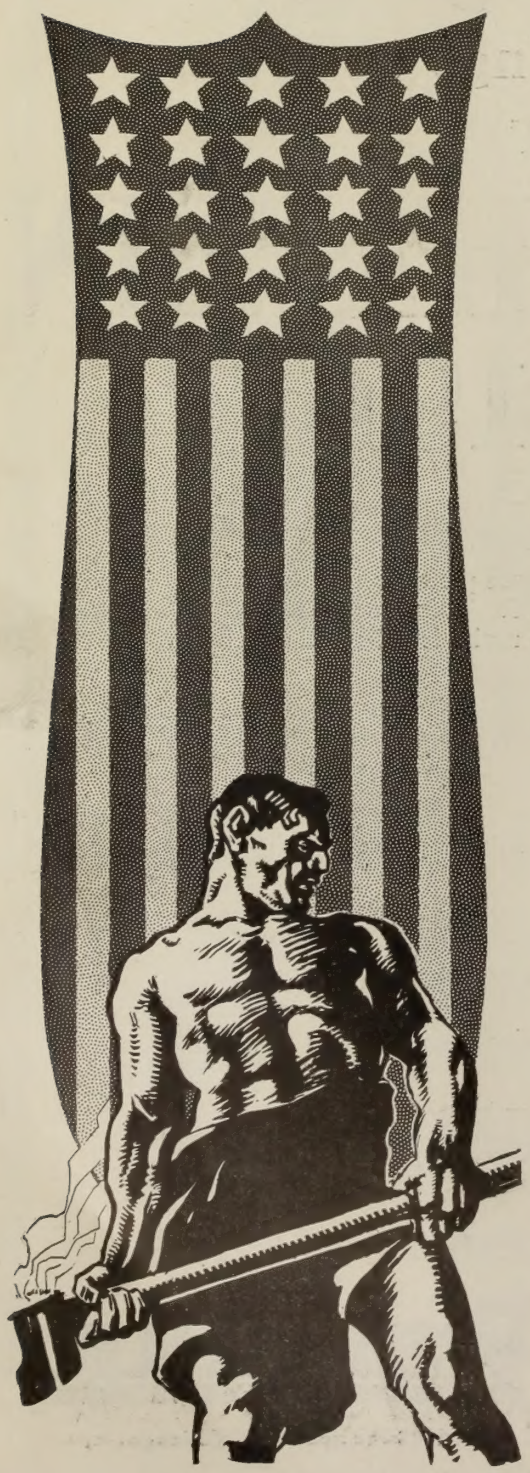
"THE EAGLE'S

A Thundering Drama with

From the Virile

BLUE

EXTRAO



THE world's greatest theme, staged in the hugest manner. Spectacles outdone by realistic scenes of the most thrilling and timely interest.

A magnificent and tremendous presentation of an absorbing story of National Defense.

Beyond description because without precedent. A box-office attraction unparalleled because it has the universal appeal; the grip direct that clutches at the heart of every American man, woman and child.

What other producers have attempted—only to stop at silly mimic warfare, paper castles and ingenious brain-storms.

"EAGLE'S WINGS" is a dignified yet fascinating drama that will hold your audiences spellbound, and send them from your theatre to tell their friends it is the greatest world-drama ever told in pictures.

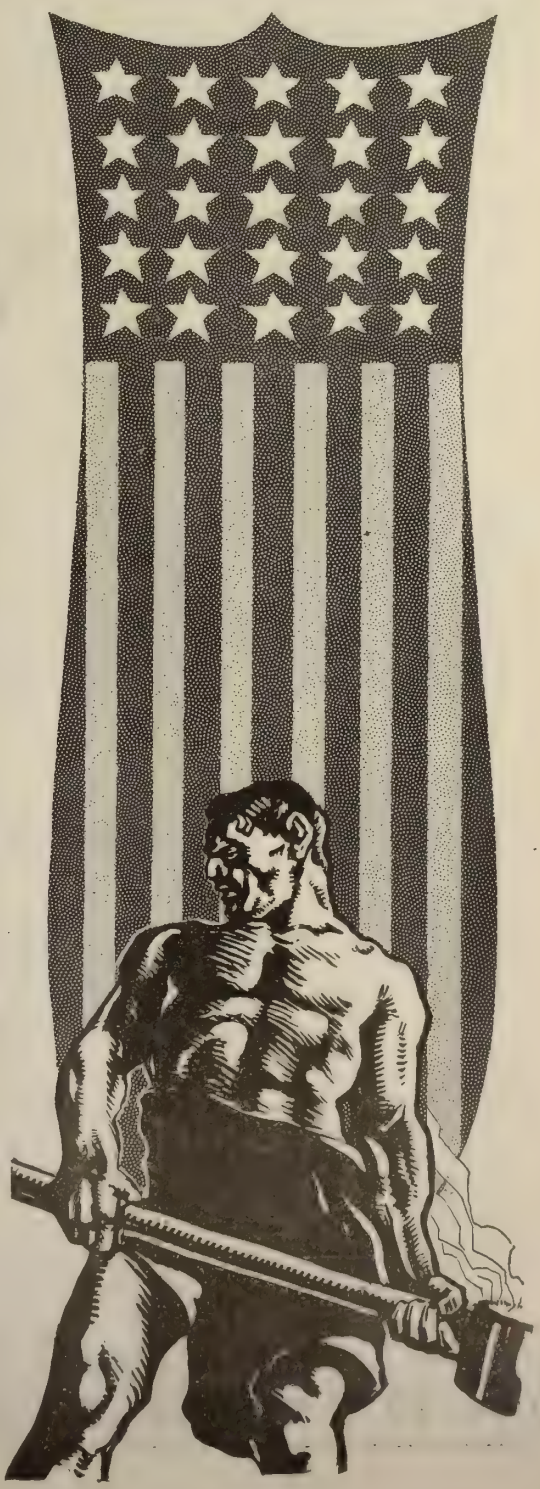
WINGS"

a Thundering Message

Pen of Rufus Steele

BIRD

RDINARY



SPECIAL Notice to All BLUEBIRD Exhibitors:
The BLUEBIRD Exchanges have paid an enormous sum for the State Rights to this exceptional picture. It is called "A BLUEBIRD Extraordinary," not merely to advertise it, but to give you due notice that it is a Special Release.

You must expect to pay a good price for it because it is so unusual that but for the action of the BLUEBIRD Exchanges it would have been State Righted. Then you would have paid as much or more—and without the prestige of the BLUEBIRD name.

We suggest that you wire for a booking reservation now. Remember, it is not on the BLUEBIRD Program. Make your reservation now.

Special posters have been prepared. Unique and distinctive paper, worthy of this great picture. There is an extra special 24-sheet, a 6-sheet, two 3-sheets and two 1-sheets. Also a magnificent window card. BOOK NOW.

A Drama of Frenzied
Finance, Love & Adventure

RED FEATHER PHOTOPLAYS

"The Mainspring"

From the Story by
Charles Agnew McLean

With BEN WILSON and
FRANCELIA BILLINGTON

Directed by
JACK CONWAY

Book through any UNIVERSAL Exchange

SELZNICK PICTURES

HERBERT BRENON'S
PRESENTATION OF
NAZIMOVA in
"WAR BRIDES"
by MARION CRAIG-WENTWORTH

OPENS IT'S PRE-RELEASE RUN AT THE
BROADWAY THEATRE
NEW YORK
AS A TWO-DOLLAR ATTRACTION
NOVEMBER 12

WATCH FOR THE COMMENTS OF THE NEW YORK PRESS ON THIS TREMENDOUS PHOTO-DRAMATIC ACHIEVEMENT

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

THE NEXT

CLARA KIMBALL YOUNG

PRODUCTION

"THE FOOLISH VIRGIN"

From The Novel by Thomas Dixon

Author of "THE BIRTH OF A NATION"

Albert Capellani
Director General

"THE COMMON LAW" HAS ALREADY BROKEN THE RECORD FOR ATTENDANCE IN EVERY IMPORTANT CITY WHERE IT HAS BEEN SHOWN.

"THE FOOLISH VIRGIN" WILL BE EVEN STRONGER AS A PICTURE AND AS A DRAWING CARD

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

JOSEPH M. SCHENCK
PRESENTS

NORMA
TALMADGE

IN
A PICTURIZATION
OF THE INTENSE
DRAMA

"PANTHEA"

by
Monckton Hoffe

A GREAT STAR
IN HER
GREATEST
PRODUCTION

DIRECTED BY
ALLAN
DWAN

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

PHOTO BY LUMIERE STUDIO

ELECTION EXTRA

Unicorn Banner

ELECTION EXTRA

VOL. 30 No. 7 NOVEMBER 18, 1916

ENTIRE COUNTRY SWEPT BY UNICORN

Huge Majorities In Every State Of The Union.

Landslide Probably Caused By Excellent Program.

Ike Schlank, Newly-Elected President Gives Interview.

New York Holds Solid

(*Special to the Banner*)

New York, Nov 8—Latest returns from the entire State give a sweeping victory to Unicorn The candidate came down to thé Bronx with overwhelming majorities from every exhibitor everywhere

Albany, Nov 8—Unicorn completely carried the Northern part of New York with its big program and record of promises performed

Central States Roll Up Plurality

(*Special to the Banner*)

Lincoln, Nebraska, Nov 8.—The middle-west states experienced a landslide for Unicorn and its service Indications are that, as returns come in from exhibitors there [illegible] majority will [illegible] even heavier than the first figures indicate [illegible]

Buckeyes Rise To Banner

(*Special to the Banner*)

Cleveland, O., Nov 8—The Buckeye state has enrolled under Unicorn's banner, by a tremendous plurality The candidate invaded fields supposed to be solidly devoted to the opposition, but in every instance rolled up substantial victories.

Illinois Votes Big Majority

(*Special to the Banner*)

Chicago, Ill, Nov 8.—There was never any doubt in this and neighboring states but that candidate Unicorn would achieve a tremendous victory Still the returns from exhibitors [illegible] even more [illegible] owing to the Unicorn [illegible] its standard [illegible] conclusively that Unicorn is what [illegible]

Rock-Bound State Swept

(*Special to the Banner*)

Augusta, Maine, Nov. 8.—New England has experienced a landslide for Unicorn Everywhere special Unicorn nights are being given and the candidate has been received with huge enthusiasm Unicorn's conquest of its opponents has been overwhelming.

Pennsylvania Is Solid Unit

(*Special to the Banner*)

Pittsburg, Pa, Nov 8.—A clean sweep is the only way to describe Unicorn's victory in this territory From one end of the State to the other Unicorn [illegible] with enormous gains [illegible] which [illegible] all its standard [illegible] conclusively that Unicorn is what [illegible]

"I WILL HOLD TO EVERY PROMISE MADE TO UNICORN EXHIBITORS"

President Schlank Says The Unicorn Platform Is To Be Religiously Carried Out.

(*From a Staff Correspondent of the Banner*)

New York, Nov 8.—"I will hold to every promise made to Unicorn exhibitors."

With these words President Ike Schlank, of the Unicorn Film Service Corporation, announced his policies.

"Every exhibitor taking the Unicorn Service whether he takes only three reels a week or the whole program of twenty-one reels of dramas, comedies and Westerns, will get a square deal.

"Unicorn Service means SERVICE in [illegible] the word implies. Our interest in Unicorn exhibitors does not cease the instant the ink on the contract is dry but continues with all the aid possible to be rendered by our twenty-eight branches."

Entire West Gives Victory

(*Special to the Banner*)

San Francisco, Cal., Nov 8.—The entire Pacific Coast has succumbed to a tidal wave [illegible] exhibitors [illegible] best [illegible] business men [illegible] like their brothers of the rest of the country they unhesitatingly [illegible] the other candidates for their favor with Unicorn

Unicorn Films
EXECUTIVE OFFICES
126-130 WEST FORTY-SIXTH STREET
NEW YORK CITY
EXCHANGES IN TWENTY-EIGHT CITIES

ANNOUNCEMENT EXTRAORDINARY

TWO SIGNIFICANT BLUEBIRD PHOTOPLAYS

BLUEBIRD
PHOTOPLAYS PRESENT
J. WARREN KERRIGAN
WITH LOUISE LOVELY
IN
THE MEASURE OF A MAN
A
STRONG SCREEN DRAMATIZATION OF THE FAMOUS NOVEL OF THE SAME NAME BY NORMAN DUNCAN
DIRECTED BY
JACK CONWAY.
BURTON BAKER

BLUEBIRD
PHOTOPLAYS PRESENT
AN EXTRAORDINARILY THRILLING DRAMA OF PATRIOTISM.
THE BUGLER OF ALGIERS
A SCREEN VERSION OF THE NOVEL "WE ARE FRENCH" FROM THE ALL-STORY WEEKLY MAGAZINE BY ROBERT H. DAVIS & PERLEY POORE SHEEHAN
WITH RUPERT JULIAN ELLA HALL, KINGSLEY BENEDICT, ZOE RAE & A HUGE CAST OF SUPPORTING PLAYERS
DIRECTED BY RUPERT JULIAN.
BURTON BUCE

BLUEBIRD
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WITH LOUISE LOVELY
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THE MEASURE OF A MAN
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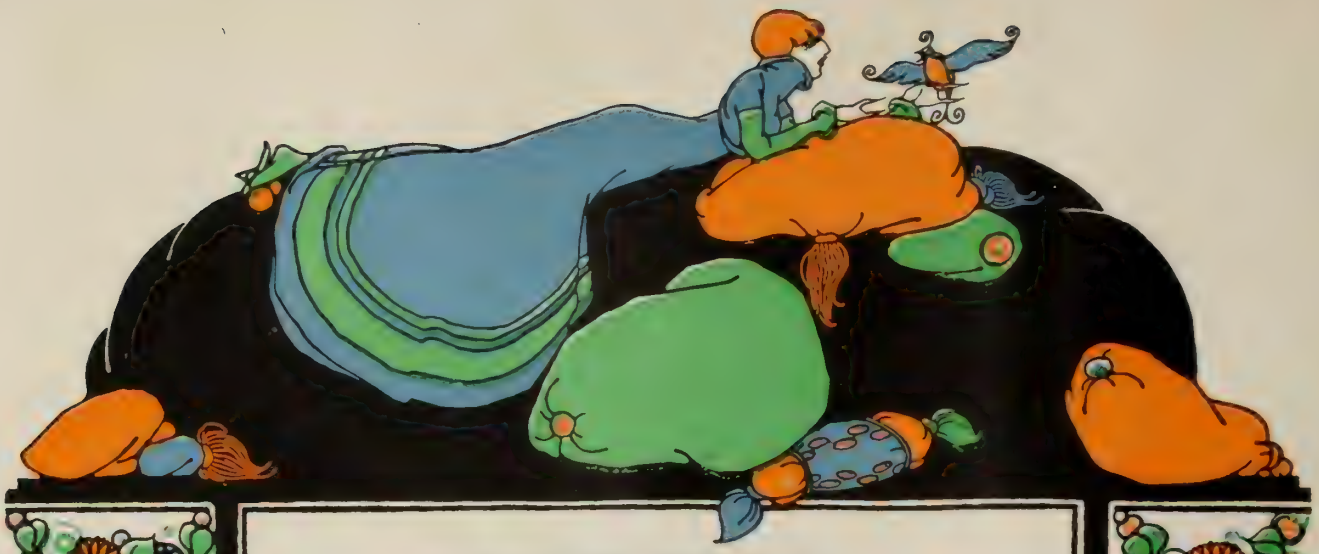
DIRECTED BY RUPERT JULIAN.
CURTON BLICE



"BLUEBIRD" PHOTO PLAYS INC

Two significant BLUEBIRDS. Concrete examples of the BLUEBIRD policy of "The Play's the Thing." Two BLUEBIRDS that mark positive and progressive achievement in the production of perfect photoplay entertainment.

"The Measure of a Man" is significant because the drama is based on a big human story, written by that American master-writer, Norman Duncan. Staged in the Big Woods of California, it is vast and powerful, big with a bigness that is overwhelming. Faithful realism has been attained by giving even the minor parts to actors of the very first rank.

"The Bugler of Algiers" is a beautiful exposition of patriotism, friendship and true love. It is one of the most significant pictures ever presented. Its appeal is world wide. In sets, atmosphere, direction, photography; in that quality of charm which causes an audience to lose itself in the fascination of the play, "The Bugler of Algiers" is supreme.

"The Bugler of Algiers" was originally intended for a State Rights proposition. It made so strong an appeal to the BLUEBIRD executives that an enormous sum was paid for the privilege of releasing it under the BLUEBIRD brand. Remarkable as is its cast, including as it does four full-fledged stars, "The Bugler of Algiers" is a notable example of what can be accomplished under the BLUEBIRD policy of giving first importance to the PLAY.

If you are so fortunate as to have a BLUEBIRD contract you have only to wait until these magnificent plays come to you. If you have not, why not put yourself in line by an immediate communication with your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, (Inc.)

Executive Offices
1600 Broadway, New York

PARAMOUNT IS PATIENT

with those Exhibitors who do not use its program, remembering that it required 600 years for Noah to learn how to build an Ark.

FAMOUS PLAYERS · LASKY · MOROSCO · AND · PALLAS

present the greatest stars, produce the greatest plays, employ the newest picture-effects. If a few Exhibitors have overlooked all this, let them remember that the American Public has not.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 9th

PALLAS PICTURES

PRESENT

DUSTIN FARNUM

IN

A SON OF ERIN

A story of old Ireland and of a fine young Irishman's strivings to make his fortune in America

PRODUCED BY

PALLAS PICTURES

Special music for this production may be obtained at your exchange.
Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Paramount Pictures of the Week

RELEASED MONDAY, NOVEMBER 13th

JESSE L. LASKY

PRESENTS

BLANCHE SWEET

IN

UNPROTECTED

A Sensational drama written especially for Miss Sweet
by James Hatton.

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

BLACK DIAMOND COMEDY

A VILLAINOUS PURSUIT

A single reel "meller drammer"

BLACK DIAMOND COMEDY

Released by Paramount
Monday, November 13th

Produced by

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.

Paramount Pictures Corporation
EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

LOVING PEACE, HE FOUGHT FOR IT-
That's Lish Henley, westerner, who finds trouble annoys him and undertakes to discourage lawlessness by battling
WILLIAM FOX
PRESENTS
George Walsh
IN
THE MEDIATOR
A THRILLING PICTURIZATION OF A WORLD FAMOUS BOOK
THE AUTHOR - ROY NORTON
THE DIRECTOR - OTIS TURNER
FOX FILM CORPORATION

WHAT IS YOUR VERDICT?

Comparison is now possible between the William Fox production of "Romeo and Juliet" with Theda Bara, and that of another producer who invited the parallel.

The two productions have been given to exhibitors and the box office "acid test" applied to each . . . . Your comment and criticism will be appreciated by Mr. William Fox, President, Fox Film Corporation . . . . 130 West 46th Street, New York City

FOX FILM CORPORATION

RELEASED AT LAST

THE RIGHTS FOR

OHIO
PENNSYLVANIA
MARYLAND
WEST VIRGINIA
DELAWARE

Thos. H. Ince's Million Dollar Spectacle

"CIVILIZATION"

the mightiest, most thrilling, truest and most beautiful motion picture ever filmed

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FOR BOOKINGS APPLY TO

The A. G. FONTANA PRODUCTIONS, Inc.

Main Office:
907 Longacre Building, New York City

Philadelphia Office:
1225 Vine Street

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

NOVEMBER 18, 1916

Huge Success of New Serial Shown By Big Box-Office Receipts

A SMASHING success was scored by the first chapter of "A Lass of the Lumberlands," recently released through Mutual exchanges. Theatres the country over played this thrilling new Helen Holmes production to capacity business. It scored an even greater triumph than did "The Girl and the Game." In one big city motion picture fans stood in the rain for a half hour or more, waiting for a chance to see the opening chapter. Chapter two proved even more startling than chapter one and audiences went away enthusiastic over the daring feats they had witnessed on the screen.

Helen Holmes' Daring.

Gritty Helen Holmes is amazing exhibitors by her daring. Nothing seems too risky for her to attempt. She is absolutely fearless. Whether swaying in a frail birch-bark canoe suspended by two slender ropes from a lofty railroad trestle, or hanging on with one hand while she peers from the cab of an engine going ninety miles an hour, she seems equally cool. In "The Girl and the Game" she performed feats that are beyond any other actress. But in "A Lass of the Lumberlands" she is outdoing all that has gone before. One tensely dramatic scene follows another. Helen foils the plotters of the lumber trust only to find that she is enmeshed in a new scheme to deprive her of the timberlands coveted by the all powerful octopus. Grimly she battles on.

Thrills of Railroading.

Though the scenes of "A Lass of the Lumberlands" are laid in the big North Woods, all the thrills of railroading which made "The Girl and the Game" popular are again in evidence. Helen again appears in the role of a telegrapher. Again she takes wild rides in the cab of a locomotive. Runaway trains of logs, thrilling dashes down the mountainside and tense moments at the telegraph key are all mingled with floating logs, lumber jams and problems of delivery at the sawmills. Off to a successful start, "A Lass of the Lumberlands" is sure to develop headway as the story unfolds. Bookings on this stupendous chapter play can still be made at the Mutual film exchanges. Those who packed their theatres with the previous Helen Holmes serial were quick to take advantage of this newer and greater film offering.

The release date on the sequel to "The Diamond From the Sky," will soon be announced.

Mutual Star Productions For November

Week Beginning November 6th.

Title. Leads.

And the Law Says.....Richard Bennett

East Is East.....Florence Turner

Week Beginning November 13th.

Peck O' Pickles.....Kolb & Dill

Immediate Lee....Borzage & Little

Week Beginning November 20th.

Lone Star.....William Russell

Week Beginning November 27th.

A Dream or Two Ago.....Mary Miles Minter

Miss Jackie....Margarita Fischer

GAUMONT TO OFFER

Through Mutual New Picture Called "The Vampires" Which Is

9 CHAPTER THRILLER

Crimes of the most baffling sort, intrigues of the most complicated kind, and detective skill of a surprising character, will be revealed when "The Vampires" is released by the Mutual Film Corporation. Gaumont is the producer of this series of thrilling photoplays. "The Vampires" is a brand new series of stories, based on the operations of a band of powerful law breakers. There are nine stories in all. Each is three reels in length. November 24th is the date of release for the first story of the new series. "The Detective's Head" is the title of the first installment of "The Vampires." Every episode bristles with sensational events. There are sliding panels—traps in the floor—ingenious torture chambers and all the other unique elements that went to make the "Fantomas" series so sensational. Bookings on "The Vampires" can now be made at the Mutual film exchanges.

Kirkwood Newspaper Articles

James Kirkwood, producer of the Mary Miles Minter Series of Mutual Star Productions, is writing a series of articles for publication in newspapers all over the country. They will be read by millions. All these people will be anxious to see the production staged by the man whose articles they have been reading. The exhibitor who is running the Mary Miles Minter Series of Mutual Star Productions is sure to cash in on this interest of the fans.

Fourth Kolb & Dill Mutual Star Production Now Ready

TWO feature productions of widely varied character will be the Mutual Film Corporation's offerings to the exhibitor for the week of November 13th. The Mutual Star Production is the fourth of the Kolb & Dill Series and presents the famous vaudeville headliners in an entirely new atmosphere. Its title is "A Peck o' Pickles." The other is a Mutual Masterpicture, five reels in length, featuring Frank Borzage and Anna Little. It is a story of the West, with wild riding, cow branding and typical scenes of ranch life. It is released under the title "Immediate Lee."

"A Peck o' Pickles."

In "A Peck o' Pickles" the celebrated Kolb & Dill appear in a thrilling five-act Mutual Star Production that has as its foundation the stage play of the same name, popular a few years ago, which was written by Frank Stammers. It affords the stars innumerable opportunities to display their ability, and the production, stage settings and costuming are all in accord with the story. A lottery ticket numbered 131,313 and a keg of sweet cider have not a little to do with the plot of the drama, which includes many scenes of the period of 1860 in Washington, D. C. This is the fourth of the Kolb & Dill Series of Mutual Star Productions and can be booked now at any Mutual exchange. "A Million for Mary," "Bluff" and "Three Pals" are also available in the Kolb & Dill Series.

"Immediate Lee."

The real West with its cowboys, its cattle branding and grim justice are the background for "Immediate Lee," the five act Mutual Masterpicture featuring Frank Borzage and Anna Little. Such favorites as Jack Richardson, Chick Morrison and others are in the supporting cast. Beulah, a girl of the dancehalls, loved by Hurley, a brand-blotter, is the storm center of the story around whom revolves the whole plot. It is one of the most exciting and fascinating Westerns ever released by Mutual or made by the American Film Company, Inc., at its Santa Barbara studios.

BIG FEATURE COMING.

"Charity?" a seven-reel feature, will soon be offered as a Mutual Special Feature. This unusual production which was enacted under the direction of Frank Powell, and features Linda. Griffith, among others, seems likely to rival for box-office merit the great Mutual Special Feature "Damaged Goods."

MUTUAL

AMERICAN FILM COMPANY, INC.,
Presents
The Celebrated Stars

KOLB & DILL
IN
A PECK O' PICKLES

An Odd Story of Small-Town Life. Five Acts. Fourth of a Series of Mutual Star Productions Featuring Kolb and Dill. Released The Week of November 13th.

Now Playing:
"A MILLION FOR MARY"
"BLUFF" "THREE PALS"

Coming:
"BUTTIN' IN DER VEST"
"DECENT DEUCES"

Now Booking At 68 Mutual Exchanges

MUTUAL

AMERICAN FILM COMPANY, INC.,
Presents
The Stirring Drama

IMMEDIATE LEE

Featuring

FRANK BORZAGE AND ANNA LITTLE

A Vivid Story Of The West With Love, Hate, Jealousy And Retribution Mingled In Thrilling Succession. A Five-Act Drama Released The Week Of November 13th.

Now Booking At 68 Mutual Exchanges

MUTUAL STAR PRODUCTIONS

UNANIMOUSLY ELECTED BY THE EXHIBITORS.

MARY MILES MINTER SERIES

Youth's Endearing Charm
Dulcie's Adventure
Faith
Dream or Two Ago
The Innocence of Lisette

MARGARITA FISCHER SERIES

The Pearl of Paradise
Miss Jackie of the Navy
The Butterfly Girl
The Knight of Tarquizzi
Birds of Passage
The Light of Heaven

WILLIAM RUSSELL SERIES

Soulmates
The Highest Bid
The Strength of Donald McKenzie
The Man Who Would Not Die
The Torch Bearer
The Love Hermit

RICHARD BENNETT SERIES

Philip Holden—Waster
—And the Law Says
The Sable Blessing
The Valley of Decision

FLORENCE TURNER SERIES

Far From the Madding Crowd
Doorsteps
A Welsh Singer
Grim Justice
East Is East
The First Settler's Story

KOLB & DILL SERIES

A Million For Mary
Three Pals
Bluff
A Peck O' Pickles
Buttin' In Der Vest
Decent Deuces

Booking NOW At 68 MUTUAL EXCHANGES!

MUTUAL
Gaumont
GAUMONT CO., Announces
The
VAMPIRES
A Series Of Nine
Detective Stories
-Three Parts Each.
EACH COMPLETE
Released November 23rd.
Booking Now At
MUTUAL EXCHANGES

MUTUAL

The VAMPIRES

Nine Sensational, Exciting Mystery Stories—Each Complete in Three Parts

FOLLOWING a tremendously successful run in France—direct from Paris—comes this new and startling series of nine detective stories, each a complete feature in three reels. "THE VAMPIRES" is a story of extraordinarily thrilling dramas produced by the Gaumont Company and released thru the 68 Mutual Film Exchanges in America.

"THE VAMPIRES" are a powerful, secret band of arch criminals who terrorize Paris. In this gripping series of features are depicted, in thrilling reality, the operations of this fiendish society. "THE VAMPIRES" comes to American Exhibitors direct from its big success abroad. This new series assures you nine weeks of tremendous box-office receipts. A new three-reel chapter will be released each week beginning November 23rd, thru the 68 Mutual Film Exchanges.

For bookings see your nearest MUTUAL EXCHANGE—AT ONCE

Gaumont

MUTUAL PICTURES

TOURS AROUND THE WORLD

ARCHANGEL

AMSTERDAM

ROUEN

GORGES OF THE VESUBIE RIVER

No. 2 Released Nov. 14

Places Your Patrons Talk About Are Shown

You will find "Tours Around the World" always brings to your screen pictures of foreign places people read about and are anxious to see. Just analyze the program of the reel released Nov. 2 and you will see that this is so.

ARCHANGEL—Russia's Arctic port, whither munitions worth hundreds of millions are being shipped.
AMSTERDAM—Capital of the Netherlands, where many diplomatic battles are being fought.
ROUEN—The "Pride of Normandy" behind the battle line in France.
GORGES OF THE VESUBIE RIVER—A celebrated beauty spot in France's Maritime Alps.

Other Popular Single Reels to Brighten Your Program

THE MUTUAL WEEKLY — NEWS on the Screen
REEL LIFE — The Mutual Film Magazine
SEE AMERICA FIRST — Scenic
with
Gaumont Kartoon Komics

Gaumont

Gaumont Co.

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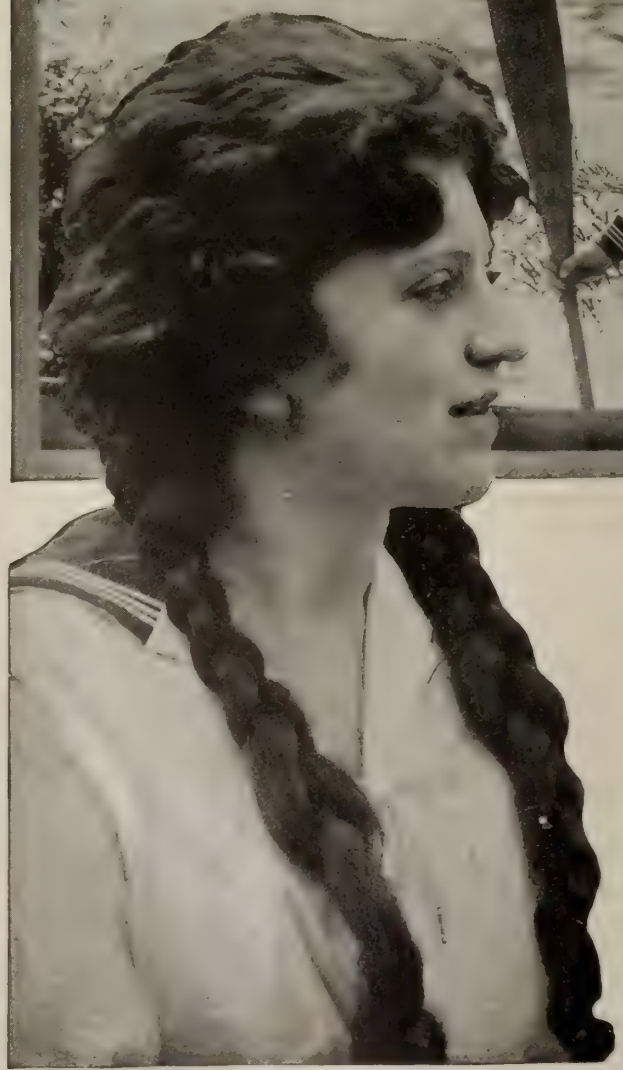
Gaumont



A LASS OF THE

A Smashing Success!

Big Box-Office Receipts Everywhere With "A LASS OF THE LUMBERLANDS."

DASHING, daring Helen Holmes has captured the public again! In "A Lass of the Lumberlands" she is scoring an even greater success than she did in "The Girl and the Game." Turn-away business is being done by the theatres presenting this fearless film star in the spectacular chapter-play, "A Lass of the Lumberlands"—fifteen sensational feature chapters. New and exceptional thrills are making this the most talked about picture of the year. You can pack YOUR Theatre by booking this amazing new chapter-play TODAY.

Booking NOW—At All MUTUAL EXCHANGES.

LUMBERLANDS

Featuring Fearless

HELEN HOLMES

Read the

From
among hundreds
we have chosen three
typical, unsolicited testimonials from exhibitors
They tell the story of a box-office success better than we can tell it.

FREE
To secure the best suggestion for a Five reel picture to be based on the mystery, events and situations of the Crimson Stain Mystery we will give away
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OVERLAND
6 CYLINDER-1917 MODEL
TOURING CARS
CASH VALUE $925 EACH
to motion picture theatre patrons all over the United States.

MAURICE COSTELLO
The Master Star and Charming
ETHEL GRANDIN
Directed by T. HAYES HUNTER
Novelized by Albert Payson Terhune

The Crimson S

Evidence

GR ST LOUIS MO 19

CONSOLIDATED FILM CORPN NO 1482 BROADWAY NEW YORK NY

PERMIT ME TO CONGRATULATE YOU UPON YOUR WONDERFUL SERIAL CRIMSON STAIN MYSTERY ALTHOUGH I AM RUNNING IT AFTER BOTH OF MY COMPETITORS IT HAS BROKE ALL BOX OFFICE RECEIPTS RECORDS AND I FEEL ASSURED OF CAPACITY BUSINESS FOR 16 WEEKS IN ADVANCE

GEORGE PLIAKOS PROP MARQUETTE THEATRE.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

RECEIVED AT CORNER JACKSON BOULEVARD AND LA SALLE STREET, CHICAGO ALWAYS OPEN

MARION IND 1 OCT 12 1916

METRO PICTURES SERVICE CO, 413 MILLERS BLDG CHICAGO.

WE HAVE THE PLEASURE OF WIRING YOU OUR SUCCESSFUL OPENING OF THE CRIMSON STAIN SERIEL HAD IN MARION. WE HAD THE PEOPLE STANDING TO THE CURB STONE BLOCKING THE SIDEWALK FROM SEVEN OCLOCK TILL TEN THIRTY WE WISH TO THANK YOU FOR THIS GREAT BOX OFFICE FEATURE.

ORA PARKS

REX AMUSEMENT CO.
HIGH CLASS PHOTOPLAYS

OTTUMWA, IOWA. Oct 11, 1916.

Metro Pictures Service,
Des Moines, Iowa.

Gentlemen, Just a word in regards the Crimson Stain Mystery which we are running here Saturday in connection with your comedies. At the end of the fifth episode we are surprised by the unusual attendance & hearing the attendance increase each episode, under the natural tendency of serial programs to have the bulge at the beginning and then keep the attendance from running down with each episode. It has many points of superiority over any other serials we have seen and to a getting box office attraction that we can heartily recommend from all angles

Yours truly
D T Baker Mgr.

Produced by the
ERBOGRAPH CO.,
Presented by
CONSOLIDATED
FILM CORP'N
O.E Goebel, Pres Ludwig G.B Erb, Treas
1482 Broadway, New York

BOOKING NOW AT ALL
METRO
EXCHANGES

tain Mystery

WORLD PICTURES BRADY-MADE

UNBIASED OPINION

From the BOX OFFICE angle

World Exhibitors Say:

LA BOHEME—ALICE BRADY. "Make more like it." "Thoroughly artistic." "Big success." "Perfect production."

WHAT HAPPENED AT 22—FRANCES NELSON and ARTHUR ASHLEY. "My first Brady-Made and its O. K." "Keep up the good work."

THE CRUCIAL TEST—KITTY GORDON. "A money maker." "Played it big and got big returns."

SALLY IN OUR ALLEY—CARLYLE BLACKWELL and MURIEL OSTRICHE. "Unusually clean." "Parents approve. Will repeat for special matinees."

PAYING THE PRICE—GAIL KANE. "A wonderful production." "Let us have more just like it." "Broke my house record."

MISS PETTICOATS—ALICE BRADY. "Great picture." "Made big hit. The kind of a production my patrons want."

A WOMAN'S WAY—ETHEL CLAYTON and CARLYLE BLACKWELL. "A fine play and well liked. Had many compliments." "Big pulling power."

THE RAIL RIDER—HOUSE PETERS. "A swell picture. No criticism." "Patrons all spoke highly of it."

HUSBAND AND WIFE—ETHEL CLAYTON and HOLBROOK BLINN. "Very strong." "True to life." "A splendidly cast picture. Received much praise."

THE DARK SILENCE—CLARA KIMBALL YOUNG. "Very excellent picture." "Played capacity. Want return."

THE GILDED CAGE—ALICE BRADY. "Pleased my audience immensely." "Settings and star's work of exceptional merit." "Big."

THE ALMIGHTY DOLLAR—FRANCES NELSON and E. K. LINCOLN. "Picture exceptional." "Photography and settings great. Subway scene very realistic."

THE VELVET PAW—HOUSE PETERS and GAIL KANE. "Give us more productions of this class." "Patrons liked every foot of it."

FRIDAY THE 13th—ROBERT WARWICK. "Whole picture A1" "Exceptional." "Extra fine"

THE REVOLT—FRANCES NELSON and ARTHUR ASHLEY. "Packed house." "Told big story" "Had real advertising possibility"

THE HIDDEN SCAR—ETHEL CLAYTON and HOLBROOK BLINN. "The right kind of a drama for big appeal." "I want it for three days more'

THE SCARLET OATH—GAIL KANE. "Simply great." "Played to a capacity house. All well pleased"

THE MAN WHO STOOD STILL—LEW FIELDS and DORIS KENYON. Has been repeatedly called "The Music Master of the Screen." "Acting supreme."

Coming

BOUGHT AND PAID FOR—ALICE BRADY. George Broadhurst's Great Play

THE MADNESS OF HELEN—ETHEL CLAYTON and CARLYLE BLACKWELL.

THE HEART OF A HERO—ROBERT WARWICK and Gail Kane.

THE MEN SHE MARRIED—GAIL KANE—Arthur Ashley, Montagu Love and Muriel Ostriche.

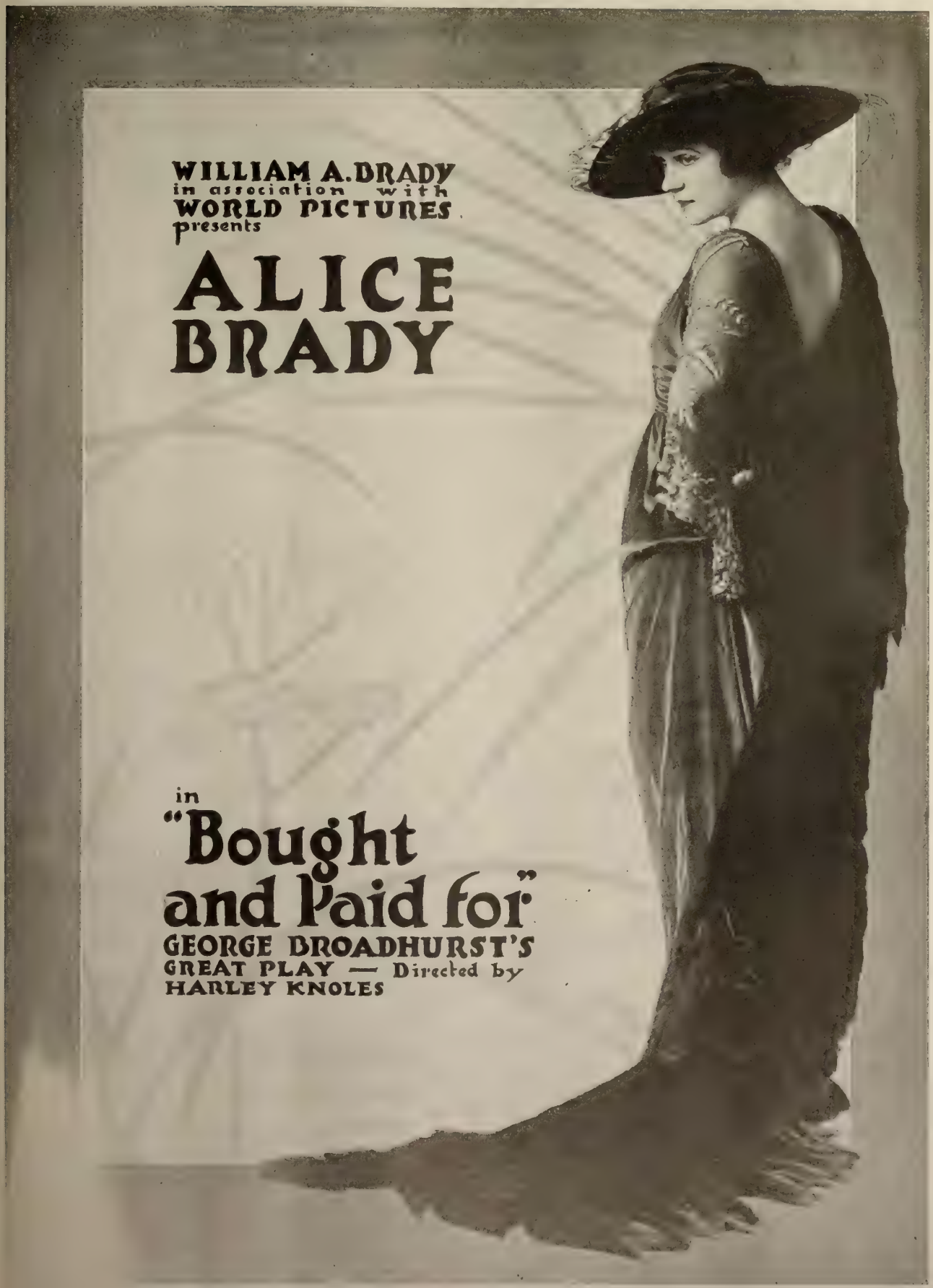
ALL MAN—ROBERT WARWICK and Mollie King.

THE RISE OF SUSAN—CLARA KIMBALL YOUNG.

BROKEN CHAINS—ETHEL CLAYTON and CARLYLE BLACKWELL.

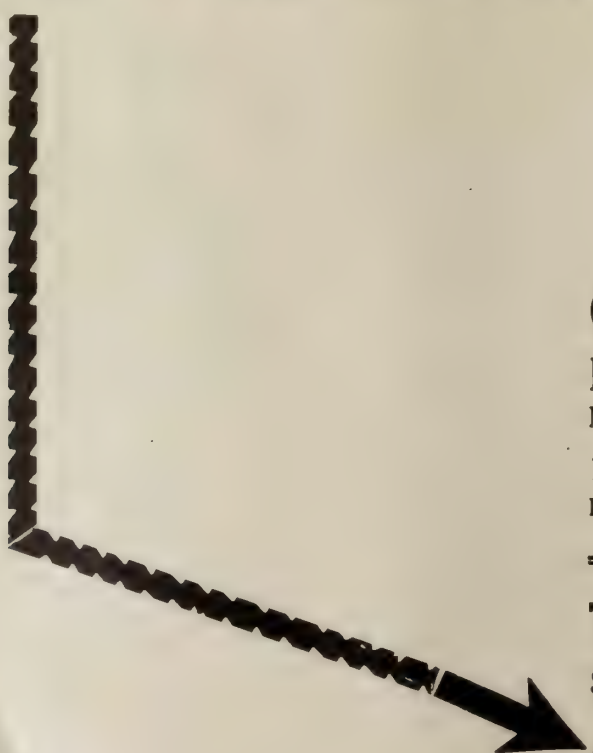
A WOMAN ALONE—ALICE BRADY.

WORLD PICTURES BRADY-MADE ARE OCCUPYING THE MOST CONSPICUOUS PLACE IN MOTION PICTURE PRODUCTIONS TODAY


WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
ALICE BRADY
in
"Bought and Paid for"
GEORGE BROADHURST'S
GREAT PLAY — Directed by
HARLEY KNOLES

CIVILIZATION BREAKS ALL RECORDS IN NEW YORK PICTURE THEATRES

WHO BOOKED THE PICTURE THROUGH US IN THE PAST TEN DAYS



CIVILIZATION
FEATURE COMPANY
NATHAN HIRSCH, PRESIDENT
130 W. 46th St., New York City
Phones Bryant 9037-9038

Announces

THOS. H. INCE'S
$1,000,000 Photo Spectacle
CIVILIZATION

WE ARE READY TO BOOK EXHIBITORS IN GREATER NEW YORK, LONG ISLAND AND UPPER WESTCHESTER

YORKE
FILM CORPORATION
presents

HAROLD LOCKWOOD *and* MAY ALLISON

in

BIG TREMAINE

From the famous book of Marie VAN VORST

A METRO wonderplay
of charm and power.
Directed by Henry Otto

Released on the
METRO Program
November 20*th*

Without Exception—Praised by the Critics

"A picture of universal appeal, that the multitudes can appreciate * * * will live forever as a classic masterpiece and a triumph of dramatic screen construction."—Motion Picture News.

"A great production * * Metro has done the screen a distinct service."—Moving Picture World.

"A picture that deserves to rank with the classics."—Dramatic Mirror.

"For the first time in the history of motion pictures Shakespeare has successfully been immortalized."—Morning Telegraph.

"All in the picture was wonderful."—Billboard.

"Not a dull moment."—N. Y. Tribune.

"The most prodigal film spectacle ever seen."—N. Y. American.

"Like a beautiful dream."—Zit in N. Y. Evening Journal.

"A masterpiece."—Phila. Record.

and a thousand of others

Romeo and Juliet

FRANCIS X. BUSHMAN
and BEVERLY BAYNE

METRO
PICTURES CORPORATION

KLEINE-EDISON-SELIG-ESSANAY SERVICE

By Arrangement With F. Ziegfeld, Jr.
GEORGE KLEINE Presents
The World-Famous Star

MISS BILLIE BURKE
IN
GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel By Mr. & Mrs. RUPERT HUGHES

SATISFIED Audiences have been the rule at every theatre where Gloria's Romance has been shown. Its dainty star—its superb stage settings—its gorgeous costuming—its interest-compelling story have made this twenty-chapter feature truly a production extraordinary. If you are seeking a box-office magnet of real drawing power get in touch with the nearest Kleine-Edison-Selig-Essanay Exchange or with

GEORGE KLEINE
80 5th Avenue
New York City

KLEINE-EDISON-SELIG-ESSANAY SERVICE

The Latest Great Hit!

"THE PRINCE OF GRAUSTARK"

George Barr McCutcheon's sequel to Essanay's success, "Graustark," is sweeping the country by storm. Greater even than the original, is the opinion of the critics.

Presenting

BRYANT WASHBURN

and

MARGUERITE CLAYTON

Directed by Fred E. Wright

Screen time 1 hour and 21 minutes

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

NOW BOOKING!

Fascinating

VIOLA DANA

in EDISON'S Marvel-Play

The Cossack Whip

By JAMES OPPENHEIM

A Five-Part Drama of Romance and Revenge—Plotting Nihilists! The Imperial Ballet Behind the Scenes! Furious Cossack Raids!

Already booked for showing in a long list of America's leading theaters, headed by Marcus Loew's chain of New York houses. Arrange NOW for your date with this box-office winner.

EDISON'S

The Heart of the Hills

Five Parts

with Mabel Trunnelle and Conway Tearle

"Well made and will afford strong entertainment."—Blaisdell, Moving Picture World.
"A good offering for any house."—Ray, The Billboard.
"No first-class house need doubt its success."—"E. S.," Dramatic Mirror.
"A good lead feature for the average programme."—Buckley, Motion Picture Mail.

Write or Wire Our Office Nearest You

KLEINE-EDISON-SELIG-ESSANAY SERVICE

80 FIFTH AVE., NEW YORK, and All Principal Cities

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

GET TO IT!

Get to it! Yep, the getting is **good**—mighty good! Referring, of course, to the Selig World's Series Baseball Games of 1916!

The Selig Company has exclusive rights to these motion pictures—they are the only genuine scenes of the games played by Brooklyn and Boston.

There's nothing to it but gladsome reports of fine and dandy business. Exhibitors everywhere these pictures are shown are **gathering in the sheaves!**

The World's Series Baseball games retain their interest, and wise Exhibitors cash in on the wonderful publicity accorded the World's Series in every newspaper.

Four reels of exciting action. Each and every play presented. All the stars of the ball field shown.

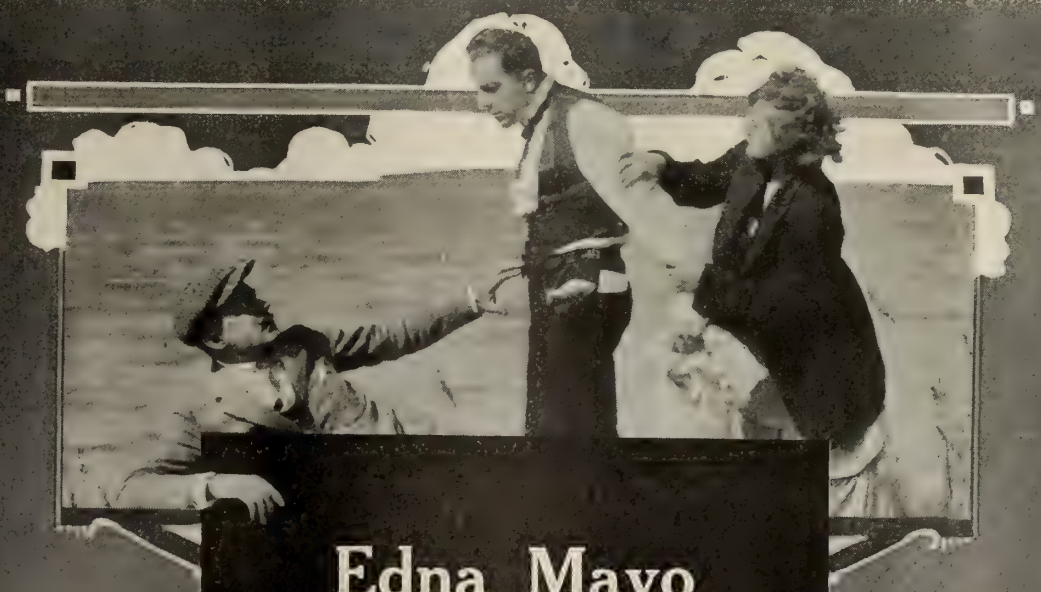
Ask your nearest Exchange about this money-making feature!

BOOK TODAY AND CASH IN

KLEINE-EDISON-SELIG-ESSANAY SERVICE

Selig Polyscope Co., 58 Washington St., Chicago, Ill.

KLEINE-EDISON-SELIG-ESSANAY
SERVICE



Edna Mayo

and

Eugene O'Brien

are presented in

"THE CHAPERON"

Screen time 1 hour and 19 minutes

By Marion Fairfax

Directed by Arthur Berthelet

The fascinating story of the love of a young American for an heiress, her wooing by a count and the final triumph of the American.

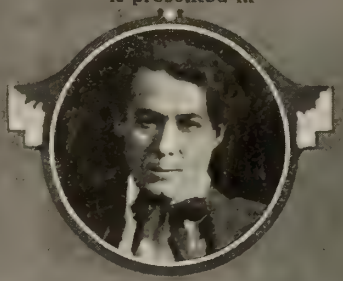
ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

HENRY B. WALTHALL
with
ANTOINETTE WALKER
is presented in



"The Sting of Victory"

Screen time 1 hour and 20 minutes

EDNA MAYO
with
EUGENE O'BRIEN
is presented in

"The Return of Eve"

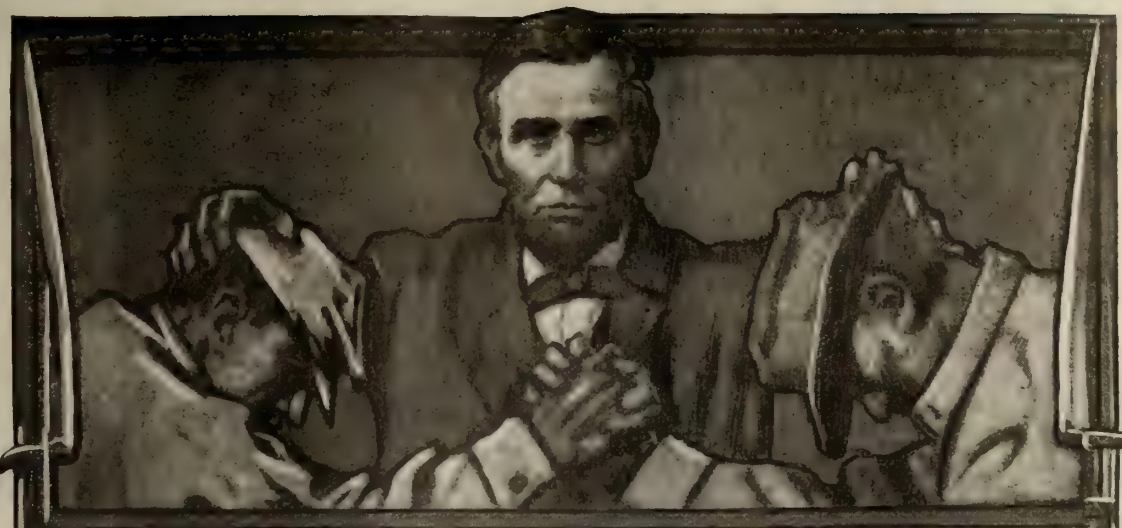
Screen time 1 hour and 23 minutes

ESSANAY FEATURES

"According to the Code"
"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
"Charlie Chaplin's Burlesque on Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

The Crisis



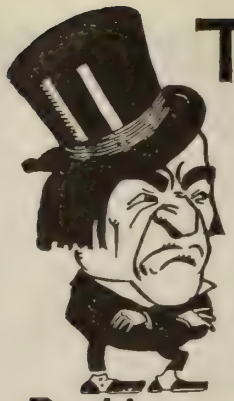
SHERMAN-ELLIOTT, INC.
H-A-SHERMAN, PRES.
PRESENTS
WM N-SELIG'S

"The Crisis"

By WINSTON CHURCHILL

AMERICA'S GREATEST AMERICAN STORY

220 W. 42ND ST. NEW YORK CITY



THE FABLE OF

THE BIG HEAVY MAN AND THE SMALL HAPPY MAN

Written for Children but Exhibitors may read between the lines.

CHAPTER II.

"HERE you are, young ladies," shouted MR. HEAVY FEATURES, the big Impressive Man. "Here's one of the most magnificent motion pictures ever conceived. Don't miss this. It combines all my knowledge of art, poetry and music. You never saw such wonderful acting; such tense situations; such a tremendous climax. Come right in and see Gladys Sadeyes in 'The Cup of Misery.'"

"Aw Nix," said a Sweet Young Thing, "let's don't, they bury everybody in the last reel. Let's go down and see Bougless Bareshanks in 'Crazy in New York.'"

The WISE OLD EXHIBITOR watched this incident. "Whew," he exclaimed, "I wonder if that isn't something for me to think about. I always knew people would rather laugh than cry."

"You just bet that's something to think about," said MR. CHRISTIE COMEDIES, the Small Happy Man. "You want to put some fun in those programs of yours. Let it be clean and jolly and kinda human. You'll be surprised at the difference in your receipts at the end of the week.

"Come over to the Independent Exchange man — he's all right. He'll show you 'SOME KID,' my Open Market Release for November 20th. This features Betty Compson and Neal Burns. Directed by Horace Davey. You don't have to take it unless you like it, but you *will* like it. It's funny and good. Al. E. Christie saw to that."

MORAL: *The wrong time to do the right thing is after somebody beats you to it.*

Christie Comedies

Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING
F. J. HAWKINS, REPRESENTATIVE

Christie Comedies

PEARL OF THE ARMY

Announcing

PEARL WHITE

THE GREATEST DRAWING CARD IN MOTION PICTURES

In a new serial, unmasking America's secret foes, directed by Edward José, the director of "The Iron Claw."

[redacted]

RELEASED DECEMBER 3

PATHÉ

Produced by

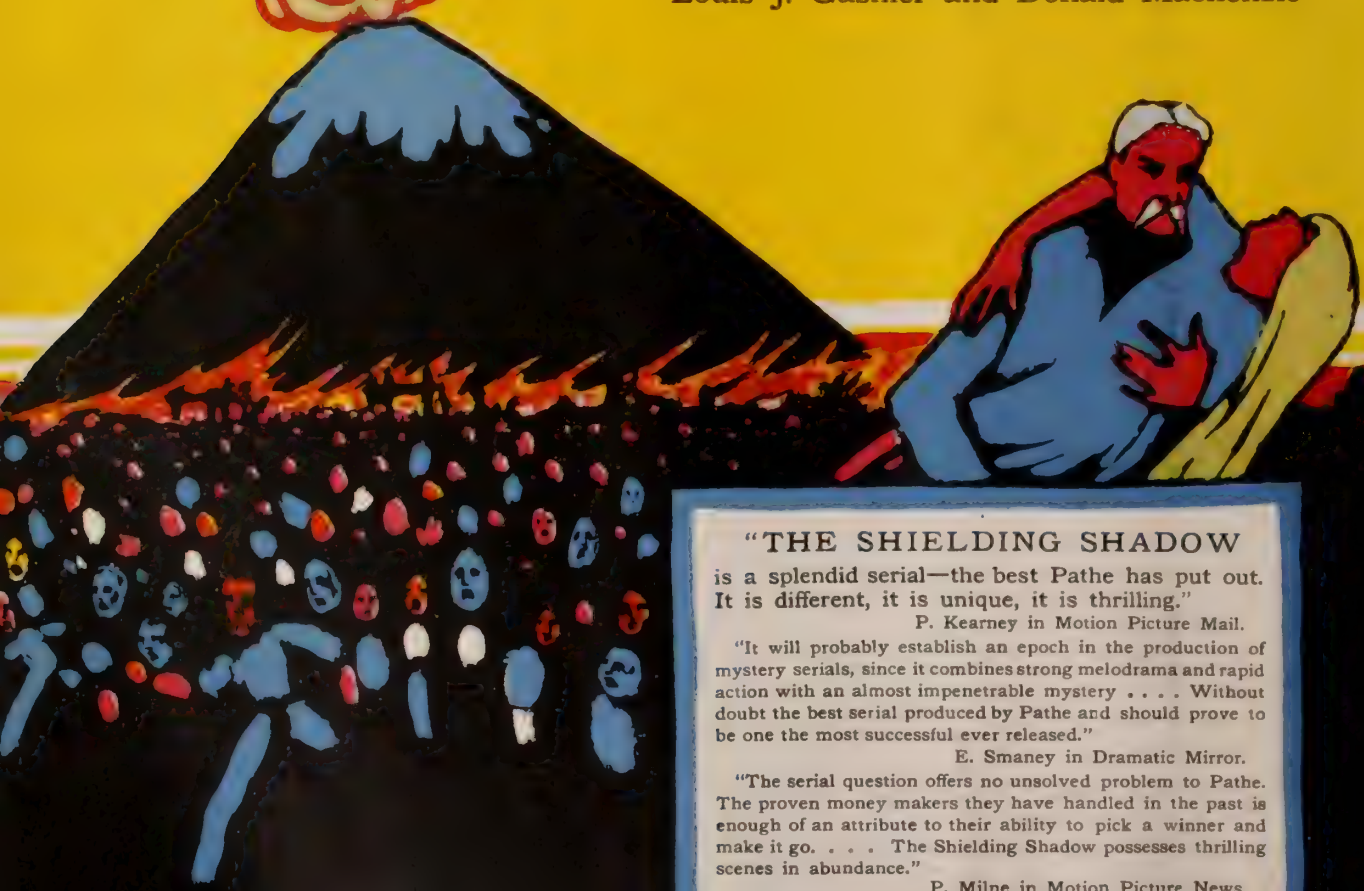
ASTRA FILM CORP'N

PATHÉ

THE SHIELDING SHADOW

Featuring GRACE DARMOND, RALPH KELLARD and LEON BARY

Produced under the direction of
Louis J. Gasnier and Donald Mackenzie



"THE SHIELDING SHADOW is a splendid serial—the best Pathe has put out. It is different, it is unique, it is thrilling."
P. Kearney in Motion Picture Mail.

"It will probably establish an epoch in the production of mystery serials, since it combines strong melodrama and rapid action with an almost impenetrable mystery . . . . Without doubt the best serial produced by Pathe and should prove to be one the most successful ever released."
E. Smaney in Dramatic Mirror.

"The serial question offers no unsolved problem to Pathe. The proven money makers they have handled in the past is enough of an attribute to their ability to pick a winner and make it go. . . . The Shielding Shadow possesses thrilling scenes in abundance."
P. Milne in Motion Picture News.

"The first four episodes convinces us that it is superior to any serial thus far offered by Pathe. . . . They are sufficient in every way to make The Shielding Shadow a huge success."
T. C. Kennedy in Motography.

Exhibitors can rely on these comments by expert reviewers.

This is the best serial ever produced.

Book it Now!
Complete Publicity Booklets.

PRODUCED BY
ASTRA FILM CORPN

Pathé

Announcing

Jeanne Eagels

The Stage Favorite

in the five part Gold Rooster Play

"The World and the Woman"

Produced by Thanhouser

Released Nov. 19

A striking story of the regeneration of a fallen woman through faith.

Recent and forthcoming Pathé Gold Rooster Plays:

"The Hidden Valley" Nov 5th.-"Shadows and Sunshine" Nov 12th.

"The World and the Woman" Nov. 26th.– "Divorce and the Woman" Dec 3rd.

Luke - Gladiator

In one year a comedian previously unknown to the screen

Harold Lloyd

has won the distinction of being one of the two best comedy stars of the day.

In one year

Rolin

comedies have been found by Exhibitors to be <u>second to none</u> in real value.

Real merit in comedies is rare, Mr. Exhibitor. Ask our nearest Exchange to run off several of these "Luke" comedies for you. You'll recognize <u>real merit</u>.

Pathé

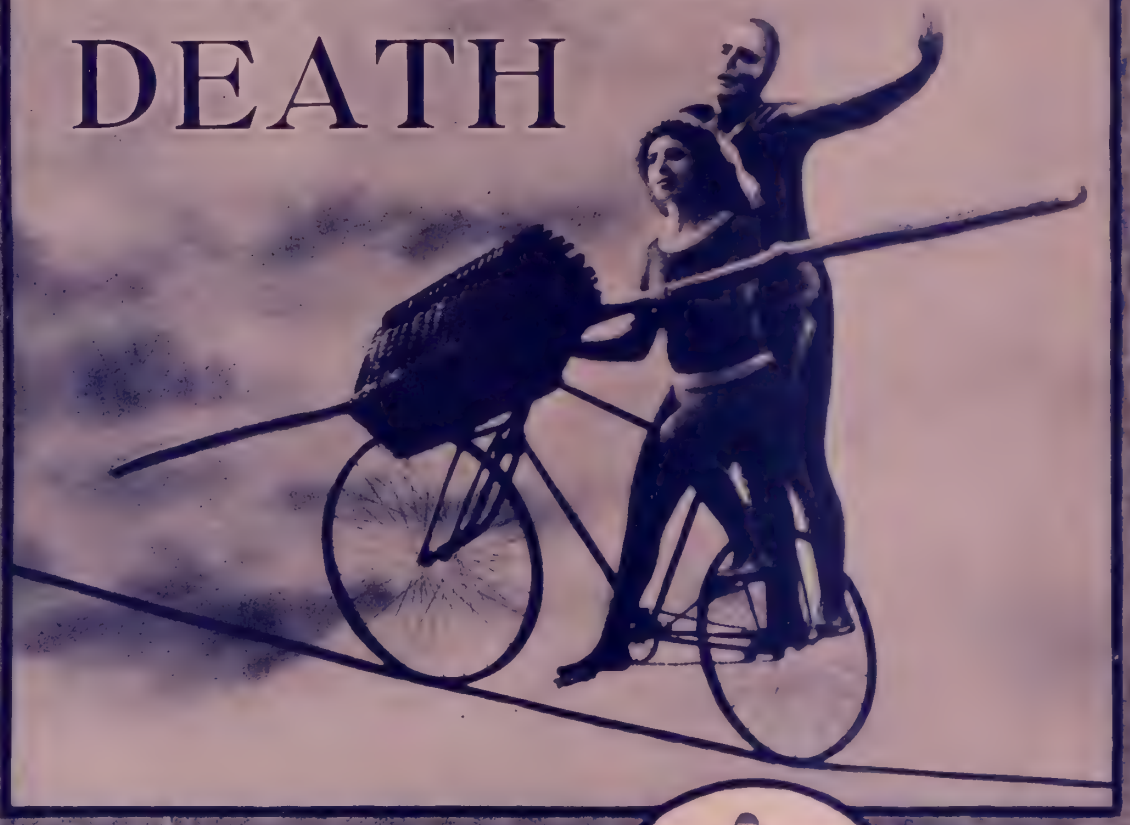
AN ATTRACTION that will bring money into the box office in a golden stream. You know Mrs. Castle's success as a dancer. She is just as wonderful on the screen.

Everyone will want to see this remarkable woman in this remarkable serial, whose patriotic theme is the nation's defense.

THE FIRST EPISODE OF PATRIA WILL BE RELEASED SOON. NOW BOOKING

INTERNATIONAL

THE JOCKEY OF DEATH



INTERNATIONAL announces the "Adventure Series" of five and six reel features, to be released each month.

First is **"The Jockey of Death,"** a thrilling story of circus life.

Dare-devil performers engage in amazing acts of heroism.

Every scene so intensely interesting and every act so daring that the spectators are held spell-bound.

The circus is always welcome.

This picture has all the elements of the circus, plus a clean, wholesome story.

EXCHANGES		AGENCIES
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BOSTON 148 Piedmont St.	OMAHA 1417 Harney St.	BUFFALO 39 Erie St.
CHICAGO 207 So. Wabash Ave.	PHILADELPHIA 1335 Vine St.	DETROIT 71 Griswold St.
CINCINNATI 532 Walnut St.	PITTSBURGH 804 Penn Ave.	MINNEAPOLIS 606 Produce Exch. Bldg.
CLEVELAND 750 Prospect Ave., S. E.	SAN FRANCISCO 280 Golden Gate Ave.	NEW ORLEANS 315 Carondolette St.
KANSAS CITY 1305 Walnut St.	ST. LOUIS 3313 Olive St.	INDIANAPOLIS New Lyric Theatre Bldg.
LOS ANGELES 912 So. Olive St.	WASHINGTON 712 11th St., N. W.	SALT LAKE CITY 131 East Second South St.

INTERNATIONAL

EVERY COMEDY A FEATURE

Maintaining the Record of Tweedledum's Famous Release "A Near-Sighted 'Cyclist."

TWEEDLEDUM

"The Scream of the Screen"

IN A SIDE-SPLITTING COMEDY

"Lend Me Your Wife"

IN TWO REELS

RELEASED OCT. 30th

PRODUCED BY
EAGLE FILM MFG. CO.
Jacksonville, Fla.

BILLY DUNN
Supervising Director

EXCLUSIVELY DISTRIBUTED BY

UNITY
729 7th AVE., NEW YORK

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 12

Wilfred Lucas and Constance Talmadge in "THE MICROSCOPE MYSTERY"

FINE ARTS

A photoplay that will grip and hold to the end.

There is mystery, humor, love, violence, retribution. The situations unfolded are an endless chain of surprises and the climax leaves satisfaction.

Fine Arts will not often excel this production, while Wilfred Lucas and Constance Talmadge leave nothing to be desired in telling the story of "THE MICROSCOPE MYSTERY."

Charles Ray, Supported by Margery Wilson and Margaret Thompson in "THE HONORABLE ALGY"

KAY-BEE

A King's ransom in jewels, a renegade English Lord, another of a different stamp, who wins fortune in America, but leaves his heart with little "Pat" back in Old England; these all combine in making a story of appeal and intensity, a typical Triangle Kay-Bee; and the interest is but heightened by the presence of Charles Ray, Margery Wilson and Margaret Thompson.

KEYSTONE COMEDIES

There are Two, Brimming with Snap, Fun and Cleanliness

Five Comedians Seen Only In TRIANGLE-KEYSTONE COMEDIES

Keystone Comedies

are released exclusively by

TRIANGLE FILM CORPORATION

MASQUE
Already
a proven
box office
Success
SIGNET FILM Co
220 WEST 42nd St.
NEW YORK CITY
J. L. Kempner

BIGGEST
FILM SHOW
ON EARTH
REAL ROMANCE !
TERRIFIC TRAGEDY !
BEAUTIFUL ALLEGORY !
TREMENDOUS CIRCUS !
EXCITING SUSPENSE !
HEART THROBS !
LAUGHS !
TEARS !
7
REELS
ALL IN
THIS ONE
ABSOLUTELY
DIFFERENT
SPECTACLE
HESSER
PUBLICITY
BUREAU

ARTCRAFT PICTURES CORPORATION

announce that the following eighty-one theatres will show Mary Pickford's first Artcraft production, "LESS THAN THE DUST," commencing November 5th, for *one week or more;* and that over a thousand other houses have already contracted to run the picture for shorter periods. The character of these theatres must encourage Exhibitors who have not yet contracted, to do so at once.

THEATRE	CITY	STATE
Strand	New York City	N. Y.
Broadway	New York City	N. Y.
Academy of Music	New York City	N. Y.
Keeney's	Brooklyn	N. Y.
Century	Brooklyn	N. Y.
Keeney's	Newark	N. J.
Majestic	Detroit	Mich.
Liberty	Detroit	Mich.
Strand	Syracuse	N. Y.
State St.	Trenton	N. J.
Olympia	New Haven	Conn.
Olympia	New Bedford	Mass.
Park	Worcester	Mass.
Emery	Providence	R. I.
Bijou	Springfield	Mass.
Shea's	Fitchburg	Mass
Strand	Lynn	Mass.
Merrimack Sq.	Lowell	Mass.
Arcadia	Reading	Pa.
Garden	Paterson	N. J.
Regent & Garden	Rochester	N. Y.
Globe	Boston	Mass.
Salem	Salem	Mass.
Palace	Philadelphia	Pa.
Stanley	Philadelphia	Pa.
Stanley	Atlantic City	N. J.
Queen	Wilmington	Del.
Granby	Norfolk	Va.
Parkway	Baltimore	Md.

THEATRE	CITY	STATE
Belmont	Philadelphia	Pa.
Columbia	Washington	D. C.
Wizard	Baltimore	Md.
Triangle	New Orleans	La.
Criterion	Atlanta	Ga.
Stillman	Cleveland	Ohio
Metropolitan	Cleveland	Ohio
Knickerbocker	Cleveland	Ohio
Strand	Akron	Ohio
Regent	East Liberty	Pa.
Dome	Youngstown	Ohio
Walnut	Cincinnati	Ohio
Pastime	Columbus	Ohio
Circle	Indianapolis	Ind.
Majestic	Dayton	Ohio
Temple	Toledo	Ohio
La Salle	Chicago	Ill.
Bijou Dream	Chicago	Ill.
Apollo	Peoria	Ill.
Alhambra	Milwaukee	Wis.
Strand	Minneapolis	Minn.
Strand	St. Paul	Minn.
Garden	Des Moines	Iowa
Orpheum	St. Joseph	Mo.
New Grand Central	St. Louis	Mo.
Twelfth St.	Kansas City	Mo.
Strand	Omaha	Neb.
Queen	Dallas	Texas
Queen	Houston	Texas
Pike	Colorado Springs,	Colo.
Strand	Denver	Colo.
Clemer	Spokane	Wash.
Beauty	Butte	Mont.
Columbia	Portland	Ore.
Coliseum	Seattle	Wash.
Portola	San Francisco	Cal.
Broadway	Los Angeles	Cal.
T & D	Oakland	Cal.
T & D	Sacramento	Cal
Cabrilla	San Diego	Cal.
Majestic Gardens	Grand Rapids	Mich.
Regent	Toronto	Canada
Dominion	Winnipeg	Manitoba
St. Denis	Montreal	Que.
Orpheum	Malden	Mass.
Strand	Buffalo	N. Y.
Empire	Bridgeport	Conn.
Isis	Richmond	Va.
Fairyland	Cleveland	Ohio
Eagle	Manchester	N. H.
Fifth Ave.	Nashville	Tenn.
Alacazar	Birmingham	Ala.

ARTCRAFT PICTURES CORPORATION
729 7th AVENUE **NEW YORK**

ART DRAMAS
EXECUTIVE OFFICES

No Crazy Salaries!

"*Through!*" are the foolish salaries.

"*Gone!*" are the stage stars who Used to Was.

"*Fired!*" are the temperaments that tack Wasteage onto picture costs.

"*DECEASED! FINISHED! DONE!*" is the Day of the thousands-per-week Stage Star in OUR pictures!

On this, the following leading manufacturers, composing the Art Dramas program, have finally and solemnly decided:

W. L. SHERRILL FEATURE CORP.
Wm. L. Sherrill, President.

U. S. AMUSEMENT CORPORATION
Herbert Blache, President.

ERBOGRAPH COMPANY
Ludwig G. B. Erb, President.

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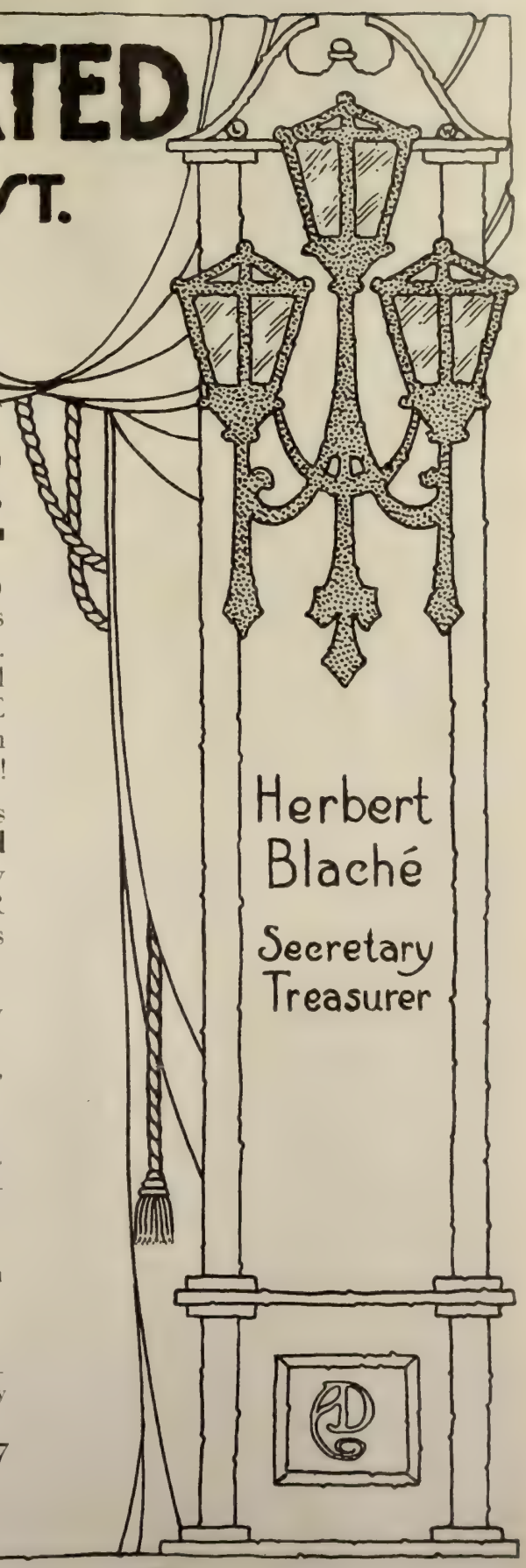

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T. F. McCullough, President San Francisco Exhibitors' League, after running seven day features a week, has returned to varied programme on certain days of each week. He has arranged to show your two-reel "THE GIRL FROM FRISCO" and one-reel "GRANT, POLICE REPORTER" series. He did not buy in the dark but made us screen the pictures and show the posters. His action proves that we delivered the goods.

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235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*Index to this issue will be found on page* 1070.)

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Saturday, November 18, 1916

Facts and Comments

SPEAKING of present business conditions an experienced exchange man in a medium-sized town in the East referred to an improvement in the demand for single reels. This greater demand for short lengths he thought was largely due to a decline in the quality of features. "Slumps" in quality are unavoidable, but there are times when they last uncommonly long. An exhibitor, who had been getting poor features for what he deemed an unconscionably long time, complained to the exchange manager, and was told that he must take the "bitter with the sweet." "That's well enough," replied the exhibitor, "but I don't want to be poisoned." A good story and a true one.

* * *

THE Ladies Home Companion, which takes an active and intelligent interest in motion pictures recently conducted a canvass, country-wide, in scope to learn the views of its readers on motion pictures. The astonishing number of fifty thousand replies were received showing the deep interest which the public take in everything that pertains to motion pictures. The responses were particulary clear on the question of clean pictures. Out of the fifty thousand there were only a very few which were even ambiguous on this question.

* * *

A PROMINENT religious denomination has recently held a convention and adopted resolutions favoring national censorship. This protest against the motion picture seems founded rather on aberrations of taste than on any distinctly moral grounds. Our clerical friends protest against "distorted views of affection." Will they supply us with the only orthodox views of affection? We are also told that the screen shows "suggestions of lust and license and details which combine to develop a school of crime." We invite the reverend gentlemen to furnish us with more specific information on the subject. Will they be kind enough to produce a single concrete instance where motion pictures have led any human being to become a criminal? Just as soon as they do that we will take up the "school of crime."

* * *

THE keynote of the reply by Governor Whitman to the film men's plea against censorship is well worth dwelling upon. He abhors censorship, but hopes that the industry will kill all agitation for censorship by its own conduct. The industry fully realizes its responsibility. The trouble lies in the ease with which the occasional outsider is enabled to besmirch the screen. There have been prominent film companies whose skirts are not entirely clear on the question of doubtful pictures, but these instances have been exceptional and as a rule the so-called "purple" picture issues from the hands of the outsider who thinks the screen affords him a chance to get rich in a hurry.

* * *

NOT a bad idea to keep the boys out of mischief on election night by making them guests of the motion picture. The papers report that the Commissioner of Police is going to do this very thing next Tuesday. It's, of course, none of our business, but we respectfully suggest that no highly educational or sterilized films be used on election eve for the entertainment of the adolescents who otherwise would be engaged in hunting barrels for bonfires. In fact to judge from our own recollections of the joy the young savages find in celebrating election eve we feel that the program ought to be made up of detective stories and stories of wild adventure. We would make the educational item homeopathic in size—at least for this particular occasion.

* * *

WHEN this issue meets the eyes of the readers of The MOVING PICTURE WORLD the great political contests will have passed into history. One thing is sure as far as we of the film world are concerned: No matter which way the elections go we have emasculated censorship agitation all over the country. While two or three years ago it was by no means easy to get a political candidate to commit himself on censorship, today these candidates are glad of the chance. The counsel to the National Association states that his mail now is flooded with assurances from candidates who are anxious to get on the anti-censorial band-wagon. It looks as if the Crafts and Chases will have a much harder road to travel hereafter.

Infant Picturalysis

By Louis Reeves Harrison

NOT in the lower limbs—they travel along steadily as directed from above. Not even in the upper body of actors and art directors. Not in the medulla oblongata of distributive forces. In the cerebrums of authors and general managers, or in the directorial cerebellum, the insidious microbe lies in wait for its victims. The exhibitor has grown wise. He no longer wants only a flash on the billboard to bring people into his theater—he must have good plays to make the visit worth while and to establish that sort of good will which causes a very large number of people to go to this or that place because of *its own* reputation. He requires both flash and quality.

Americans may not be as deeply and strongly imbued with artistic appreciation as the people of older civilizations, but we are strongly inclined that way and learning so fast that we crave the best that can be shown. There is not the slightest doubt that we are being shown the best actors who can qualify for the interpretation of screen stories. The trouble is not with them—they play up very close to the limitations of their opportunities, but only a few of them are given that excess of opportunity, the intense limelight, known as the "vehicle."

A "vehicle" is a machine-made conveyance intended to contain all the little tricks of this or that popular performer, and it usually has wheels. It will run along fairly well for a short distance, but it is not very solidly built, and it soon begins to creak and jar the average audience. In every mixed audience there are people who do not like this or that star, who could tolerate him, or even learn to like him, in an interesting story, who become nauseated when he is spread all over the screen.

Now there are producers who have not suffered much from Picturalysis—perhaps they have had it in mild form and are immune—but they are very few in number. Most of them are men who have been long in the business and are established artistically and financially. Their path to right judgment of what the screen exhibit should be is a short and straight one cleared of embarrassments. They have grasped the fact that this new medium is intended to replace language to a certain extent.

It takes many long centuries for a community to acquire a system of signs and words for the purposes of communicating, recording and carrying on the processes of thought. Language is principally an expresion of thought, more or less intelligible. Are not moving pictures designed for the expression of thought without dependence upon signs or utterance? In language the clearness and beauty of interpreting thought lies in the *choice* of words and sentences and arrangement. That same process is carried on to an extent in moving pictures by author and director through the human interpreter, the actor.

The actor elucidates and unfolds the story, making its meaning clear and forceful more or less according to his personality and his intelllgence. It is plain to the stupidest audience of shockheads that the actor is of great importance. Nothing is more obvious in moving pictures than that we must have suitable interpreters of their meaning. This epidemic of picturalysis in our infant industry can only be cured by one or another form of enlightenment. The interpretation of thought on the screen is an art in itself. That far the half paralyzed can see—beyond that it is obvious to all but themselves that consideration must surely be given to the thought to be interpreted.

Take the case of a producer afflicted with the epidemic, Mr. Howe D'Zeno. D'Zeno has capitalized at a few hundred thousands and made a contract with a big Distributing Company. In this agreement, or out of it, is reference to the kind of story to be pictured. It must not be a "costume play," and therefore not a military romance. It must be a vital story of human life. The most vital subjects all over the world at this moment are deeply affected by the European War. What else is more vital that provides dramatic material for the photoplay?

Loaded down with this restriction, Mr. D'Zeno proceeds to add to his burden. He contracts with a "star." It is in his contract with the distributing company that he must have one or more "stars," or he is compelled by the demand for a billboard flash to bill a big name. He now looks around for a story that is big enough for a five-reel presentation, that is vital, that is not of the war, that follows no period but the present in costume. Where is he to find it. Aside from a few clever writers especially engaged by this or that concern to make adaptations and vehicles, there are possibly a dozen authors, most of them permitted to live on nothing a year.

No genuine author ever wrote a story to order. He may adapt what he has written to screen purposes, but it is impossible for him to create big and vital stories to be delivered when wanted unless he has an ample private income and writes for the love of it. Mr. D'Zeno is obliged to search for a modern novel or stage play and submit it to his "star." The thought must suit the interpreter, not the interpreter the thought. He ceases at once to be an interpreter—he is the whole thought. At least, he gets that impresion.

From the outset Mr. D'Zeno has given no consideration to putting on what is bright, new, entertaining or really vital. He has imposed limitations on himself, and he claims that the exhibitor imposes others. It makes little difference whether the story is suited to screen presentation, whether it contains enough material to keep people really interested through five reels and so greatly delight them that they will come again and bring all their friends. It must have a "big name." It may be stupid from today's viewpoint; it may be false to our latest ideals; it may represent nothing that people really care about.

Mr. D'Zeno feels that he must adhere to convention, and it is the rule just now to do so and so. He burdens himself with limitations and attempts to carry all the bigotries which have dulled screen presentation. Do not blame him. There are others in his company with Infant Picturalysis. He must suit them. He must make sure to pay them dividends by doing as others do. He is only half bright. The best paying concerns today are not guided by past performance—they are progressive.

It may be all right for a man entering a purely commercial pursuit to take the attitude, "they gotta come to me," but never where there is any art of expression concerned. Those authors who are big enough and broad enough mentally to compass all the difficulties of an adequate expression of vital thought and feeling are never responsive to that attitude. Only where the theater has thrown off the shackles is it reaching out powerfully to the people, and the same is true of printed fiction. Absolute liberty, always within decency, is essential to artistic production, but we are having an epidemic of stupefying Bigotry and Howe D'Zeno.

Give Us Your Opinion

By W. Stephen Bush.

WE ARE very glad indeed to give space to a letter from a reader in a small Southern town Here is the full text of the letter:

October 26th, 1916.

Editor Moving Picture World:
New York, N. Y.

Dear Sir—I should like to know through the columns of your publication what are the general views of the successful exhibitors over the country and what percentage of the gross receipts should be spent for film service. I think this is a very important end of the business that has, so far as I know, never yet been touched upon by your magazine, and at no time has it loomed up with so much significance as at this writing.

In the old days when the exhibitors were doing business with one and two-reel subjects exclusively, and the prices were based on so much per reel, the question didn't arise, but, with these special star features now being released in the market (at least one costing as high as $100 per day), there should be some interchanging of ideas and views from the different sections of the country on the part of successful exhibitors as to what their business really can stand for.

A large theater, naturally, can pay more for a feature than a small one. But I am not discussing the large theaters. What I have in mind is the regulation moving picture house with a seating capacity averaging from 400 to 600, and charging an admission price of, say 10c. If an exhibitor is paying out an average of 35 per cent of his gross receipts for film service, and he finds that, on the day he puts in an extraordinary star feature at a large price of film rental, the same ratio of 35 per cent will remain, it conclusively proves that the feature is worth the money. Another consideration is whether his business for the other days of the week would drop off.

I think a little publicity on these ends with the suggested exchange of views, same to be published in your columns, will do a whole lot of good, and I sincerely hope you will see it in this same light and extend your friendly offices in the matter.

We have printed this letter in full because from our own knowledge we know that the same question which our friend has propounded is being asked by exhibitors all over the country. There is little that we can add to what our correspondent has set forth. We cheerfully comply with his request to publish the letter because we believe, as he says, "that at no time has the subject loomed up with so much significance as at this writing." We hope that our readers will take up the matter for discussion in our columns. Again quoting the language of our friend we do indeed believe that "there should be some interchanging of ideas and views from the different exhibitors as to what their business can really stand for."

* * *

The Prime Need of the Hour

By W. Stephen Bush.

THE best organizer in the world is stern necessity. Make a plea to a body of men, telling them about the advantages of organization, and they will agree with you in theory, whether they will keep up the work of organization after you are gone is quite another question. The very moment, however, that they are confronted with an actual danger they rally and take concerted action.

Necessity is the real organizing force. More than ever before in the history of filmdom is there need for a strong exhibitors' organization. It is common knowledge that in many cities scarcely ten per cent. of the exhibitors are making any money. The exhibitor who, to-day, does more than make a livelihood for himself is the exception. A very prominent owner of a chain of excellent theaters with an investment of a quarter of a million recently said he could not even get bank interest on his capital.

Unfair competition, petty exactions, and above all things the constantly soaring cost of film service are, generally speaking, responsible for this condition of affairs. We know of towns where three exhibitors might make a reasonable success, but where none are doing any good, because one man in a frenzy of competition has tied up all the principal feature programs. His competitors are just "existing," he himself barely manages "to get by." If these three men were to get together, talk over the situation, and divide the output fairly among themselves, the chances are that they would immediately cut down their film bills and exist comfortably. There are cities where this is done and where the exhibitors are a happy family, but they are the exception when they might just as well be the rule. When we except the big cities like New York, Chicago, Boston, Philadelphia and others with a large transient population it may be assumed as an axiom that each community will spend so much and no more for amusements. It is quite possible to increase the box office receipts on any particular night, but the weekly and monthly receipts will run about the same. Here is a basis for exhibitors to work on and get to a profitable understanding among themselves.

To Our Friend and Reader the Exhibitor

IS THERE in your community or in your neighborhood any church or any social or civic club or any educational institution or any library association which is interested in motion pictures, not as a spectacle, but as a factor and problem in our daily lives? Have you, perhaps, been asked to appear before them for a talk on the subject? Do you feel that such societies and institutions are ready to give a fair hearing to the motion picture side of the problem? Is there censorship discussion or agitation in your town which might be arrested by a strong plea on behalf of reason?

If such is the case the Moving Picture World is ready to help you. If you are not too far from New York we will send a competent member of our staff to give an entertaining talk on the origin and the making of motion pictures, on the development of the screen, on its educational possibilities diversified with humorous sidelights and ending with an appeal for rational regulation in place of drastic and arbitrary censorship. The lecture may be accompanied by or illustrated with pictures if you will furnish the projection machine and the pictures, or it may be given without any such accompaniment.

In either event the good resulting to the industry in general and to the exhibitors in the respective localities in particular is obvious. Such work will promote a better understanding between exhibitors and the public at large. It will show the public, whether they are patrons of the screen or not, that motion picture men are progressive and intelligent, that they take a serious and enlightened view of their vocation and that it is their desire to keep pace with the best civic spirit in every community. A letter to the Moving Picture World will bring you all further information you may want to have. We are willing and anxious to co-operate, but wish to emphasize the fact that the present scope of this service does not look beyond a reasonable distance from New York.

Governor Whitman Against Censorship By W. Stephen Bush

Governor Stigmatizes It as Abhorrent to American Spirit—Senatorial Candidate Calder Decries Federal Censorship

THE reception arranged for Governor Whitman and Senatorial Candidate Wm. M. Calder, at the Rialto Theater for the morning of Oct. 31, failed of realization. As far as the Rialto and its general director were concerned the preparations were complete. General Rothapfel had his light infantry consisting of a battalion of highly uniformed ushers, in readiness for any military or spectacular action that might be needed. More than that. A bugler was ready and eager

Governor Whitman Receiving Film Men at Hotel Manhattan, New York.

to salute the Governor, keeping in practice by frequent rehearsal in different parts of the theater. General Rothapfel himself looked like the famous Hindenburg on the eve of one of his celebrated drives.

The ceremonies were to begin at 10.30 A. M. The tremendous crowd which had been confidently expected was not in evidence. There were probably a hundred persons in the lobby, while a score or two of optimistic Americans had taken seats in the orchestra. A good many of those present were New York exhibitors; the exchange and manufacturing interests being mainly represented by Walter W. Irwin.

As the hour of eleven approached the situation remained painfully obscure. Nobody seemed to know what the ceremonies were going to be. There was a hurried conference between some prominent figures in the film world. Then came the announcement made by Counsellor J. Robert Rubin, that "the size of the audience present did not warrant the Governor in coming." Mr. Rubin added that the best way might be for those present to form themselves into a committee and wait upon Governor Whitman and Mr. Calder at the headquarters in the Hotel Manhattan. The Governor, said Mr. Rubin, was quite willing to receive the film men and talk to them on censorship.

Rarely was a suggestion carried out more swiftly than this suggestion of Mr. Rubin. The strategic move was carried out in less than half an hour and presently the film delegation stood before the Governor of the State and the Republican senatorial candidate. Headquarters in the Manhattan are decidedly small and the delegation made a far better showing there than it would have made if distributed through the Rialto theater.

Governor Whitman Stigmatizes Censorship as "Abhorrent."

The Governor and the senatorial candidate gave the film men a pleasant and cordial greeting whereupon Mr. Irwin at once plunged into his speech. He gracefully thanked the Governor for his veto of the Cristman-Wheeler Bill. He emphasized the fact that the film men know that the Governor, in the exercise of his veto power, simply did his duty as he saw it and that therefore the expression gratitude would be absolutely out of place. Mr. Irwin then dwelt upon the vastness of our industry and rapidly sketched the dangers of censorship. He declared that censorship was not only an infringment upon our liberties but would mean confiscation of property.

The Governor responded to Mr. Irwin in a way which highly pleased the film men. He denounced censorship as abhorrent to American ideals and traditions. The keynote of his address was easily perceived. He made it clear that in his opinion the future of the industry and the very fate of censorship depended on the way the film men themselves would discharge their duties toward the public. The Governor's speech taken down verbatim was as follows:

The word censorship conveys an idea that is essentially inconsistent with our ideas of American liberty. It is my firm belief that the best, the only, safeguard against possible abuses of the motion picture art lies in public opinion and is in the hands of the people, whose wholesome entertainment is the business in which you gentlemen are all engaged.

Now the American public is wonderfully clean-minded and there is no country in the world where the schools, the parents, the churches and the press are so mighty in forming and maintaining a healthy condition of public morals. Public opinion, so influenced and directed, is and must be the ultimate power of censorship of motion pictures, and it is not in reason to suppose that you leaders in this greatest amusement industry will undertake in any marked degree to affront that public opinion.

As Governor of the State I refuse to bind myself with regard to future possible legislation for the regulation of the films. It would be manifestly unwise and improper for me to do that, and I know you do not expect it of me. Conditions may arise that would make new restrictions necessary. At present public sentiment in this State is all for cleanliness, wholesomeness and right living. I think this sentiment will increase rather than diminish, and I believe it is your desire and intention not only to cater to the pure and wholesome public desire for entertainment, but I know, as you certainly must know, that even your selfish material interests must deter you from anything objectionable in your output of pictures.

Censorship is a big word with a wide meaning. Thus every policeman is, to a certain sense, a censor. If someone goes out in the street improperly clad—or unclad—the policeman quickly exercises his power as censor, as the law requires him. Health departments censor the health of cities. These forms of censorship are necessary services, for, after all, they are based on expressed public opinion. I couldn't for a moment think that a body of men like you, would ever tolerate the output of pictures that could spread moral disease, or affront public decency by exposing vile pictures.

My attitude towards censorship now and in the past is known to all of you. It is based on conditions as they were or are. But it is possible that conditions may arise which would compel me to favor regulative legislation. Certainly I believe that no board of three men should be empowered to meddle with and legislate for an industry of such vital importance in the educational, amusement and business affairs of this State.

Mr. Calder followed Governor Whitman and declared himself unequivocally opposed to censorship of any variety and Federal censorship in particular. He stated that all his instincts and inclinations were against it and that he did not think any thing could occur to change his views. Like Governor Whitman, he emphasized the responsibility of the film men. "If," he said, "the men in whose hands the industry lies conduct their business—if they continue to conduct it as they have conducted it in the past, it is altogether likely that you have nothing to worry about. Public opinion is the censor; the only censor we recognize in this country."

SOL LESSER MAKES FIFTH TRIP ACROSS CONTINENT.

In the interest of the All Star Features, Inc., and the big possibilities for expansion which his eastern office has brought forth, Sol Lesser is making his fifth trip across the continent this year.

Stopping en route at his Denver and Chicago offices, he will transact the necessary business incumbent on his purchase of the Clara Kimball Young franchise for the coast, will confer with George K. Spoor, President of Essanay, regarding "The Little Girl Next Door," and then in Philadelphia in conjunction with Leon D. Netter, he will center his attention on the exploitation of "Purity."

Norma Talmadge and Joe Schenck Marry.

Norma Taldmage, who has made a considerable reputation since joining the Triangle forces in Los Angeles, has become the bride of Joseph M. Schenck, general manager of the Marcus Loew enterprises. The ceremony was performed quietly at Stamford, Conn., one day last week. Following this comes the announcement that Miss Talmadge will soon appear in "Panthea," directed by Allan Dwan and to be released by Selznick.

Max Linder, Celebrated Comedian, Is Due

French Screen Star Expected to Arrive in New York on November 7— Brought to America by the Essanay Company

MAX LINDER, the photoplay comedian of international reputation, is on his way to America with 46 trunks full of clothes. He sailed from Cherbourg, France, on Saturday, October 28, and is now dodging submarines on his way to the United States. He took a channel boat to Livepool, and from there went to London, where he had a conference with H. A. Spoor, the European representative for Essanay. On Tuesday, October 31, he sailed from Liverpool for New York, where he is expected to arrive about November 7. George K. Spoor, president of Essanay, will meet Mr. Linder in New York personally and take him to the Essanay studios in Chicago, where he will start work immediately on a new line of comedies.

Max Linder.

Mr. Linder probably is better known on the continent than in America, although his comedies are well known in the United States, he having been a leading photoplay comedian for eleven years, his comedies being released through the Pathe company. Two years ago he quit the stage and offered his entire personal fortune and his services to the French Government when the war broke out. He was a scout in both the automobile and the aeroplane service, furnishing his own machines. While on one of his aeroplane expeditions he was seriously wounded, so seriously that he was reported as dead. He was sent by the French Government to the military hospital at Contrexville and was there several months.

It was when at Contrexville, not yet recovered from his wounds, that President Spoor, of Essanay, opened up negotiations for his services. H. A. Spoor, the European representative in London, visited Mr. Linder and made the proposition. Mr. Linder was loath to leave the service of the army, but decided he could be of more use to his country in furnishing money he could earn than by re-entering the service. He has pledged a large part of his salary to the cause.

"I wish my American friends to understand, however," said he, "that I have no personal animosity toward any people. It is a great regret to me, as it is to every one in Europe, that such a stupendous war is in progress. I am, however, a Frenchman and my heart goes out to my country. I know that even the nations opposing us now will recognize the love of every individual for his own country and his duty and necessity to fight for and aid her. While Germany is now our enemy, I respect the German who battles for his country, and I do not think that even the bitterness that war engenders can make them feel otherwise for the Frenchman who fights for his country."

Mr. Linder is the top-notcher in dandyism. In this country he probably will be known as a dude. After leaving Contrexville he went to Switzerland for recuperation. He was there a month and then went to Paris to equip himself with a wardrobe. How well he succeeded is told in his cablegram to Mr. Spoor in which he stated he was leaving Cherbourg with 46 trunks. Why Max mentioned the 46 trunks is not explained. It sounds as though he either has a reckless disregard for cable tolls or else he is putting in his oar as a good press agent for himself.

The popularity of Mr. Linder abroad is shown in the fact that one company is negotiating with Mr. Spoor at the present time for the release of all his films in England, France, Germany and Russia. S. Hertzberg, who represents a Chinese film organization with headquarters in Shanghai, China, is now in Chicago negotiating for exclusive rights to Linder films in China and Japan.

Max Linder has signed a one-year contract with Essanay, holding an option on renewal for the same term. Each week the ex-soldier will make more than General Joffre, commander-in-chief of the French army, does in a year.

Europe disliked to see its idol depart. The following excerpts have been taken from "Le Film," a Paris motion picture journal:

"Sympathetic Max has gone! Before he leaves Paris, thinking of the famous engagement which he is entering into, we wanted to ask him a few particulars as to what he was going to do in Chicago. We found Max occupied with his packing, in the midst of his hampers, baskets and portmanteaux in his swagger apartment on the Champs-de-Mars.

"'I shall be working principally in Chicago,' he said, 'but if my health will not permit me to reside there, the Essanay company has very kindly promised to construct a studio in any place I may choose.'"

Both British, French, German, Russian and Italian journals have been filled with interviews with the famous warrior-comedian. The strange contrast between the bloody battlefields and the comedy cinema appeals to their romantic temperaments. Mr. Linder will select his own scripts from material obtained for him by Essanay. He will have the selection of his own comedy company. The creator of a billion laughs will soon be at work creating a billion more.

Juanita Hansen Becomes Triangle Star

JUANITA HANSEN is the latest addition to the Triangle-Mack Sennett-Keystone studios. Miss Hansen signed her contract Friday, the 13th of October, and declares that unlucky days and dates mean nothing in her life. The pretty golden haired, blue eyed Juanita received her first comedy experience under the direction of Mack Sennett and has been engaged to appear in a series of light comedies. She has resided in Los Angeles most of her life and entered the moving picture field about two years ago. Her last picture before coming to the Keystone studio was "The Secret of the Submarine," a serial in which she played the leading role.

Juanita Hansen.

Miss Hansen will head a company directed by Harry Williams, the well known song writer, who received his initial experience in the scenario department of the Keystone plant. Of late Mr. Williams has been co-directing with William Campbell in the company headed by Chester Conklin.

Playing across from Miss Hansen in the light comedies will be Lew Cody, who has been appearing in the Mabel Normand picture now nearing completion. Miss Hansen has had a most interesting and successful career in moving pictures and will no doubt prove a decided attraction in future Triangle-Keystone comedies.

To Review Machine Patent Case

U. S. Supreme Court Will Examine Papers in the Action on Latham Loop Infringement.

THE United States Supreme Court has granted a writ of certiorari upon the application of the Motion Picture Patents Company bringing its case against the Universal Film Manufacturing Company, Universal Film Exchange of New York, and Prague Amusement Company up from the United States Circuit Court of Appeals for the Second Circuit.

This is one of the most important cases coming before the court at this term. The Patents Company is the owner of a patent for improvements in projecting machines, which includes "a novel means for moving a quantity of motion picture film having considerable bulk through a moving picture machine, with an intermittent movement, in such manner as not to expose the film to excessive strain and wear and tear, and with a regular, uniform and accurate feed."

This company has licensed the Precision Machine Company, of New York, to manufacture and sell machines embodying one or more of its inventions, coupling with this the restriction that each machine put out by the licensee should be sold only "under the restriction and condition that such exhibiting or projecting machines shall be used (1) solely for exhibiting or projecting motion pictures containing the invention of reissued letters patent No. 12,192, leased by a licensee of the licensor while it owns said patents, and (2) upon other terms to be fixed by the licensor and complied with by the user while the said machine is in use and while the licensor owns said patents (which other terms shall only be the payment of a royalty or rental to the licensor while in use)."

The petitioner states that the sale and purchase of this machine gives only the right to use it solely with moving pictures containing the invention referred to. It is alleged in its brief filed with the court that the Prague Amusement Company, since November 2, 1914, without the payment of royalty, has been using a machine procured from the Precision Machine Company, in connection with "unlicensed" film made by the Universal company.

On March 18, 1915, the petitioning company filed a bill of complaint against the respondents in the United States District Court for the Southern District of New York. The respondents at the trial of the case urged in defense the alleged illegality of the conditions of use imposed by the agreement between the Motion Picture Patents Company and the Precision Machine Company. These contentions were upheld by the court, and upon an appeal being taken, the Circuit Court of Appeals affirmed the decree and denied an application for a rehearing.

The Motion Picture Patents Company contends "that consideration of these opinions shows that its contention as to infringement is and has always been that the use of the Precision machine by the Prague Amusement Company was an unauthorized one and therefore an infringement of the patent, because, in using said machine the Prague Amusement Company did not comply with the following conditions of use imposed by petition upon users of machines, namely:

"License Condition No. 1.—That the machine should be used only with motion pictures leased from a manufacturer licensed by the petitioner; and

"License Condition No. 2.—That the user of the machine should pay to petitioner a royalty or rental (to be fixed by petitioner), while the machine was in use.

"That non-compliance by respondent, Prague Amusement Company, with either condition, resulted, as petitioner claims, in an unauthorized use of the machine, and therefore an infringement of its patent."

The Court of Appeals held both of these conditions to be unlawful and unenforceable, and as constituting no lawful restriction upon the right of use of the machine purchased from the Precision Machine Company.

Broadway Theater Changes Hands

Laemmle, Selznick and Brenon Take Over Big Picture House at Broadway and 41st Street—To Show Big Features

IT HAS been officially announced that Carl Laemmle, Louis J. Selznick and Herbert Brenon have jointly negotiated the lease of the Broadway theater at Broadway and 41st Street, New York, and that they will take possession almost immediately. The house will be devoted to the showing of large screen productions of the Universal and Selznick companies.

The Broadway theater has been showing motion pictures for some time. For a while it was the New York home of the Paramount program. Later the Metro Company secured a regular showing of its productions at this house which was under the management of Stanley V. Mastbaum of Philadelphia. It was through Mr. Mastbaum that the present combination secured possession.

The first picture to appear at the Broadway under the new management will be Herbert Brenon's production "War Brides," in which Mme. Nazimova is featured. Following the Brenon picture the Universal will put on the big feature "20,000 Leagues Under the Sea," which is having such a sensational run in Chicago. This will probably be followed by Selznick's production "The Foolish Virgin," in which Clara Kimball Young is featured.

National Theater in Jersey City

A Big Opening Night Augures Well for Future of Jersey's Handsomest Picture House.

THE greatest event in the motion picture history of Eastern New Jersey, took place on the night of November 1, when the National Theater on Central avenue was formally opened to the public. The splendid playhouse, which had been under construction for some months, had been the talk of the neighborhood. Long before the coming of darkness, crowds began to appear in the neighborhood, and by 8 o'clock the house, which has the comfortable seating capacity of 1,400, was jammed to the doors. The special details of firemen and policemen assigned to duty for the opening night had their hands full all the evening. The lobby was filled with testimonials to the projectors and owners of the new theater and there was an unceasing stream of congratulants not only from the immediate neighborhood, but from many people prominent in the social and political life of Jersey City. The program consisted of a splendid variety of motion pictures interspersed with songs and musical renditions, of which the organ recitals were a special feature. Just before the feature was projected W. Stephen Bush, of the staff of the Moving Picture World, made a brief dedicatory address in the following words:

LADIES AND GENTLEMEN:—In these days the opening of a big motion picture theater, like the one we are admiring tonight, is an event of considerable importance to the community in general and to the neighborhood in particular. It represents the confidence of my enterprising young friend, but it represents far more than that. It illustrates better than a thousand sermons or editorials the wonderful advance which has been made by the motion picture. Compared to the little houses of five and six years ago, this splendid structure is like the Twentieth Century Limited compared to a canal boat. In point of equipment and comfort, in lighting and in heating, in the art of projecting the picture in sharp, clear outlines and with absolute steadiness, in its policy of courtesy to patrons, in its rare musical features, it truly typifies the best there is in motion picture houses not only in this country, but throughout the world. I speak with some assurance on this subject, because I have seen thousands of theaters, both here and abroad. I know you will ask no further description from me when you are on all sides surrounded by the things which I am supposed to describe.

There is one topic, however, on which I would like to say a few words with your gracious indulgence. I want to say something of the pictures which you will see on this screen after you have made the National your favorite theater. We who know the young man who has built such generous hopes upon your patronage, know him for one of the best choosers of good, clean, suitable motion pictures. Now that means a whole lot. Any one can open a motion picture house and show an occasional good picture, but it takes a man of keen judgment and one who enjoys uncommon facilities of choice to provide a high average in your entertainment. This not only costs money and lots of it, but it takes infinite care and taste and experience. I assure you that the owner of this house measures up to the best standards, and the highest qualifications. He fully understand his responsibilities, and I want to assure you that no film which you do not want your children to see will ever be found on this screen. The first motto of this house will be to entertain. We assume that when you come here to spend your evening you are in search of genuine entertainment; you want to forget the cares of the day, the worries of business and all that grinding routine that makes us forget there are stars above us, that there is a beautiful world around us, and in the midst of the commonplace we always find the heroic, the noble, some times the tragic and often the sweet and the pathetic. Nor will we fail in our endeavor to give you the laughing treatment. Laughter has been called the twin sister of Hope, we will have a permanent home here for both sisters, I assure you.

I now dedicate this magnificent temple of amusement to you, my friends and neighbors, to you and to your families. The future of the National depends entirely upon the favor you may be pleased to show us. The sweat of the architect, the toil of the musician, the art of the picture-maker and all the zealous efforts of the management will go for nothing unless you give us your approval and your continued patronage. It is not in ourselves to achieve success, but we can at least try to deserve it. That will be the motto and the guiding rule of the National.

At the end of his remarks Mr. Bush introduced Congressman James A. Hamel, who spoke words of congratulations and encouragement, to be builders and owners of the National. The theater is under the personal supervision and direction of L. F. Blumenthal.

George Fawcett, the well known actor is in Chicago, en route to Los Angeles, Cal., where he will resume leading roles for the Selig Company.

The Picture Show Business in Trenton

By Hanford C. Judson

New Jersey's Capital City Shows Interesting and Somewhat Typical Development of the Exhibiting Business

THE City of Trenton has some 110,000 population, and while there is a healthy amount of business done there one sees little of the rush and boom noticeable in many of the New England towns in these War Bride times. There are about twenty-two theaters devoted exclusively or largely to moving pictures at present serving Trentonians and about eleven of these are not far from the corner of Broad and State streets, the business heart of the city. The picture business in what may be termed the neighborhood districts is largely controlled by a combination known as the Hildinger Enterprises, whose chief holders are Charles C. Hildinger, Phillip Papier, Russel H. Lamont, George D. Bishop and Fred. R. Parker. These different interests have been drawn together by community of business advantage. The combination has given the city and its suburbs a much higher class of theater and a much better class of picture on the screen than fierce competition would, it is probable.

The houses which this group control are the Star, with 300 seats; the Strand, with 700 seats; the Princess theater, seating 700 and on the corner of Mead street and Clinton avenue; the Park theater, with 650 seats, at 11-13 Pennington avenue; the Garden, with 350 seats; the Majestic, seating 800; the New Bijou, a fine new house that cost $35,000 and seating 900, and the Center Street opera house, with 650 seats. Beside these the company has a theater in Doylestown, a village with about 3,300 inhabitants, and a theater in Lambertville, a somewhat larger nearby village. The Hildinger Enterprises have no competition in the outskirt districts or in the two neighboring villages; but their downtown houses have to contend with vigorously conducted opposition, some of it combining vaudeville with pictures.

The advantages the combination has is chiefly in the buying. As one would expect, the booking is done from the head office at 135 Hanover street and the problem of getting the most out of each film is helped by the fact that a family living in the East End of a fairly spreadout community normally has little reason for travelingfi to the West End for its amusement. When special features are to be shown an extra nickel or dime is asked for admission; but the tendency in all Trenton theaters is to ask ten cents admission to the regular program. The house managers under these conditions are chiefly valuable on the score of their personality, and the more important theaters are put in charge of men who have made good in the smaller houses. For the programs Metro, Paramount, Pathe and other leading makers are drawn upon. The company believes in big advertisable features. "The more we spend for a picture, the more we make of it" was the expression of the member of the firm we interviewed. He also counted Trenton a good serial town.

Among the opposition houses the State Street theater comes first to mind. It is on East State street, only a few doors from Broad and includes four acts of vaudeville with first class features and other pictures. Triangle service is advertised and posters in the lobby promise the Pickford films. The prices asked are ten cents in the afternoons and five, fifteen and twenty cents at night. The house manager is H. Wahn. This house has profitably used "The Yellow Menace" and "The Shielding Shadow."

Also on State street and not far from the corner of Broad is the St. Regis theater, of which W. J. Vernon is the manager. It is an attractive looking house with 950 seats, makes good music one of its drawing cards and does a good business. Mr. Vernon is a pleasant man to meet and has clear-cut ideas about the picture business. He is running a Paramount, Fox, World Film, Metro and other of the good makes. They are not necessarily first runs, but they are new. Very few of the superfeatures are booked. It has been Mr. Vernon's experience that a superfeature, at a high price, comes sometimes after a program feature that not only tells a better story, but is apt to be better acted as a whole. The patrons who have paid less to see the good film the night before fail to see the profit in it and have a less ready opinion of the exhibitor's showmanship. He thinks that for the good of the business the manufacturers should tend rather to decrease the cost of pictures than increase it.

The Grand theater, four or five blocks south along Broad street, has been a burlesque house, but during the week of October 15 showed "Fighting for Verdun," which was lectured by Captain D. G. Hertz, an Englishman, who led a company of a South Lancashire regiment until a few pieces of schrapnel disqualified him from the kind of work that soldiers have to do in Europe these days. The Grand is under the management of Charles Finberg and is planning to include films in its regular shows from now on. While at this house we met R. K. Bartlett, formerly of the Stanley Film agency, who is handling the picture, "Fighting for Verdun."

The Trent theater, a legitimate house on Warren street, a few steps north of State, showed "The Fall of a Nation" as an attraction for three days from October 16; but this house is not directly in competition for the picture trade.

Taylor's Opera House, on South Broad street, advertises vaudeville and bills a few pictures.

One interesting phase of the picture business in Trenton is the automobile express service run on a co-operative basis between Philadelphia and the local theaters.

The local rates for theater licenses is $50 a year. In Lambertville $100 is asked. Doylestown asks only $25 for the year.

Adrienne Morrison Wins Recognition

FOR versatility, for finish, for screen presence and charm, Adrienne Morrison, the brilliant wife of Richard Bennett, the popular Mutual actor, has won a distinctive place for herself in the brief four months in which she played in supporting casts with her husband at the American studios at Santa Barbara.

The charmingly sympathetic and subtly humorous role of the sister-in-law to the "Philip Holden" of Mr. Bennett's characterization in his first Mutual Star Production which went out recently, "Philip Holden-Waster," which Miss Morrison created, is worthy of mention.

Her versatility, as well as her dramatic power is tried in the exceptionally strong drama, "And the Law Says," which will mark her husband's second appearance in Mutual Star Productions, as well as in "The Highest Good," a picture in which she will appear later.

Adrienne Morrison.

Mr. Bennett and his wife and their two daughters returned to New York October 14, in time for the popular actor to commence rehearsals in "Zack," the production in which he will appear on the stage in New York this winter.

THEATER CHANGES POLICY.

R. Wagner and James Wallingford have bought the Keith's theater on Main street, Buffalo, from J. A. Schuchert. This theater was previously a five-cent house, seven nights a week, and it is the intention of the new management to run two ten-cent nights for the time being and will endeavor to increase the price of admission to ten cents seven nights a week.

CHANGE IN SELIG TITLE.

"So Shall Ye Reap" is the name of a Selig production to be released Monday, November 6, in General Film Service. The name has been changed from "As Ye Sow." The production, "So Shall Ye Reap" is of unusual excellence, according to advance reviews.

George M. Cohan to Play for Artcraft

Famous Author and Actor Will Be Seen in His Own Popular Subjects.

FOLLOWING several years of absolute indifference to all inducements, even those of the most flattering and substantial nature, George M. Cohan, one of America's foremost figures in the theatrical world, has decided to enter the motion picture field. The announcement is made by Artcraft Pictures Corporation on the eve of its first release, Mary Pickford in "Less Than the Dust."

For several weeks Walter E. Greene, president of Artcraft, has been promising that Mary Pickford would soon have a famous companion in the Aircraft circle, which he describes as the foundation of a system to "handle the headliners in motion pictures." Certainly Mr. Cohan is a headliner. The new corporation is to be congratulated on the success of its negotiations with Mr. Cohan and the motion picture industry in general is fortunate in the acquisition of this popular American.

Perhaps the most interesting feature of the preliminary announcement of the formation of the George M. Cohan Film Corporation is the statement that in addition to his services as producer and player Mr. Cohan is to devote much of his time to original writing for the screen. That, in itself, is a matter of importance.

Work on the first production of the Cohan Corporation will begin at once. Mr. Cohan will, of course, appear as the star and the vehicle will be one of his most successful plays. The selection will be made from the group which includes "Little Johnny Jones," "Forty-five Minutes from Broadway," "The Governor's Son," "The Miracle Man," "The Yankee Prince," "George Washington, Jr.," "The Talk of New York," "Seven Keys of Baldpate," "Hit the Trail Holliday," "The Man Who Owns Broadway," "The Little Millionaire," and others.

As a writer of popular musical comedies and in more recent years of serious plays, Mr. Cohan has achieved a position as a writer for the stage which is fully as lofty as the niche he made for himself as an actor and producer. While his abilities as player and director are eagerly welcomed it is the acquisition of his talents as author of virile American drama that is of particular cause for gratification in the motion picture field. For some time he has quietly been absorbing the atmosphere of the new amusement giant and making a close study of its technique. When convinced that here was the opportunity for a tremendous amount of work of the highest order he began to consider seriously the offers which had come to him. Artcraft was able to convince him it possessed "the goods."

"Every one within the motion picture industry has a definite conception of the great potency of Mr. Cohan as a popular idol," said Mr. Greene. "Every motion picture exhibitor throughout the United States is asked frequently why he does not show pictures either written by Mr. Cohan or those in which he appears. It is of course a matter of extreme satisfaction to me and my associates that Artcraft can announce the Cohan pictures will be distributed through our exchanges. It looks like a busy year for Artcraft."

"WAR'S WOMEN" WIN AGAINST CENSORSHIP.

News has just come to Joseph Perl, the Eastern representative of the Pacific State Rights Company, at 547 West 147th street, of a sweeping victory which the company gained over the San Francisco and Los Angeles censorship, the courts having decided that the company's picture, "War's Women," was entirely fit for public exhibition and that the censorial rulings to the contrary must be reversed. This victory, Mr. Perl says, was largely due to the unremitting efforts of Ferd Bloch, the president of the Pacific State Rights Company.

SELIG CHICAGO STUDIOS TO OPEN.

The Selig studios, Chicago, will open next week. Al Green will direct the production "The Princess of Patches." Gilson Willets wrote the scenario version of the play. Many of the exterior scenes will be filmed in Louisiana.

GERRARD DIRECTING "THE ORGAN GRINDER."

"The Organ Grinder," an Italian drama in two reels, is under production at Universal City by Director Douglas Gerrard, who also plays the lead with Ruth Clifford and Al MacQuarrie in support.

"Conquest of Canaan" Rights Selling

New Lasky Exchange Takes California Territory—Abrams, Mastbaum and Greene Other Buyers.

HIRAM ABRAMS has closed with the Frohman Amusement Corporation for the rights to "The Conquest of Canaan" in the California territory controlled by the Lasky Pictures Corporation and covering California, Nevada, Arizona and New Mexico. Mr. Abrams, acting for his own organization distributing through New England, secured the New England rights and will give the picture immediate release. He acted as agent for the Lasky enterprise.

"The Conquest of Canaan" was the initial release of the newly organized Lasky exchange at San Francisco and was released by that concern November 2. Mark Lasky, who controls the new 'Frisco exchange, entered the film business about three years ago, but gave up his offices in Philadelphia when Paramount was formed.

Stanley Mastbaum has secured the Pennsylvania, Virginia, Maryland, District of Columbia and Delaware territory for "The Conquest of Canaan" and will issue it as the first important release through a new exchange recently opened.

Greene Photoplay Company of 729 Seventh Avenue, obtained New York and Northern New Jersey for "The Conquest of Canaan."

Kenneth O'Hara, Regular Writer

PROMINENT among the younger publicity men who have achieved an unusual measure of success is Kenneth A. O'Hara, of the Ince forces at Culver City. During the past two years as Coast publicity manager for the New York Motion Picture Corporation Mr. O'Hara organized the department of which he is head and directed its work so astutely that the fame of these Triangle producers widened perceptibly.

Having been a newspaper man, Mr. O'Hara is not given to the constant use of superlatives, but has a "nose for news," and puts the news in his copy. Every picturesque incident that took place in the Inceville studio, where his headquarters first were, drew many interesting recitals from Mr. O'Hara's typewriter and saw subsequent publication in many newspapers and magazines eager to get good copy about moving picture incidents.

Kenneth Anthony O'Hara.

Mr. O'Hara is only twenty-five years old, yet is credited with being one of the cleverest men in his branch of the industry. He is a writer of clean-cut English of magazine quality. He was born in Brooklyn and educated at Rockville Center, L. I. He went through Seton Hall, in South Orange, N. J., became a football star and won a gold medal for general proficiency. He entered Brooklyn College Prep School and Bishop McDonnell presented him with his sheepskin and also a medal for dramatic declamation. He studied at Fordham Law School for a year before he realized his was not a legal mind. He got a job as a cub on the Brooklyn Eagle, being assigned to scholastic sports. He became head of that department and gained a reputation throughout scholastic circles in the East.

Mr. O'Hara then joined the staff of the Los Angeles Tribune and during the fourteen months following handled almost every department of the paper. In August, 1914, Thomas H. Ince employed him to push the Kay-Bee, Broncho and Domino brands. It was rough traveling at first to establish a press agenting bureau. Then came the Triangle organization and O'Hara found himself face to face with a big opportunity—and made good. He is popular with the players and directors and newspaper representatives.

"LITTLE ITALY" ALMOST COMPLETED.

Hobart Henley has about completed at Universal City a five-reel drama, "Little Italy," in which he plays the featured lead with Gertrude Selby. The story is by Willard Mack.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

DISTRIBUTORS AND EXHIBITORS "DISCUSS THINGS."

A Protracted Meeting at Wurlitzer Hall Which Heard Much Debate But Got Small Results.

THROUGH the advertising columns of The Moving Picture World, an invitation had been extended by the F. I. L. M. Club of New York City to "every person connected directly with the motion picture exchange business" and to all exhibitors doing business in the Metropolitan District. The meeting was called by Arthur F. Beck, president of the Film Club; Edward Saunders, first vice-president; H. H. Buxbaum, second vice-president, and W. E. Raynor, secretary and treasurer. The call promised "to submit a proposition to the Exhibitors' League that will undoubtedly bring their membership up to 100 per cent. efficiency for New York and adjacent territory."

In response to the invitation about a dozen exchange men and about a hundred exhibitors came to Wurlitzer Hall on the night of Thursday, November 2. Among the exhibitors were Lee A. Ochs, president of the New York Local; John Manheimer, president of the Brooklyn organization; John J. Wittmann, president of the Bronx Local (Cinema Club), and Dr. H. Charles Hespe, president of the Exhibitors' League of the state of New Jersey.

Mr. Beck in the chair read the call and then outlined a plan of co-operation between exchanges and exhibitors, spoke of the Hoy Collecting and Rating Agency, which he said would hereafter act as the arbiter of any difficulty between exchanges and exhibitors. He said that a committee consisting of twelve exchangement and eighteen exhibitors would be formed to work in unison with the Hoy Agency. This statement at once precipitated a storm of dissent from the exhibitors. Representing the three presidents of the Greater City, Exhibitor Sanders, from Brooklyn, said there could be no discussion of any co-operative plan until the Mutual Exchange had rescinded its order compelling exhibitors in and around New York to pay the return express charges.

Mr. Beck countered by announcing that he considered the question of return express charges closed and that he would not under any circumstances consent to reopen it. He took occasion to say that the campaign conducted by the exhibitors against his exchange had made no difference whatever to him. "The sheriff," he said, "had not been at the doors of the Mutual, in spite of the penalties inflicted upon me and we propose to do business at the old stand for some time to come. There is nothing to arbitrate as far as the express charges are concerned."

Mr. Beck's statement was followed by a strong murmur of disapproval among the exhibitors and a dozen rose to their feet at once. It was not long before the debate degenerated into a wrangle. Exchangemen told of the troubles they had with exhibitors, citing cases and giving a wealth of detail, to which the exhibitors replied with great emphasis and with at least equal enthusiasm. Mr. Shafer of the World Film, Mr. Tobias of the 46th Street Exchange and Edward Saunders of the Metro, talking for the exchanges while Ochs, Wittmann, Manheimer, Charles Steiner, Charles Haring, Dr. Hespe and many others took the exhibitors' side.

Though the chairman declared again and again that he would not recede from the position of saddling the return express charges on the exhibitors, that subject always came back and easily occupied the centre of the stage. For almost three hours the battle raged with no semblance of parliamentary or business procedure. The chairman insisted that the presidents of the locals declare themselves on the proposition of the Hoy Agency and the Committee of Co-operation and the presidents pointed out they had no authority to bind their organizations without first calling a meeting and consulting them. It looked as if the meeting was to be wholly barren of any results whatever when after more discussion the chairman consented to have the future return charge policy referred to arbitration. This came on top of a statement by H. H. Buxbaum, of the General Film Company, who said he would personally reimburse exhibitors who felt that their return express charges were an unjust burden. This statement was loudly cheered and helped to create a better atmosphere.

A motion was then made and carried that the three local presidents and Dr. Hespe, of New Jersey, report the offers of the F. I. L. M. Club to their respective organizations and then get in touch with Chairman Beck in about two weeks time. Even after adjournment excited groups on the sidewalk gave themselves up to the discussion of the return express charges quite reckless of the cold winds that began to blow just before midnight.

SUBSTITUTE CENSORSHIP PROPOSITION.

Minneapolis Exhibitors Appeal to the Public—Have Plan for a Board of Review.

A JOINT meeting of officers of the Motion Picture Exhibitors' Association, Inc., of the Northwest, and the film exchange managers of Minneapolis, was held Monday, October 23, at the association headquarters, Bijou theater building. The following plan for trade regulation in lieu of the present censorship board was adopted:

AN OPEN INVITATION TO THE PEOPLE OF MINNEAPOLIS.

Addressed especially to the municipal authorities, the churches, the civic organizations and the great army of motion picture fans.

Your theatre manager will furnish you at any and all times an official blank which you are at liberty to fill out with any complaint against any film shown, or to be shown, at his respective theatre.

This in turn is immediately handed to the Motion Picture Trade Film Review Board of Minneapolis, or you can even send same direct to the board.

Quick action is taken by a democratically organized, unbiased board composed of men in keen competition in the following lines:

One state's rights film exchange manager.
One regular releasing feature exchange manager.
One regular releasing regular service exchange manager.
One exhibitors' supply house manager.
One local film producing manager.
One motion picture trade journal manager.
One representative appointed by the mayor.

And the nine active motion picture theatre proprietors forming the officers and executive board of the Motion Picture Exhibitors' Association, Inc., of the Northwest.

The various lines of the motion picture industry represented in the personnel of the above-mentioned board of fifteen will positively insure the public against unclean pictures, as no favoritism toward any particular picture or theater could be manipulated.

With the cordial help of the general public the motion picture industry feels perfectly able to run its own business to suit the public and does not propose to have a self-constituted so-called film censor board of busybodies to run the general public or the motion picture business.

Therefore, we ask your hearty co-operation, for, after all, you are the best judges and our board will act according to your desires.

President Gilosky appointed a grievance committee, Messrs. C. H. Hitchcock, W. B. Watson, J. A. Keough, S. Greene and F. W. Thayer, all of Minneapolis, and a legislative committee, Messrs. J. Agnew, D. G. Rodgers, D. W. Chamberlain of Minneapolis, M. L. Finkelstein, J. Friedman, O. Rowe and H. Breilein, St. Paul. A motion was made and seconded that the association insist that the operators' union have an agent that can be reached at any time necessary. Secretary Goenig read off a list of new members and told of his campaign for more. The association voted to hold its future meetings on Tuesday at noon, instead of on Monday.

MICHIGAN EXHIBITORS' MEETING CALLED.

Secretary Moeller Wants Them in Detroit on Dec. 12—President Ochs to Attend.

THE Detroit office of the World is in receipt of a communication from A. J. Moeller, of Howell, secretary of the Michigan State Branch of the Motion Picture Exhibitors' League of America. This communication should be read thoroughly because it is of importance. We would also like to suggest that exhibitors bear in mind the date of December 12 and plan to be in Detroit to attend the annual meeting. The Hotel Statler has already been decided upon as headquarters. The letter read as follows:

The article in the various trade journals relative to the $300 to $1,000 State license, was undoubtedly noted by the majority of Michigan exhibitors, and I regret to state the fact that I received three communications from interested exhibitors, asking for advice regarding same. Think of it—three exhibitors out of more than 800 in the State of Michigan cared enough about their business to inquire about it.

It seems to me that Michigan exhibitors are a lot of self-satisfied individuals who care for nothing but the present, unconcerned about the future, and absolutely unwilling to do anything except to kick about the existing conditions and poor business.

Unwilling to raise a hand or give support to the elimination of a legislative measure that means their bread and butter.

Willing always to tell you what a poor business their competitor did, and how he beat them to it. Caring apparently for nothing except the dimes that come through the box office window.

What kind of exhibitors have we in the State of Michigan?

Wake up, men, to the realization of facts and to the issues that are confronting you. Try to realize the fact that you are an individual factor in this fourth the largest industry in the world today. If there is an ounce of co-operation or an iota of progressiveness, make it known. I challenge every one of you.

Our next meeting will be held at the Hotel Statler, Detroit, on December 12. And I dare you to be there. National President Lee Ochs, of New York, and our old friend and counselor, Fred Herrington, will also be in attendance, and what will be put before you at this meeting will be, to say the least, something that will surprise you not a little. Make your preparations now and let your slogan be "Detroit on December 12."

MADISON SQUARE GARDEN BALL.

Organized Exhibitors of New York Are Making Big Efforts to Make it "the Biggest Ever."

THE Movie Ball, which will be held in Madison Square Garden, Thanksgiving night, November 29, promises to be the biggest social event of the season for the members of the moving picture fraternity.

Last year between twenty and thirty thousand people attended and the doors had to be closed at 8:30 because of the crowd. This year the jam promises to be greater than ever and it is feared that it will be necessary to close the doors earlier than last year.

All of the boxes with the exception of six have been sold and over seventy applications have been received for those that remain. Among the concerns which have bought boxes and the number taken are the following: Metro, 26; Universal, 9; Pathe, 8; Vitagraph, 5; International, 3. From one to three boxes have also been taken by the following: Essanay, Kalem, Brenon, Feature Film Company, Sherman Elliott, V-L-S-E, Powers, Simplex and Unicorn.

The contract for decoration involving an expenditure of over $6,000 has been awarded to W. H. Masten Co., of this city. During the evening six of the leading New York firms will conduct a fashion review of imported gowns which will be shown on living models. One of the novelties this year will be a cabaret which will be held in the basement from the time the ball opens until closing. A colored band consisting of fifty-five pieces will provide the dance music, and one of the new stunts will be the singing of the band members while the movie people and their friends dance the night away.

Three prizes of $100, $50 and $25, respectively, have been offered to the three manufacturers who provide the most novel stunt for th evening's entertainment.

BROOKLYN EXHIBITORS TO DANCE.

Committees Are Named to Make Arrangements for a Big Affair on Eve of Washington's Birthday.

THE annual ball and reception of the Association of Motion Picture Exhibitors' League of America, Brooklyn Local, will be held on the eve of Washington's Birthday at Stauch's at Coney Island. Brooklyn Local, which is one of the strongest branches in the United States, is planning to have at least 100 of the leading film stars present and to make the occasion the greatest in the history of the organization.

Two bands have been engaged to furnish the dance and concert music. The hall will be decorated from top to bottom and special arrangements will be made for automobile parties. The committees are arranging many features in which the film stars will have prominent parts.

The committees are:

Ball committee, William Hollander, chairman; Maurice Goodman, treasurer.

Arrangements committee, Louis Levine, chairman; Billy Bland, J. C. Wesserbach, G. Gerhauser, H. Shapiro.

Printing, William Brandt, chairman; Michael Glynn, Julius Caller, S. Barr.

Tickets, J. Foster, chairman; E. Fulmer, H. Schaeffer, S. Rosenthal, H. Weingarten, Fred Huchner, J. Ensler.

Entertainment, R. Sanders, chairman; S. Lesselebaum, C. F. Martin, Gus Koenigswald, E. Dunning, S. I. Berman, J. H. Vreeland.

Reception, H. C. Mooney, Ben Title, Louis Christian, E. Salkin, I. W. Richards, Paul Thiele, Harry Harring, Manuel Motta, S. Sonin, Harry Traub.

Publicity and program, H. C. Mooney, William Brandt, Otto Lederer.

Badges, E. Stockheimer, S. Schwartz.

Ladies' reception committee, Mrs. Reitmeyer.

Floor committee, J. Sokoloff, chairman; William Bigalli, J. Jenell, J. Bruno, S. Pellagrano, A. Flaum, Charles Cranidas, E. Chrystmus, B. Zeitlen, M. Seger, D. Kerman, T. Gate, S. Marcovitch, M. W. Lane, Louis Smith, D. J. Askin, H. Whitner.

Projection committee, M. Warshauer, chairman.

TEXAS AMUSEMENT MEN MEET.

Censorship and Sunday Opening Were Chief Questions of Discussion—No Change in Organization.

CENSORSHIP and Sunday opening were the livest topics discussed before the Southwestern motion picture exhibitors and theater managers at the convention Wednesday, October 25, at the Hall of the Chamber of Commerce and Manufacturers' Association, Dallas. This meeting marked the successful culmination of a state-wide organization campaign carried on by the organization known as the Texas Amusement Managers' Association, composed of the Dallas amusement institutions and their state affiliations. The organization work has been done by Robert H. Campbell, executive secretary for the organization, and has been in progress for the past three months.

Starting with an informal reception at the Oriental Hotel in the morning, the session was continued with a lunch by the film exchanges and supply houses. At this function James B. Dugger, Vitagraph man, presided, and E. T. Peter, of Little Rock, formerly of Dallas, was a guest of honor. At 1:30 o'clock a general conference was held in the auditorium of the Chamber of Commerce and Manufacturers' Association Building, where a program of addresses and discussion was heard.

E. T. Peter spoke on "Co-operation and Affiliation"; Joseph Phillips, Fort Worth, "The Theater and the Public." Mr. Phillips called attention to the power of the screen when he recited how Judge Harper, who had rendered an obnoxious decision, as a member of the Court of Criminal Appeals, was defeated by Judge Morrow before the last primaries. Harper read into the law a decision that all the employees, actors, stage employees, ticket sellers and takers, ushers, as well as the manager was guilty of violation of the Sunday law when they worked in a motion picture house or theater on Sunday. Slides advocating the election of Morrow, said Phillips, were run in picture shows all over Texas and Harper was defeated by more than 4,000 votes. James Hill, Dallas, "Theater and Censorship"; Robert H. Campbell, "The Theater and the Sunday Law"; Lawrence Stewart, "The Theater and the House Manager"; S. G. Howell, Motion Picture Journal, "The Theater and the Press"; Eph Charninsky, "The Theater and Organization"; Mr. Clegg, Mutual Film Exchange manager, "Action."

George M. Blackburn, vice-president of the Texas Theater Managers' Association, presided at the conference because of the unavoidable absence of President E. H. Hulsey, who was suddenly called out of the city.

After adjournment the members went to the Fair, where they spent the remainder of the day. At night they were the guests of the local theatrical managers, who divided the delegates among themselves as individual hosts. All were admitted free to the local theaters and playhouses.

No attempt was made at reorganization of the present state body, and the officers will stand until the next convention, which will likely be held in Dallas the latter part of January.

The officers now are E. H. Hulsey, president; George M. Blackburn, vice-president and chairman executive committee; Leon S. Gohlman, recording secretary; W. D. Nevills, treasurer; David Bernbaum, sergeant-at-arms. Members executive committee: George M. Blackburn, P. G. Cameron, E. H. Hulsey, W. E. Weatherford, S. von Phul and Phil H. Greenwall.

Finance committee: S. von Phul, W. E. Weatherford and

W. D. Nevills. Executive secretary and organizer, Robert H. Campbell.

Dallas will continue to be the headquarters for the association, as it is considered the leading amusement city of Texas.

What Constitutes a Guardian?

Law Governing Admission of Minors to M. P. Theater Contested in Court of Appeals at Albany—Section of Penal Code Claimed to Be Class Legislation.

W. Stephen Bush.

A CASE of extraordinary importance to the motion picture exhibitors, both in this State and throughout the the country, will shortly be decided by the Court of Appeals at Albany. The case may be argued any day this or next week. The title of the case is as follows: The People of the State of New York, respondent, against Jacob Van Brink, Defendant-Appellant.

The appeal which brings the matter before the court of last resort in this State, comes up on a decision of the Court of Special Sessions in New York. The decision resulted in a conviction of Mr. Van Brink on the charge of having admitted a minor under sixteen years of age to the Franklin Theater, Lenox Avenue and 132nd Street. The Franklin Theater is operated by Oestreicher and Van Brink. Mr. Oestreicher is the vice president of the New York local organization and very well known in exhibiting circles.

The Facts in the Case.

On the third day of January of this year three boys entered the Franklin theater, one being admittedly under sixteen years, while the other two claimed to be over sixteen years of age. An officer in plain clothes saw the boys enter the theater, went after them and took them into custody. He also arrested Mr. Van Brink and the doorman and immediately took them to the station house. Mr. Van Brink was tried at the Special Sessions and convicted in spite of the fact that the mother of two of the boys testified that she had permitted them to go to the theater and had put them in charge of the boy whose age was admittedly over sixteen. Sentence was suspended. Mr. Van Brink immediately took an appeal to the Appellate Division of the First Department, where the conviction was affirmed unanimously, but without an opinion. The attorneys of Mr. Van Brink thereupon obtained permission to appeal to the Court of Appeals.

Points Raised in Favor of Exhibitors.

In his brief for the Court of Appeals counsel for the appellant raises some very interesting issues. He contends that the following section of the Penal Code is unconstitutional: "A person who admits or allows to remain in any moving picture performance or in any place of entertainment injurious to health and morals any child, actually or apparently under the age of sixteen years, unless accompanied by its parents or guardian, unless such moving picture exhibition is given under the auspices of any school or church or educational or religious institution not operated for profit, is guilty of a misdemeanor." Counsel claims that the provision is unconstitutional because it is class legislation. The free and equal benefit of the laws has been defined as follows:

It is intended that there should be no arbitrary deprivations of life or liberty or arbitrary spoliation of property, but that equal protection and security should be given to all under like circumstances in the enjoyment of their personal and civil rights; that all persons should be equally entitled to pursue their happiness and acquire and enjoy property; that they should have like access to the courts of the country for the protection of their persons and property; that no impediments should be interposed to the pursuits of any one, except as applied to the same pursuits by others under like circumstances; that no greater burden should be laid upon one than are laid upon others in the same calling and condition and that in the administration of criminal justice no different or higher punishment should be imposed upon one than such as is prescribed to all for like offenses." Another point made by counsel for defendant is the definition of the word guardian as applied to the section of the Penal Code. Judge Gaynor gave an interpretation of this word in the following manner:

"The word 'guardian' does not there mean a guardian appointed by the court. If children be sent or taken into the theater by a person other than one of their parents or their legal guardian—by their elder brother or sister or by a neighbor or friend for instance—he or she is their guardian for the time being within the meaning of the said statute, if not excluded in some way or for some reason by law. Courts and police officials should not strain criminal statutes or try to be better in the administration of the law than the law itself is."

Mr. Oestreicher says that the decision of the Court of Appeals if favorable to the contention of the appellant, will affect every motion picture theater in the State and render it safe from arbitrary meddling by the authorities.

Counsel for Mr. Van Brink are Goldstein and Goldstein.

TROY EXHIBITORS FIGHT RETURN CHARGES.

At a meeting of the Motion Picture Exhibitors' League of Troy and vicinity, held on the night of the 2nd of November, at the League headquarters, 24 King Street, it was decided unanimously that the Troy exhibitors will absolutely refuse to pay express return charges on any films. Rather than do that the members of the League declared they will cancel all contracts with exchanges that insist upon return charges. In a letter to the State Secretary, Thomas Howard, it is stated by the Troy secretary, Benjamin Apple, that at present the minimum charges of admission to any motion picture theater in Troy or vicinity is 10 cents.

INVESTIGATING CHARGES AGAINST OCHS.

The Manhattan Local of the Motion Picture Exhibitors' League is reported to have considered the charges made by Fleischman & Goldreyer against Lee A. Ochs, president of the National and State League, which were published in a recent issue of Variety, to be of sufficient gravity to require an investigation. The committee appointed at a meeting of the Manhattan Local on Wednesday, November 1, consists of the following members: Messrs. Ronheimer, Ascher, Ostreicher, Steuer, Needles, Anson, Samuelson, Glynn and Trigger.

PRESIDENT OCHS TO ADDRESS MARYLAND EXHIBITORS.

Within the next two weeks a special meeting of the Maryland exhibitors is to be held at Baltimore in the Emerson Hotel when matters of considerable importance will be discussed. President Ochs has been invited to attend and will address the meeting on the importance of speedy and thorough state organization.

Smart Returns from Vacation

WILLIAM G. SMART, the technical expert who lately severed his connections with the Biograph Company, has just returned from his vacation. Mr. Smart looks fit, and announces he is ready to plunge back to work. This has been Mr. Smart's first vacation in nine years, for the life of a technical director has never been likened to a bed of roses. In Mr. Smart's case it has meant one hard work day after another ever since he first co-operated with D. W. Griffith on the many Biograph subjects produced by that genius. Among these was the wonderful masterpiece "Judith of Bethula," which owed not a little of its success to Mr. Smart's settings.

William G. Smart.

Among other prominent Biograph directors besides Griffith with whom Mr. Smart "worked" were James Kirkwood, W. Christie Cabanne, Frank Powell, Mack Sennett, Eddie Dillon, Lawrence Marston, Barry O'Neill, and many others. In fact, while the Klaw & Erlanger subjects were being produced he assisted nine directors at one time.

What Mr. Smart's plans are for the future is not known, although it is not very likely that the motion picture industry will lose the orginator of attractive stage settings.

Crosses Water for "Civilization"

William J. Hanley and J. Parker Read, Jr., to Negotiate Rights in England, France and Spain.

WILLIAM J. HANLEY, well known in the theatrical and motion picture business of Europe and America for the past twenty years, will sail for Spain on November 6 as a special representative of "Civilization." Mr. Hanley will stop at Barcelona and Madrid for the purpose of disposing of the rights to "Civilization" in Spain and Portugal.

From Madrid, Mr. Hanley will go direct to Paris, where he will arrange a special showing for the many Paris buyers who have flooded the New York office with inquiries for the rights to France. Then he will go to London and meet J. Parker Read, Jr., general manager of the Harper Film Corporation, who will make a flying trip to London to negotiate the British rights.

A social affair has been arranged by Mr. Read. Mr. Hanley is to give a private exhibition of "Civilization" for the Infanta Isabella at her palace in Madrid. Infanta Isabella is the aunt of Alfonzo, King of Spain.

Selling South American Rights.

J. Parker Read, Sr., who left New York some thirty days ago to represent "Civilization" in Buenos Ayres, cabled within forty eight hours after landing that he had sold the rights to Brazil and Uruguay. He reported that bidding was spirited and in consequence he was able to establish another record.

J. C. Searcy, film magnate of the Republic of Panama, made a special trip to New York to purchase the rights of "Civilization" for Panama, Costa Rica, and Jamaica. Immediately after the deal was closed, Mr. Searcy embarked for his home port with five prints in his possession.

J. Parker Read, Jr., general manager of the Harper Film Corporation, has just selected three special representatives who will shortly leave for Cuba, Porto Rico, China, Japan, the Philippine Islands and India to close negotiations that have been pending for the rights to "Civilization" in these different countries.

The efficiency with which the sales campaign for "Civilization" has been handled establishes a record.

Says Business is Picking Up

Mutual Sales Manager Bennett So Concludes After Extended Trip—Some Office Changes.

"I BELIEVE the film business of the South and East is in the healthiest condition that I have seen in the last two years," remarked Hunter Bennett, sales manager for the Mutual Film Corporation, as he breezed back into the Chicago home office to report to President John R. Freuler of the Mutual last week.

"Exhibitors are building their business more solidly. They are finding the public critical but ready to recognize and to patronize good pictures. The really capable, hard working exhibitors are forging ahead more rapidly today than ever before, I believe. The reward of merit is now coming to quality pictures and quality presentation. Certainly this makes for Mutual prosperity."

In Atlanta, Georgia, Mr. Bennett conferred with Charles E. Kessnich, exchange manager, in planning a number of important changes in operation to better service to the exhibitors of that territory.

At Philadelphia W. H. Rippard of the Wilkes-Barre, Pennsylvania Branch and C. K. Campbell, of the Harrisburg office, met with the sales manager.

A number of minor changes and reassignments have been made in the sales forces. Murry Beier of the New York branch has been transferred to Philadelphia temporarily. The Cincinnati offices will be moved into their new two-story building at 112 North Seventh street on January 1. The building has floor space of 8,000 square feet, a projection room and splendid equipment.

Mr. Bennett announces some changes in the Mutual's sales force, which numbers over 100 men, which have taken effect the past few weeks.

John Hardin has been sent from Chicago to sell pictures for the Mutual at Atlanta. George F. Law, an experienced film man from Winnipeg, Canada, has been made assistant manager of the Minneapolis branch, while R. C. Fox has been added to the sales force of that city.

A. R. Patten, salesman, has been transferred from Spokane to Los Angeles; Louis Baxley and J. W. Potter have been added to the Dallas, Texas, list of salesmen, and J. W. Critchfield has been changed from head booker to salesman at Oklahoma City, Oklahoma.

At the Leading Picture Theaters

Programs for the Week of November 5 at New York's Best Motion Picture Houses.

Mary Pickford at the Strand.

THE Strand theater presented Mary Pickford's first independent photo-dramatic production, "Less Than the Dust," for the week of Nov. 5. "Less Than the Dust" is an elaborate production. Its scenes are laid in India and England. Miss Pickford playing the part of a castaway, a girl of English birth who having been adopted by a Hindu swordmaker, is reared among the natives of the lower caste. Its story is full of realism and dramatic strength, with an appealing love story in which the girl and an English officer are the central figures. Miss Pickford and a company of unusual size appear in the various picturesque scenes.

Another chapter of Ditmar's "Living Book of Nature," a zoological feature of rare interest, was shown, and a new scenic study from India.

On the musical program Grace Hoffman and Jan Rubini were the soloists.

Douglas Fairbanks at the Rialto.

Douglas Fairbanks in his latest and liveliest feature picture, "American Aristocracy," was presented at the Rialto. Yachts, power boats, hydroaeroplanes, and even a government torpedo boat destroyer were among the requisites in turning out the picture. Anita Loos, who wrote the scenario for the Triangle Film Corporation, provides the agile Fairbanks with a full complement of thrilling feats to accomplish, and at the same time gives Jewel Carmen a fascinating role as the girl for whom Fairbanks repeatedly risks his neck. Fairbanks plays a young millionaire who has entered the United States secret service for the fun of it, and the excitement of the story is found in his uncovering a plot to make illegal shipments of munitions to Mexico.

The usual educational and topical numbers and a Keystone comedy were on the program. Hans Kronold and Hilda Goodwin furnished the musical features.

"Less Than the Dust" at the Broadway.

Mary Pickford in "Less Than the Dust," was the attraction at the Broadway theater the week of Nov. 6. This photoplay, written especially for Miss Pickford by Hector Turnbull, is the first production in which the star appeared under her own management. The East India environment of "Less Than the Dust" is interesting and picturesque. One of the scenes shows a street in an Indian city, with all the color and ever changing views of an Eastern thoroughfare. Other scenes are the British garrison, the great stone temple and the pool of the sacred waters. An effective picture is made of a storm in the desert. The big scenes during the uprising of the natives and their repulse by the troops are most effectively worked out. "Less Than the Dust" was the only picture on the Broadway program.

Eighty-First Street Theater Bill.

At the Eighty-first Street theater, four Triangle pictures were shown. Monday, Tuesday and Wednesday Dorothy Gish in "Atta Boy's Last Race," and a Keystone comedy were on the bill. Thursday, Friday, Saturday and Sunday, Bessie Barriscale and Charles Ray in "A Corner in Colleens" and a Sennett-Keystone comedy comprised the picture features.

Durant to Write for Kay-Bee

Scenario Editor with Wide Success in Authorship Will Have His Office in New York.

H. R. DURANT, who for a year directed the scenario department of the Famous Players Company, has recently been placed under contract by Thomas H. Ince and will in future provide material exclusively for Triangle Kay-Bee stars. Mr. Durant will not, however, join the colony of Triangle editors and authors on the Coast. His headquarters will be in the Longacre Building, New York.

Mr. Durant comes under the Triangle banner with a record of striking achievements. Previous to his connection with the Famous Players he was for five years editor of the All-Story Magazine. He has had five productions on the legitimate stage, is the author of over two hundred short stories and novels, and has written more than sixty features for the Biograph, Equitable, World, Universal, Famous Players and Triangle-Fine Arts. In addition, Mr. Durant was for a number of years play reader for A. H. Woods, picking some of the biggest winners that astute manager has produced. He is the only modern American author to have a play accepted by the Theatre Antoine, of Paris.

His wide personal acquaintance among authors will undoubtedly aid him materially in selecting new material for the Triangle program.

France Increases Film Imports

Gets More Productions from United States and Italy to Replenish Home Supply Cut by War—Growing Demand for American Pictures.

IN "Commerce Reports," U. S. Vice Consul Paul H. Cram, Marseilles, France, says that Marseilles has about fifty motion picture theaters, most of which are small. The larger establishments have seating capacities of 800 to 1,100 persons each. The entrance fees in equivalent American currency vary from 2.8 cents to 23 cents, the average being about 5.7 cents. The present volume of business is as large, if not larger, than that of 1912 and 1913.

The trade in motion picture machines and supplies is largely in the hands of large Paris firms, which have established agencies throughout the provinces. Producers frequently exhibit their films in the Paris offices, which purchase, usually on a cash basis, the greater part of the production. These films are then exhibited to representatives of the theaters. In this city the larger establishments, which usually change their programs weekly, rent films which have not been locally exhibited. The price per meter (3.28 feet) for such films may vary from 0.2 franc ($0.038) to 2 francs ($0.386) per week, the average being about 0.4 franc ($0.077). These films are then rented to small theaters, which generally change their programs twice a week. In such cases, the price per meter (3.28 feet) for three or four days' exhibition varies from 0.05 franc ($0.0096) to 0.08 franc ($0.0154).

Prior to the war the weekly production in France of new films was estimated at 25,000 meters (82,020 feet) to 30,000 meters (98,425 feet), while at present probably it does not exceed one-third of that amount. In consequence French firms are importing films in larger quantities, particularly from Italy and the United States. There is a large and growing demand for American films in comic, sentimental, and detective subjects. Those representing cowboy or frontier life are less popular than formerly.

Two firms in Paris manufacture the greater proportion of the French motion picture machines and supplies sold in this region. Shortly after the commencement of the war prices rose 25 per cent., and at present they are at least 40 per cent. above the prices ruling early in 1914.

American firms should either send a competent agent to Paris, with power to appoint subagents in the provinces, or grant concessionary rights to large French concerns. The latter method has already been used with considerable success in exploiting American films. If it is a question of selling not only American films but also machines and supplies, together with the purchase of French films, the former method, perhaps, would be preferable. Films should be packed in tin boxes. Explanatory texts should be in French. The French customs duties on machines and films are as follows, per 100 kilos (220 pounds) net weight. On exposed films the general tariff is 165 francs ($31.84) while the minimum tariff is 110 francs ($21.23). On raw stock there is a general tariff of 300 francs ($57.90) and a minimum tariff of 200 francs ($38.60). Projection machines are subject to a general tariff of 150 francs ($28.95) and a minimum tariff of 100 francs ($19.30). American productions and projections are subject to the general tariff.

SECOND ANNIVERSARY OF THE OLIVER MOROSCO PHOTOPLAY COMPANY.

November 9 marks the second anniversary of the Oliver Morosco Photoplay Company. From its inception in the motion picture industry this company took its place in the first rank of feature producers and has continued on its steady course, always striving to better its high standard of product which it established from the beginning. To what extent its efforts in this direction have succeeded is evidenced by the fact that today the name of Morosco in motion pictures holds the same prominent position for quality and progressiveness as it does in the theatrical world.

Among the most prominent stars who have been presented on the screen by the Oliver Morosco Photoplay Company are Anna Held, Lenore Ulrich, George Beban, Kathlyn Williams, Myrtle Stedman, Fritzi Scheff, Rita Jolivet, Vivian Martin, Constance Collier, Lois Meredith, Elsie Janis, George Fawcett, Cyril Maude, Blanche Ring, Charlotte Greenwood and Sydney Grant and others of equal fame. Among its releases are included such well known successes as "Pasquale," "The Heart of Paula," "Peer Gynt," "Kilmeny," "Help Wanted," "The Tongues of Men" and "The Code of Marcia Gray." As a result of such plays on the screen the paraphrase, "A typical Morosco cast," achieved in the "legit" has also become current in speaking of Morosco photoplays.

The selection of Cecil B. De Mille to the presidency of the Oliver Morosco Photoplay Company, as announced recently, speaks well for the further advancement of this brand of screen plays as well as the industry in general.

Spedon Returns to New York

Reports Gratifying Success with "President and His Cabinet" Picture in Middle West.

SAMUEL SPEDON, after a month in the states of Illinois, Ohio and Indiana exploiting "President Wilson and His Cabinet," returned to New York the last week in October. He reports a most successful trip. The thousand feet of film, the product of the Macaulay laboratories, was everywhere received with enthusiasm. Mr. Spedon remarked had it not been shown in the heat of a campaign it would have been accepted as a most interesting educational picture. Prior to the departure for home of the publicity man, on October 28, the subject had been shown in 200 theaters in Illinois, in over 100 in Cleveland and the remainder of the state of Ohio, and there had been 150 applications from Indiana. The prints available were insufficient to fill the demand. In New York City over 500 showings of the print were made.

Mr. Spedon said that on his arrival in Chicago he was particularly fortunate in being able to meet 200 exhibitors assembled in convention and a few days later to meet up with another exhibitors' gathering in Cleveland. He added that owing to the fact he had been obliged to establish exchange headquarters in each state he felt as if he were in a fair way to add to his knowledge of the film industry some of the experience of an exchangeman.

In Indianapolis Mr. Spedon rented a store in Washington, between Illinois and Pennsylvania streets. The whole space, 50 by 180, was fitted up for showing the Cabinet picture and another single reel, "Peace, Prosperity and Preparedness," one more frankly partisan. The two, constituting a half-hour show, were exhibited to the public without charge from 11 in the morning to the same hour in the evening. The attendance was most gratifying.

Mr. Spedon said the wide interest in the Cabinet picture had been a source of keen satisfaction to the officials of the Democratic National Committee. It had demonstrated to them that national matters can be presented to the people at large through the medium of motion pictures, that questions of taxation, of army and navy expendiures, for example, can be so visualized on the screen that the public can be not only deeply interested but instructed as well.

WARWICK WILL HAVE HIS OWN COMPANY.

Well-known Player's Subjects to Be Directed by Ralph Ince and to Be Released in Selznick-Pictures.

THROUGH a transaction between Lewis J. Selznick and Harry Rapf, president of the Robert Warwick Film Corporation, Robert Warwick has been added to the roster of Selznick players. The late World Film actor will be the first male star on the new program. He will appear in about eight features a year. Two well-known novels are under consideration for the first subject in which he will be seen.

Ralph Ince, who recently left the Vitagraph Company to produce pictures at the head of his own corporation, has made special arrangements with Mr. Selznick and Mr. Rapf to direct the first of the new Warwick features. Work will begin immediately at the Biograph Studio, which has been taken over by the Selznick Enterprises.

R. K. BARTLETT OPENS NEW YORK OFFICES.

After two and a half years at the head of the Stanley Film Agency, with headquarters at Stanley House, 8-9 Sherwood street, Piccadilly Circus, London West, R. K. Bartlett has temporarily discontinued his business in the British capital and opened an office in New York. Here he will until further notice exploit the war subject, "Fighting for Verdun," for which Mr. Bartlett is now selling state rights, and also represent Western concerns. The English film man says the tax on film imposed as a war measure has probably reduced the importation of American subjects into Great Britain by fully 50 per cent. Mr. Bartlett's office is in Room 915, Brokaw Building, Forty-second street and Broadway.

HER DAY OF REST.

They had a Mabel Normand Day at the San Diego exposition, this week. Mabel went to the show, made two speeches, wrote 2,873 autographs, posed with the mayor for a news reel, had a flashlight taken at a banquet, and otherwise enjoyed a pleasant day's rest from studio work.

Australian Notes

A NEW exchange has been opened in Sydney by Crick & Jones. They are securing Australian rights for five-reel features, and current releases are "Tom Browne's Schooldays," from the Hepworth studios, and also a Barker subject, "Trapped by the London Sharks."

* * *

The first four-reel picture ever produced in Australia was made by John F. Gavin, who also played the leading part in the production. The film, which was entitled "Thunderbolt," was a bush-ranging story. The average length of a dramatic film was from 800 to 900 feet, while a comedy was considered of unusual size if the end was not reached in 200 feet.

Everyone informed him that his venture was doomed to failure, but Mr. Gavin persisted that long features were what the people wanted, and the result of his persistance was "Thunderbolt." This film was a success from the moment it was screened, and, seeing that feature films were destined to be the great draw at picture theaters, and encouraged by his initial success, Gavin went whole-heartedly into the business and in six months produced six more features which were equally successful. These were "Keane of Kalgoorlie," "Assigned to His Wife," "The White Hope," "The Mark of the Lash" and "Frank Gardiner, King of the Road."

Owing to the business of producing and renting the pictures to the exhibitors becoming too big for one person to look after, Mr. Gavin decided to form the concern into a company, and the result was the Australian Photoplay Company. However, Gavin sold out his interests some time later. He has since produced "The Martyrdom of Nurse Cavell," which has broken all Australasian records, and is now showing with great success in America and Canada. Gavin is at present busy on a new production, "The Birth of Australia," which he says will outshine anything he has previously attempted.

* * *

Some of the programs at present being presented in Melbourne and suburbs are, to say the least, startling. Unless an exhibitor can show at least two five-reel features each evening and support them with a few single-reel comedy and dramatic subjects he is not given even the right to live. For instance, the Palais de Danse, St. Kilda, screened the following about a fortnight ago on one program: Marguerite Clark in "The Prince and the Pauper," Mary Pickford in "Esmeralda," Charles Chaplin in "The Floorwalker," Roscoe Arbuckle and Mabel Normand in "He Did and He Didn't," and Lottie Pickford in a two-reel episode from "The Diamond from the Sky."

American showmen who think they give long programs wouldn't have a chance in Melbourne, I am afraid. In Sydney at present two houses are presenting a 12,000-foot program each evening, but a much shorter program is shown continuously during the day. Two five-reelers and a comedy is also getting into vogue for suburban shows.

* * *

"New York by Day and Night," Post Mason's travel picture, has had a week's run at the Crystal Palace, and proved a great box office attraction. It is undoubtedly one of the finest production of its kind shown here.

* * *

A new photoplay theater is shortly to be constructed in Sydney on very elaborate lines. It is understood that the Fraser Films, Ltd., are behind the venture. This firm at present controls the Haymarket theater, the biggest show in Sydney.

* * *

The New York theater, a comparatively new building, is to be demolished shortly, to make room for a station of the new underground railroad, now being constructed. This is the second theater to suffer under this scheme.

* * *

"The Birth of a Nation" Queensland tour has been given up, owing, it is understood, to bad business. When the big picture was first screened in Sydney the management advertised that it would not be shown at suburban theaters. In spite of this, it is now being screened to big audiences throughout the suburbs and is doing record business.

* * *

If conscription is carried by the referendum on October 28, all single men between the ages of 21 and 35 will be called up soon after. This will affect the film trade here to a great extent, much the same as it has done in England.

* * *

Alfred Rolfe has severed his connection with Australasian Films, Ltd., after a long period of service. He has just completed a big industrial subject for this firm dealing with practically every Australasian industry of note. Mr. Rolfe has not yet announced any future plans.

* * *

Australasian Films, Ltd., have decided not to produce any dramatic films for the present, and are confining their efforts to the production of the weekly-news-reel, "The Australian Gazette."

* * *

In connection with the Commonwealth Soldiers Repatriation Fund, the Premier of Western Australia proposes to raise that state's proportion to £16,000 by means of an amusement tax.

The form that this will take has not yet been stated.

* * *

Australasian Films, Ltd., held a revival last week of Mary Pickford's "Tess of the Storm Country," with great success. This was the picture which made "Little Mary" so popular here, and it was when originally shown here that the money was subscribed for the silver loving cup presented to Miss Pickford by the picture fans of Sydney.

T. S. IMRIE.

Sydney, N. S. W., Australia, Sept. 21, 1916.

"Civilization" Sold for Metropolis

Nathan Hirsh, the Buyer, Pays Record Price—To Use Ten Prints.

GRADUALLY the territory for "Civilization" is being disposed of. Greater New York has been acquired by Nathan Hirsh of 130 West Firty-sixth street, New York, who has formed the Civilization Feature Company, for the purpose of exploiting the picture in the territory of greater New York, all of Long Island and the upper section of Westchester County, as far as White Plains.

This is a big and lucrative field—one of the richest in the country for picture exploitation. The price paid for the rights approached "six figures," but the exact amount will not be divulged.

It is the intention of Mr. Hirsh to exploit "Civilization" first in the larger motion picture theaters, in one and two week stands, and then in houses of smaller seating capacity. This will be the first time that a photoplay of the importance and reputation of "Civilization" has been given to exhibitors with 600-seat houses, and by which the exhibitor may obtain the full benefit of the feature on a straight rental.

Ten print sof "Civilization" go with the Greater New York rights, and more will be released if necessary. Nathan Hirsh is well known to exhibitors as president of the Pioneer Feature Film Corporation.

DIRECTOR GREEN MAKING SELIG RED SEAL.

Al Green, the Selig director, is busily engaged in preparing for the production of the Selig Red Seal play, "The Princess of Patches," visualized from the play of the same name by Gilson Willets. Mr. Green was summoned from the Pacfic Coast studios by Mr. Selig especially to work on this production. He will be furnished with an all-star cast. Some of the interior scenes, which will be most elaborate, will be taken in the Chicago studios. Others will be taken in Mississippi and the Southern mountainous country, the players being sent South to film scenes in the environment called for in the story. Mr. Selig will provide Mr. Green with every facility possible.

NEW PICTURE PAPER FOR "FANS."

Volume 1, No. 1, of the Photoplay Magazine of Johnstown, Pa., has just been received in the office of the Moving Picture World. The new publication is not a trade paper, but hopes to interest the rapidly growing motion picture public in its home city, which already has four or five photoplay theaters very much above the average in their general tone.

Byron Dean Bailey, son of the late E. H. Bailey, joint owner, with Congressman Warren Worth Bailey, of the Johnstown Democrat, a daily newspaper, is editor of the new publication. Byron Dean Bailey was for a time in the employ of the Equitable Motion Pictures Corporation, working out of their New York office.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The World and the Woman"

Five-Part Pathe Gold Rooster Play Presents Jeanne Eagels In Original Story by Philip Lonergan.

Reviewed by Margaret I. MacDonald.

IN the construction of his story Philip Lonergan has used as his basic idea the difficult part of the young woman alone in the city. While he does not impose the harrowing story of her downfall, he shows us in a series of effective scenes what is evidently the second stage of her career in an unwholesome atmosphere, where a friend of the man who caused her to be an outcast, a man of wealth, and a lover of wine and women, offers her what seems to be an avenue of escape.

The necessity of a competent maid at his country home brings the woman in touch with nature and the people who live close to it. The arrival of the proprietor with a bevy of his butterfly associates advances a situation in which the pretty maid again falls into the clutches of a licentious man. After a struggle, which ends in the man having his face soundly slapped while his friends look on and jeer, the woman rushes out into the world again, and eventually becomes a faith healer.

The wisdom of this latter development may be questioned. Miss Eagels with sufficient spirituality of expression to suggest the manifestation of divine influence, has not the forcefulness of personality which seems to be required for the successful impersonation of such a character. It is exceedingly difficult to make a story of this sort convincing.

The picture, which was made at the Thanhouser studios, has been supplied with pleasing settings, many beautiful out-of-door locations being used. Special mention is due the restaurant sets, with glimpses of carbaret performances, which have been used early in the production.

Scene from "The World and the Woman" (Pathe).

In the supporting cast appear the names of Boyd Marshall, Thomas A. Curran, Wayne Arey, Grace De Carlton, Carey Hastings and Ethelmary Oakland.

"Seventeen"

Booth Tarkington's Celebrated Novel Meets With Excellent Treatment in Adaptation by Famous Players Film Co.

Reviewed by Margaret I. MacDonald.

THERE are at least three people beside Booth Tarkington who have done much toward making this production a success. These are Harvey Thew, whose exceedingly clever adaptation of the novel has been used; Robert G. Vignola, director, who has lost no trick in exploiting the comedy possibilities of the story, and Jack Pickford, whose impersonation of the young hopeful of seventeen is inimitable. Louise Huff in the feminine lead is also pleasing; prettily dressed and dainty. She makes the most of her opportunities, which are of course fewer than those of what may be termed the title role.

Tarkington's story is brimming over with wholesome humor. The picture which he presents of the character of the boy of seventeen with his impossible ideas of life, and his unphilosophic treatment of the stumbling blocks which are bound to come the way of the unsophisticated boy, is so remarkably true that it must be enjoyed by all. William Sylvanus Baxter, for such is the name the novelist has applied to his youthful hero, has reached the age where he scowls on all womankind, from his meddlesome little sister on. This condition of affairs continues until the arrival on the scene of a trifling young miss who steals his heart away and causes him to be attacked by day dreams in which he himself poses as the redoubtable hero. The most amusing incidents which take place before his disillusionment are the wearing of his father's dress suit on the wrong occasion, his decision that he has arrived at the shaving period, and his negotiation for a thousand-dollar automobile in which to elope with the pretty newcomer. And no less amusing is his suicidal attitude when on his trial trip with the machine he smashes a wheel, and for his pains faces a fifty-dollar damage fee or jail.

The production is an excellent one, and may be classed as one of the most enjoyable film comedies of the season. An excellent supporting cast consisting of Winifred Allen, Madge Evans, Walter Hiers, Dick Lee, Richard Rosson, Julian Dillon, Helen Lindroth, and Anthony Merlo appear in the picture.

Scene from "Seventeen" (Famous Players).

"The Gates of Eden"

A Metro Feature in Which Violet Dana Takes the Leading Part.

Reviewed by W. Stephen Bush.

THIS story deals with the supposed fanatical zeal of the sect known as The Shakers. According to the director of the story, this sect punishes any member sinning against its creed of celibacy by whipping, and on this theory rests the whole plot.

A young Shaker falls in love with a young Shakeress and is cruelly punished for the consequent intimacy between himself and the girl. He is tied to a tree and his body is bared to the waist to receive a brutal whipping. The young Shaker, who is exiled from his sect after receiving this punishment, returns after five years to marry the girl. He learns that the girl is dead. The Elder conceals the fact that a child had been born to him. The Shaker thereupon becomes "a man of hate," as we are informed in one of the titles. He is thirsting for revenge, and in some way secures a mortgage on the Shakers' property. The mortgage becomes due, and as the Shakers cannot pay it foreclosure proceedings follow in the regular course of law, and the whole community of Shakers is driven forth from their home.

"The man of hate," who, appropriately enough, has changed his name from Bard to Drab, uses a whip to exact a blow for a blow. He has his revenge. At the last moment he discovers that his daughter lives and for her sake he forgives the men who had wronged him and the ending is as happy as could be expected after such a prolonged symphony in gray.

The acting of Violet Dana is entitled to much praise; she had a most difficult task and performed it well. This young woman

has evident talents and is manifestly capable of much better work than she is able to show in this feature. Her support was fair. There were many subtle touches of symbolism in the

Scene from "The Gates of Eden" (Metro).

play, and some of the scenes were affecting. Settings and photography are most satisfactory. The atmosphere of the play was one of sustained gloom.

"Less Than the Dust"

Artcraft Makes Its Debut with a Pickford Production, One That Furnishes Excellent Dramatic Entertainment.

Reviewed by George Blaisdell.

ARTCRAFT'S bow to the photoplay public is a most happy one. It provides in the first place an excellent story; in the second place it brings back to the screen Mary Pickford, now for several months among the absentees. "Less Than the Dust" is the title of the subject, and at the invitation showing at the Broadway theater on Thursday, November 2, the picture ran approximately two hours—an indication that if the picture is in seven reels it is in seven "strong" reels. The story is "very much Pickford," but by no manner of means is it "too much Pickford." The popular player dominates the production, but she has fine support—from every department that enters into the making of a picture.

Hector Turnbull has written a script that under the interpretation and execution of Director John Emerson entertains for the initial two thirds; the final third constitutes "Less Than the Dust" a fine picture. There is a blending of drama and comedy, of situations tender and humorous. Miss Pickford has entered into her work with enthusiasm. You are made to feel her heart is in it. Many occasions are furnished by the script for the display of the varied Pickford individual touches. That these latter exist would seem fully to be attested by the sustained popularity of the player.

David Powell, as Captain Townsend, the British army officer on duty in India and interested in little Rahda, gives a per-

Scene from "Less Than the Dust" (Artcraft).

formance that is a distinct factor in itself. His work stamps hime as an actor of the first rank. Others who figure prominently are Mario Majeroni, as the swordmaker, protector of Rahda; Francis Joyner, as a derelict; Cesare Gravina, as Jawan the patriot; and Russell Bassett, as Ahmed.

"Less Than the Dust" is adequately staged. The East Indian atmosphere is amply established; large numbers are employed in the "mob" scenes of soldiers and natives. The picture will qualify as a big one, one worthy of the claims that have been made for it, and of the star and her new company.

"The Price of Fame"

Vitagraph Five-Part Drama Features Marc MacDermott in a Dual Role, With Naomi Childers Opposite.

Reviewed by George Blaisdell.

THE Vitagraph will release on November 13 "The Price of Fame," a five-part drama featuring Marc MacDermott in a dual role. The script is by Franklin P. Coates, the direction by Charles Brabin. The story is of twin brothers—William, successful but inclined to be unscrupulous; John, not sucessful, but possessing a full share of integrity. In ability the two seem to be well matched. William is in love with Constance Preston, who does not appear particularly enthusiastic when in his company. When William is taken ill in the middle of his campaign for the Senate, it is deemed politically expedient to induce John to take the stump in his place. Likewise John, who for some years hitherto had been estranged from William, is in order to conceal the incapacity of William asked to call upon Constance. He does so against his wishes. The manner of indifference changes. Constance becomes the lover. On the death of William she reveals the fact that she has never been deceived for a moment.

Mr. MacDermott plays the two roles with his usual notable skill and judgment. Naomi Childers, as Constance, finely draws the role of the woman who as between two men of similar outward characteristics finds in one nothing much, and in the other the strongest possible attraction. One who has not for some time seen Miss Chi'ders on the screen cannot escape the

Scene from "The Price of Fame" (Vitagraph).

feeling that she has improved greatly in her work. She has cast aside the frigidity, the absence of animation. In "The Price of Fame" she is a real woman, an attractive one, a magnetic one. The transformation is marked.

Mary Maurice again is "Mother" Maurice—one of the sweetest, most lovable players on the screen. L. Rogers Lytton is the "boss," the politician-capitalist who controls men and things. It is a strong quartet, and they make the most of a story that is entertaining, and at times dramatic. As to the latter, this is especially true of the denouement, where Constance declares to John that from the first she was aware of his identity.

"Love and Hate"

A Five-Reel Melodrama by Fox, With Bertha Kalich in the Leading Role.

Reviewed by Hanford C. Judson.

IT will be hard to tell any exhibitor just how much box office value there is in this picture, "Love and Hate," by the Fox company. Bertha Kalich has the lead in it and she and her acting are worth something to begin with. As for the story, by itself, it might be pleasing to a good many. I have seen the same kind go remarkably well in a country theater. But if we consider it for its art, it will weigh very light. It is one of those melodramas in which one almost hears the producer saying: "It doesn't matter at all how this story is going to be arrived at; but we're going to arrive at it." This makes it very painful for one who has to watch it getting under way, yet even the critic is interested toward the end.

Melodramas generally harp on one of two motives. The first is romantic love and the other is not love at all, but is called love in the sub-titles—it is the love of the villain who gets the heroine in his power through some one she loves—in this case it is her child, and makes her consent to "marry" him. Bertha Kalich here plays a heroine who consents; but when she has taken off her hat and gone into the back room, she finds

a revolver there and when the man (Stewart Holmes) comes leering in, she shoots him dead. He falls with his face beside a devil's head carved on the leg of a table. This kind of stuff is bound to get over when a Bertha Kalich plays it. There is a part in most spectators that likes it, and there is a part that feels a little disgusted at it, and it depends on whether or not the first part is dominant as to whether or not he will go to see another picture that he expects will be like it. The putting of this situation into a picture for its own sake and the making of it the chief thing in a picture, is done for a commercial reason, and one might almost add that it shows a belief that the lower part of the average spectator is the part that's dominant in him.

The hero in this picture is a weakly-played role. The other two characters, viz., the villain and villainess, are ably portrayed.

"A Stranger from Somewhere"

Five-Reel Bluebird Photoplay With Franklin Farnum in a Dual Role—Released November 13.

Reviewed by Edward Weitzel.

THE new Bluebird five-reel picture, "A Stranger from Somewhere," demands considerable credulity on the part of the spectator. This criticism applies to all plots containing dual roles, however, and, as they have been accepted in all classes of fiction, it is quite within reason that the latest Bluebird release will experience no difficulty in convincing its public that a pickpocket is able to disguise himself so successfully as the hero, that the hero's sweetheart cannot tell them apart. Once safely past this important point, the story lends itself to a number of interesting complications during which Franklyn Farnum does some ingenious doubling. The picture is on the comedy-drama order, and its only mission is to entertain.

The hero of "A Stranger from Somewhere" is one Sam Brockton, a millionaire from the West, who falls for the badger game while on a trip to the city, but turns the tables on the two crooks by handing them a fake roll of bills. The two adventurers have learned that Sam has fallen in love with a beautiful young girl, the daughter of a man of wealth named Darling. The family are spending the summer in the mountains, and the crooks have made the Darling town house the scene of their badger operations.

Knowing that Miss Darling has given Brockton an invitation to call upon her at the summer resort, the swindlers see a way to add to their bank account. A pickpocket known as "Dippy" Lewis is a friend of theirs. He bears a remarkable resemblance to Brockton, so he is given a suit of clothes like

Scene from "A Stranger from Somewhere" (Bluebird).

Sam's and sent to the mountains to make love to Sam's charmer. Miss Darling accepts "Dippy" as the real Brockton, but the pickpocket upsets the boat by relieving a number of the guests of their valuables, and then being obliged to flee. Another scheme of the crooks goes wrong. They have planned to have their gang seize Brockton and confine him in a cellar, but "Dippy" turns up at the wrong time and is mistaken for Sam. The Westerner goes to the mountains and meets with a cool reception, "Dippy's" behavior not having been an aid to his double's love affair. The closing scene takes place in the town house of the Darlings, and Sam is able to give Miss Darling a satisfactory explanation, after a lively fight with the whole band of crooks.

The production is excellent as to locations. Franklyn Farnum makes the millionaire a likable chap, and plays the pickpocket skilfully. Agnes Vernon, Helen Wright, Claire MacDowell, Arthur Hoyt, and Barney Furey comprise the rest of the cast. The picture was directed by Wm. Worthington from a scenario written by Willie Wood.

Two Kalems

"The Witch of the Dark House," an Episode of "The Girl from Frisco" Series, and "The Lone Point Mystery," a "Hazard of Helen."

Reviewed by Ben H. Grimm.

"The Witch of the Dark House."

IN the fourteenth two-reel episode of Robert Welles Ritchie's, "The Girl From 'Frisco" series, titled "The Witch of the Dark House," a counterfeiter's den in a lonely house is the ultimate point to which Barbara Brent's curiousity and adventurous spirit lead. But before the climax, in which the counterfeiting gang is brought to book, and the mystery of the "haunted" house is unraveled, there take place during the action of the story many exciting and tense occurrences. This chapter is fully up to the standard set in preceding episodes. Some daredevil horseback riding is done by Hart Hoxie in this

Scene from "The Witch of Dark House" (Kalem).

number, and further thrills are furnished by Marin Sais, who plays the part of Barbara Brent.

The element of mystery is not so well sustained in this release as in many preceding ones, but interest is not allowed to lag in the slightest. The plot concerns a counterfeiting gang who operate in the cellar of a house occupied by a "witch." A secret service man is shot, and when his injury brings him to a ranch house, Barbara takes up the scent. It is she who is instrumental in their capture.

In the cast are Marin Sais, True Boardman, Frank Jonasson, Ronald Bradbury, Hart Hoxie, and Edward Clisbee. Directed by James W. Horne.

"The Lone Point Mystery."

There are quite a number of sensational and daring feats performed by Helen Gibson in "The Lone Point Mystery," an episode of the "Hazards of Helen" railroad series. She is bound to the track in the path of an oncoming freight train, but manages to squeeze her body between the ties in such a manner that the locomotive does not touch her. The train cuts the rope and Helen grabs the brake beam of one of the cars, is dragged along for a ways, but manages to get the engineer to stop the train. Then the locomotive, with Helen on the pilot, pursues an automobile. Helen makes a flying leap from the locomotive pilot into the tonneau of the automobile. She captures the man who falsely tried to collect life insurance. The reel is exciting, and the manner in which the scenes showing Helen under the cars were photographed is to be commended. The cast includes Helen Gibson, George Routh, G. A. Williams, and P. S. Pembroke. Directed by Walter Morton.

On the International Program

"The Jockey of Death," Five-Reel Melodrama Made by the Milano Film Company, and "The Ringer," Thirteenth Episode of the "Beatrice Fairfax" Series.

Reviewed by Edward Weitzel.

"The Jockey of Death."

THE five-reel melodrama made in Italy by the Milano Film Company, which is now on the International program, and which bears the sensational title of "The Jockey of Death," lives up to the expectations aroused by so promising a name—if, as Abraham Lincoln once remarked, you like this sort of thing. It belongs to the order of drama that once flourished in the popular price theaters of this country, and whose watchword was "Thrills—and plenty of 'em." The picture is a story of circus life, and a number of the standard acts in that branch of amusements are utilized during the

action which makes up in vigor what it lacks in probability. The production by the Italian Company is often crude, some times amusingly so. The leading characters are supposed to be English, but the Italian company doesn't make them very convincing, many of the members overacting with that delight in their efforts which is characteristic of the Latin temperament. One of the minor slips is in having the police officers dress as London "Bobbies" and Italian Carabini in the same scene. To thoroughly enjoy this picture it is necessary to be a lover of the sensational for its own sake, and to put the deed before the doer. From this point of view, "The Jockey of Death" is good entertainment. The plot is conventional. The heiress of a titled English family is stolen when a baby and turned over to a traveling showman by a rascally cousin who has poisoned her father. The child is given the training of an acrobat, and at eighteen is a tightrope walker in the circus. Henry Claremont, another relative of the girl, gets on her track and obtains an engagement in the same circus as a rider, his act giving the play its title.

The circus scenes take place in a hippodrome in Naples, and there is no end of excitement. The villainous cousin arranges with the girl's supposed father to have her put out of the way. Young Claremont warns her while she is performing on the tightrope, and they make their escape from the building at the risk of their necks followed closely by their pursuers. Then follows dives from bridges, the riding of a bicycle over a river on a tightrope, a slide for life down a wire cable, and other thrilling feats. The story ends happily, with Claremont and his cousin in possession of the English estate.

Two members of the cast deserve praise for their efforts. In view of the fact that they are acrobats by profession, the nature of their histrionic endeavors are more than acceptable. The persons referred to are Mlle. Evelyn, as Elda the stolen girl, and M. Arturo, as Henry Claremont.

"The Ringer."

The thirteenth episode of the "Beatrice Fairfax" series, "The Ringer," has to do with the racetrack and the humors of the sideshow. A famous race horse is stolen from his stable and entered in a race as a ringer. A dwarf from a sideshow assists in the theft of the horse, and Beatrice and Jimmy undertake

Scene from "The Ringer" (International).

to trace the animal. The scenes shift from the sideshow to the racetrack, and a lively rate of speed is kept up. The way in which the villains are exposed and the horse restored to his owner makes an entertaining two-reel picture. Grace Darling and Harry Fox, assisted by several genuine "freaks," give a good account of the acting.

"Bought and Paid For"

Five-Reel Screen Version of the George W. Broadhurst Play Produced by Peerless, With Alice Brady and Montagu Love Featured—World Film Corporation Release.

Reviewed by Edward Weitzel.

THE Peerless screen version of George W. Broadhurst's successful stage play, "Bought and Paid For," with Alice Brady and Montagu Love in the principal roles, is in five reels. The production was directed by Harley Knoles. In its original form, the drama was one of the best acting plays turned out in the last decade. Aside from its dramatic strength, the vein of comedy running through it was one of the richest in humor and originality ever seen on the American stage. The sublime self-assurance and unfailing optismism of Jimmie Gilly was a source of constant amusement all through the play. Director Knoles has retained but a small portion of this excellent comedy. It must be admitted, however, that Gilly's laughs are in the lines and not in the situations.

Dramatically, the story lends itself readily to the requirements of the screen. The added material in the opening reel is hardly necessary. It is devoted to the early history of the heroine, Virginia Blaine. With the meeting of Virginia and Robert Stafford the real interest begins. "Bought and Paid For" is a play of one big scene. Upon this scene in the drama, the climax of the third act, depends the success of the entire play. It will also determine the popularity of the screen play. At times, this lacks the sharpness of the older version, but the strength of the Broadhurst denouement has been retained to a commendable degree. The incidents leading up to this climax are these: Virginia Blaine, a beautiful young girl of good birth but slender fortune, makes a conquest of a millionaire whose one fault is his fondness for liquor. The young man is more than willing to overlook the difference in their positions and make Virginia his wife. He lavishes his wealth upon her, and, except when he gives way to his failing, is all a wife could ask.

When intoxicated Stafford's actions are such as to offend Virginia; he assumes an air of ownership over her that wounds her sensitive nature. One night he leaves her at the opera and goes to a bachelor dinner. When he reaches home he stumbles into the house, and so revolts Virginia by his caresses that she cannot hide her disgust. Stafford then informs her that she has no right to object, as he has bought and paid for her—that she never would have married him if he had been a poor man. Stung by the truth of this remark, although she has since learned to love her husband dearly, the wife rushes into her room and bolts the door. Mad with passion, Stafford picks up a heavy andiron and breaks down the barrier. The next morning he has no recollection of what has occurred, but Virginia explains the meaning of the splintered door and leaves her husband, after failing to secure a promise that he will give up drinking for her sake. The rest of the action shows

Scene from "Bought and Paid For" (World).

Virginia supporting herself as a shopgirl, until a brilliant scheme of Jimmie Gilly's, her brother-in-law, brings about a reconciliation between the Staffords.

The weight of the acting in the screen production is carried by Alice Brady as Virginia and Montagu Love as Robert Stafford. Miss Brady makes Virginia an attractive young woman and indicates the refinement and charm of her personality in the quieter scenes. She does not, however, sound the full depths of the woman's nature in the big situation. The task is one demanding wide experience and exceptional gifts for dramatic expression. Montagu Love is an earnest and at most times a satisfactory Stafford. If there is any criticism to apply to his performance it is that his suggestion of tenderness and affection for Virginia might have been more marked when he was entirely himself. Frank Conlan acts Jimmie Gilly in the right spirit, and Josephine Drake is a fairly good Fanny Blaine.

The sub-titles are not always clear, unless one is familiar with the stage play.

Triangle Program

"The Devil's Double," a Fine Five-Reel Triangle Kay-Bee, by J. G. Hawks, with William S. Hart in the Best Work He Has Ever Done, and "Haystacks and Steeples," An Amusing Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"The Devil's Double."

"THE Devil's Double" is one of those rare screen stories which deserve a very high rating because of the satisfying harmony and balance in all its parts. Hats off to the author for fine conception and construction, to the director for admirable handling, and to Hart for his intelligent interpretation of an extremely difficult role. This statute should include all those responsible for artistry of background and title setting. "The Devil's Double" can be laid away after it has run its natural course on the program and taken out again later on for a second distribution. The rare joy moments in a critic's life are when he can accord deep and heart-felt appreciation of good work done by those who are

trying to do their duty as sincerely as he is trying to do his, only he more rarely gets a kind word of recognition.

In first acknowledgment of fine work in this play must reference be made of an exceptional characterization, that of an artist truly temperamental. True genius is always temperamental, but not in the manner usually shown on the stage. The creative artist in this story is a singularly accurate protraiture of the creative artist in real life, not selfish, not egotistical, but so absorbed in his work as to appear both selfish and egotistical. It is characteristic of people born with intensely vivid imaginations to live in a world of their own while creating and to exhibit impatience with whatever interferes with their intense work. All this is clearly indicated by the author and strongly interpreted by Robert McKim. This striking characterization heightens the intense mental revelations of Hart by contrast. Hart portrays the ruffian gambler whose environment and training have provided an alligator-like insensibility. He is impervious to the very things on which refined people set great store, but there is an unsounded depth within which is finally reached, as it usually is where a man has lost faith in humanity, by the great power of womanly purity, probably the most convincing argument ever made on earth of God's presence there.

Scene from "The Devil's Double" (Triangle).

Enid Markey very tenderly impersonates the artist's wife, very consistently and with a delicate appreciation of what is required in her role. Aside from these inspiring characterizations the whole story moves with the grace and ease of high craftsmanship, a strong and delightful contribution to the best screen stories of the year.

"Haystacks and Steeples."

"Haystacks and Steeples" provides amusement in the usual Keystone manner, but in relief to those of pure melodramatic farce. A touch of naturalness not ordinarily observable in this kind of release makes the action entirely possible and the effect quite plausible. There is a tendency toward higher comedy in these little stories which does not trangress in any way, but which gives a little piquancy now and then to the regulation thing. The farce is more human that usual.

Mutual Program

"Pearl of Paradise," Featuring Margarita Fischer, and "East Is East," Starring Florence Turner.

Reviewed by Louis Reeves Harrison.

"Pearl of Paradise."

"PEARL of Paradise" is principally distinguished by an unusual artistry in the selection of exteriors, many of which are chosen with exceptional taste and appreciation of the beautiful, appealing powerfully to the imagination, and general fine sense of appropriateness in the settings and costumes. Miss Fischer is a natural beauty who seems to be fired with enthusiasm for her work. She gives herself without stint to the role she enacts, that of an open-air girl brought up on a sequestered island far removed from the demoralizing influences of the world most of us know, innocent yet ardent, a fountain of boundless energy, who falls madly in love with a man who is saved from a shipwreck, more or less of a nonentity as far as characterization is concerned.

Margarita is in constant activity throughout the story, swimming, shooting, struggling in the hands of villains, exhibiting an abundance of physical strength in every movement, but there is failure to reveal that the beautiful young creature has either a mind or a heart—the play is mechanical, melodramatic and a concession to the demand that every release shall contain a mortal combat, a fire, an explosion, or other theatrical effect whether or not the natural course of the story demands it or not. This causes the events to appear forced and helps to dispose of human interest. It is all beautifully pictured, but it is as emotionless as a painted ship on a painted sea. Margarita of lovely eyes and impassioned face has the makings of a fine actress, but she is such a brimming tide of energy that she loses the powerful effects of suppressed emotion. It is not the woman who cries on the screen who makes us aware of her grief, any more than the man who laughs on the screen excites a laugh in the audience. The great pathos of disappointed love can be intensely shown without a movement.

"East Is East."

"East is East" is very disappointing to those who appreciate what Florence Turner can do when she has the opportunity. The story is a wretched old affair of the kind barred in theaters of today, one dependent upon an eccentric will forcing characters into an unwilling relation. This situation has done service so long that it is worn to a frazzle. It has gained nothing in the picturing, and some of the subtitles are so raw that they will get a laugh where the laugh was not intended. Miss Turner carries her role with her customary good taste and fine appreciation of what is appropriate, with occasional flashes of intensity, but she is so obviously at a disadvantage in a part where mental and emotional revelation are sacrificed to meaningless action that she merely holds the eye through her strong personality. She deserves a better play.

"The Libertine"

A Strong Six-Reel Production by the Triumph Film Co., Starring John Mason and Alma Hanlon.

Reviewed by W. Stephen Bush.

BY FAR the larger part of this feature visualizes the dream of a young woman who is tempted to make a great mistake, but who recovers her moral dignity just before it is too late. Up to the point where the play turns into a dream the action moved with dramatic swiftness, arousing the interest of the spectator and holding it every inch of the way.

Early in the feature three things impressed themselves on me: An absolute fidelity to life, a total absence of high colors and melodramatic exaggeration and splendid acting. John Mason lived up to a great reputation and Alma Hanlon's work abounded in artistic skill, force and magnetism. Indeed, the entire cast deserves unstinted praise. The direction by Julius Steger and Joseph A. Goldin showed uncommon ability. Perhaps we are rushed into the dream too suddenly; most spectators, I fear, will be puzzled by the unexpected and unprepared transmutation, but the vividness of the "dream" leaves them little time to wonder, and they are hurried on to new sensations, to constant surprises, to quite a number of shocks and thrills. We all breathe a sigh of happy relief when the libertine is balked of his prey and the dear little working girl wakes from her dreadful imaginings to rush into her mother's arms to precipitate herself a minute later into the arms of her honest, hard-working sweetheart. There could not be a happier ending than an engagement party drinking sarsaparilla (or was it ginger ale?) to the health of the doting lovers.

Scene from "The Libertine" (Triumph).

Let the exhibitor be advised that there was a good deal of absinthe before the sarsaparilla. The theme of the story deals without exaggeration but with the utmost frankness of the efforts of an old rounder to break down the scruples and the decent impulses of a young girl. There was to me something satanic in the skill with which the net was woven. Not only was nothing left to the imagination, but the imagination, it seemed to me, was at times overwhelmed. The lure of wealth and luxury to the young girls of a big city, the crafty designs and machinations of an old roue, the complete moral disintegration of womanhood after the first false step

are depicted with such amplitude of realistic detail as to invite (perhaps) the attention of the censors.

I speak as one knowing the folly and narrowness of some censors. Personally I feel that the scenes which might lead to criticism are well connected with the story; indeed they come as a natural development of the plot and of the characterization in the play. The contrast between the sweet and honest simplicity of plain folks and their clean lives, and the false splendor, the fictitious happiness and hollow pretense of a gay and fast life is drawn with incomparable skill and is distinctly in favor of the old home.

The scenes in the underworld while always realistic are never offensive. Some eliminations might be made in the early part of the dream, though even here it must be said that a powerful and legitimate dramatic purpose is served which could not be attained better by any other means. The special musical score by Charles Lutz greatly heightened the effectiveness of the play and was a very clever piece of work. The Triumph Film Company is a new concern of which F. M. Backer is the head.

"The Cossack Whip"

Viola Dana Featured in Acceptable Five-Reel Russian Revolutionist Picture, Produced by Edison, for Release Through K-E-S-E.

Reviewed by Ben H. Grimm.

IT IS not often that a motion picture visually telling of Russian revolutionists and of oppression by the Russian police diverges from a rather tiresome sameness, but this is done to a considerable extent in "The Cossack Whip," a five-reel picture produced by Thomas A. Edison, Inc., for release through K-E-S-E. Good entertainment is furnished by the five reels of this production, and the work of Viola Dana in the leading role is flawless. She plays the part of the youngest member of a Russian household, which is crashed by the police, with a finesse of understanding and sympathy. As the plot develops, Miss Dana's screen characterization develops with it, but so gradually and so subtly does she change from a simple lass into a revengeful woman that the spectator is forced to feel for her.

The story has been superbly screened, and no little amount of credit is due Director John Collins. Many unusual and novel settings are seen in the film—especially the ballet scenes. Photographically, the production is excellent, and it is evident from a showing of the finished product that director and company worked in harmony.

The players appearing in support of Miss Dana make the story convincing. Richard Tucker pleases in the leading male role. Frank Farrington does commendable work as the superintendent of police, and Sally Crute makes a lovable Mme. Pojeska. Grace Williams, as the sister of the girl, and Bob Walker, as Alexis, both do good work.

Darya, the girl, keeps the scourge with which her sister has been flogged to death. She swears to avenge her sister and her father, and becomes a ballet dancer. She becomes famous in London and, returning to Russia, is entertained by

Scene from "The Cossack Whip" (Edison).

the chief of police. By a clever ruse she gets him to put his hands in the handcuffs which held her sister. She flogs him with the whip used on her sister. The despot is killed by a brother-revolutionist.

"Soul Bondage" is the title of a two-reel drama written by Grace Lytton and prepared for the screen by Maie Havey of the Universal staff which is under production by Director Burton George at Universal City. The story features Roberta Wilson supported by Charles Perley and Charles H. Mailes.

"Jimmy Dale, Alias The Grey Seal"

New Novelty Series in 16 Episodes—Each a Complete Story of a "Grey Seal" Adventure.

ADMIRERS of E. K. Lincoln, Paul Panzer, Edna Hunter and Doris Mitchell—and they are multitudinous—have a brand new set of thrills in store for them at an early date. The first of the "Jimmie Dale, Alias The Grey Seal" series, made by the Monmouth Film Corporation, will be released November 27, 1916, and the succeeding episodoes will appear weekly thereafter. The above mentioned quartet of stars openly proclaim that "Jimmie Dale" enables each and every one of them to display every atom of ability they possess. This is quite a statement for a star to make.

"Jimmie Dale, Alias The Grey Seal," is a story of New York—not as writers of fiction would have the great metropolis—but New York as it really is, with its high spots and its low spots. Joy is intermingled with misery; wealth and poverty rub elbows; respectability and vice—well, the line of demarcation is visible only as life itself is visible.

As the name implies, the stories concern themselves with the adventures of Jimmie Dale, a popular young multi-millionaire, society and clubman. Jimmie is the son of a famous inventor of safes. He has inherited his father's mechanical gifts. With it all, Jimmie has a romantic turn of eccentricity. Being very warmhearted, he takes the wrongs of others to heart, and in his own way seeks to right them. In his attempt to right the wrongs of others he is often forced to commit what is generally considered crime. In short, he is a combination of Sherlock Holmes, Arsene Lupin and Robin Hood. He takes his life in his hands by trailing a desperate criminal to his lair; he forces his way into an office and cracks a safe with equal daring; he stops at nothing that will save a deserving human being a cruel injustice. His adventures are replete with tense situations. He runs the gaunt of everything that is romantic, exciting and gripping to the human eye, heart and mind.

"The Vampires"

Episode One, "The Detective's Head," Will Reach the Screen November 23 from Gaumont.

THE first episode of Gaumont's long heralded "The Vampires" will reach the screen through Mutual November 23. This is called "The Detective's Head," and is a complete story in three reels. Were the story of the voyage of the film to America told in detail it would prove as entertaining as the most exciting chapter of this photoplay novel. Being the story of the great French crime trust, the pictures were made in Paris and wherever throughout France the mysterious bandits had operated. The film was sent to America through the war zone, and narrowly escaped the celebrated U-53, which was in its path off Nantucket. However, every episode is safely in America now and will be released weekly.

The first episode is called "The Detective's Head." A detective sent from Paris to St. Clement to investigate a crime supposed to be the work of the Vampires mysteriously disappears. His headless body is found and Philip Guard—the hero of the screen novel—undertakes to solve the puzzle of the missing head. He is a reporter for a prominent Parisian daily, and brings to his work a reportorial nose for news and youthful enthusiasm. The part is played by Edmond Mathe, one of the matinee idols of France.

Another important character destined to appear in the entire novel is Normandin, a member of the outer circle of the Vampires, who joins Philip Guard in attempting to bring them to justice. Through him a pleasing comedy element is introduced, something spectators are coming more and more to appreciate no matter how tense the drama.

Still Searching for Material

Famous Players-Lasky Corporation Purchasing Scripts from Well Known Authors.

IN ACCORDANCE with the recent announcement that the termination of the Famous Players Film Company's $100,000 scenario offer does not mean the cessation of the purchasing activities of the various producers on the Paramount Program, there comes the news of the purchase of several scripts from well known authors by the Famous Players-Lasky Corporation. Among these is "As Men Love," which was bought from Lois Zellner. The work of Miss Zellner is already well known to the motion picture public, as she is the author of "The Innocent Lie," which was produced by the Famous Players some time ago.

Two photoplays have been purchased from Paul West, well-known magazine writer, playwright, and scenarioist. They are, "The Deliverance," and "Each to His Kind." From Charles Tenney Jackson there was purchased "Golden Fetters," and "Making a Name" has been bought from Shirley Burns. Roswell Dague has sold "The Turning Point" to Famous Players-Lasky, making six scripts purchased by the producers since the termination of Famous Players' record-breaking offer.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

The Standard.

EVIDENTLY some managers think that it is the *amount* of advertising they do that counts. If they have an eight page program they feel they are doing more than with a program of only four pages. If they use a sixteen sheet they think it better advertising than two eights. This is the wrong standard. The best advertising is not always the most plentiful. One man can do more with a cheap news throwaway than another man can do with a sixteen page program with coated paper and a two color impression. It is not what you do, but what you do plus how you do it. You can get a sixteen sheet and stick it up in front of your house and make less money than you can with eight one sheets put out in good locations around town. It is less trouble to hang the sixteen in front of the house, but the only reason why you take any trouble at all is that you want to make money, so take a little more trouble and do it right. It is more trouble to write a program than to paste one up, yet the paragraph it takes you an hour to write may do you more good than four pages of gossip of the players. It is worth doing well if it is worth doing at all.

That Monticello House.

Several times we have asked for a picture of the Lyceum, Monticello, N. Y., and at last L. F. Guimond has sent one in. This is the house billed as "Behind the cobble wall," and it was because of this unique trade slogan that we wanted the print. Here it is. Mr. Guimond writes that the trees shown in an earlier photograph have been

cut down. The location was originally a residence estate and a mighty pretty one. The theater was built on the lot and stands up rather bleakly in a cut, though Mr. Guimond explains that the stucco is tinted to tone it down. Monticello is a well-liked summer resort and Mr. Guimond planned the house to suit the town and drew up the rough plans himself. He writes:

> Building is 60x110 feet, alleys in the basement and a complete lighting plant (Brush), in the sub-basement. This plant is only used in emergency as we have a Transverter accommodating two arcs and it is some mechanism, believe me. Current here is so miserable that the motor driving the Transverter plays a regular concert, but you cannot detect the slightest variation in the D. C. current delivered. Nor is it possible to detect when the second arc is cut in. Brother Richardson egged me onto the Transverter and I have mentioned him in my will.
>
> The first six months we were open we staged fourteen big productions, booked here by K. & E. and then quit disgusted. Now our shows come in in a box and "go out the same way." We are spared the vagaries of temper-mental, tank-town hamfats and what money we get stays with us. With shows we would split a gross of perhaps $250 and then starve to death for a week thereafter. Stage opening is 30x18 feet. Stage is twenty-five feet deep by sixty wide, forty-two feet in the clear to the grid, where we have $1,500 worth of perfectly useless scenery swung. Rent four or five times a year to aspiring amateurs and that's about all we ever use scenery. Have a complete stage switchboard, including full dimmer equipment, 300 lights on stage; wiring of entire building cost about $1,800. Small snap shows our place before I built and explains the peculiar location. We have 220 feet fronting on Broadway and I simply used up seventy-five of it for the theater. The cobble wall I had already built a year previous. As you look at the snap the theater now stands to the right of the house. The enclosed "Souvenir" I got out my second year and shows several trees which I have since cut down. The large photo shows the front as it is today. We believe in electric advertising and I have two signs, one swung over the center of street (eighty lamps), reading "LYCEUM," and another weighing 1,200 pounds I bought recently from the house at 31 Park Row, N. Y., (276 lamps), reading "PHOTO-PLAYS." The small photo is of my deceased opposition. How'd you like to take your wife and youngsters in a dump like that? He offered $5 for the best name and in "Motophotograms" I named no names but simply put in this paragraph: "Our suggestion for a name is 'Hole o' Cost' or 'Holocaust,' depending upon whether you feel humorous or serious." He is said to have spent nearly $4,000 and stayed open eight weeks.

The cut shows the opposition house. It certainly is unlovely. Some two or three years ago Mr. Guimond wrote that though he had the town to himself he was preparing against opposition by giving the best without waiting for the other man to come along, and probably he'll have the town to himself again for a while. It's hard to see how anyone can drop $500 a week in a hole in the wall, but it was done and

stands an object lesson to others. Mr. Guimond writes that at least he has been able to get his bi-weekly program saddle-stitched and sends one in to prove it. The sheet is still a pretty poor job typographically, but the printer is a friend of the town and you can't go into one of those country shops and spank the printer with his proof press roller. If you do he goes out and tells all his friends how rude you were, and forms a cabal against you, but this particular printer could be prosecuted under the Pure Food act for using the stuff he calls ink. The object of printing ink is to print on one side of the paper only, and only a Chinaman plans to use but one side of the paper and the celestials are improving. But even the handicap Mr. Guimond makes the eight pager work for him, for he can write in a chatty, fluent style, and he makes his stuff a message and not merely something with which to fill in the spaces between advertisements. He takes all he needs before he sells space outside and he makes the sheet pay even for the high price he has to pay for an inferior job. And you'll notice that Mr. Guimond makes his place the amusement center; not merely a theater, but a place to go whatever you wish to do for amusement. This is not always possible, but it pays where it can be done. If you want entertainment you turn instinctively to the Lyceum and make up your mind when you get there.

Something New.

Lately a lot of houses have been working in with the local merchants on their discount schemes. Several give free admissions to the

first installment of a serial. Now the Theater Louisiana, Baton Rouge, La., has a new one on its admirable program. It runs:

Get This Signed by The
Farrnbacher Dry Goods Co.
On The Line Below
(rubber stamp will do), and it will be
Good for 5c in Admission
at this Theatre—The whole program
must be presented.

We do not know just how the scheme is worked, but probably the dry goods people want to get people into their store and pay a part of the admission price, the house profiting to the extent of the remainder through the new people brought in.

Has Another.

The Lehigh-Orpheum management, South Bethlehem, Pa., has taken on a third house, the Broad, to run with the Lehigh-Orpheum and Lorenz. Good advertising seems to pay.

A Catchline.

"We watch your car while you watch our show" is the substance of an announcement by Frank Stanton that patrons of the Fenway, Boston, can leave their cars with untroubled spirit. A slogan like that will drive home the fact far better than the most elaborate but prosy announcement. This is one of the real secrets of copy writing. Tell your facts in a way to make them stick. A line like that will linger where a formal announcement would be forgotten. National advertisers do not spend hundreds of dollars for a catchline just because they like to hear it. They get something that will be remembered Mr. Stanton's line is the best we've seen in this connection. Mr. Stanton has also started a series of letters in his programs on the Udell scheme.

Several Ideas.

Creque and Webster are opening the old Lyric at Dunsmuir, Cal., as the Strand. Their opening announcement is a four-page folder of merit. The pages are 4¼ by 5, cream paper and brown ink. The front page carries but the single line "The Play's the thing, Shakespeare" in the upper two-thirds and a twelve-point "To the public" and an eight-point announcement of six lines in the lower third. It gives a neat looking cover. On the second page is an explanation of their aims and policy with side heads and the third page gives the Celluloid Soliloquy with a four-frame piece of film. The back page gives the initial program, showing the doors will swing open on "Hell's Hinges," which is rather heated hardware. The anouncement is above the average in preparation and completion and gets the house off to a good start. A person seeing the announcement instinctively feels that this will be the right sort of house, run the right sort of way, since they evidently know how to do things well.

Won a Prize.

B. A. Cook, of the Quality Picture House, Wilmington, Vt., sends along a print of the float that brought the house first prize in the Labor Day parade. He says the film was light struck, but it looks to us like the shadow of the 340-pound man just in front of it. The skinny man at the other end only runs 290, Mr. Cook says. The men are more unusual than the float, but the picture shows what can be

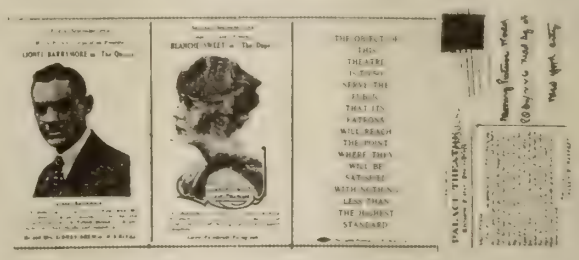
done even in a small town to boom things and we take it that Wilmington is a small town even though it does grow large inhabitants. Mr. Cook shows a very pretty combination in his letterhead, a silk green on brown paper. It works very nicely.

Bettered.

Ross D. Rogers, of the Ruby and Olympic, Plainview, Texas, sends in a program altered to meet the suggestions recently made in this department. It is a much better looking sheet, with one page for each house, and the front page split in such a fashion that you know it is a dual program and which is which. Now we wish he would change the back page and use that to tell how good the houses are. That means more to the house than the facts that an artist has sketched Mae Murray and that Dustin Farnum is a fisherman. He gets a very orderly arrangement of program now with the dates in italic, the titles in bold face and the description in Roman. It is clear, easy to read and eye-inviting. He has an odd slogan which runs "The Best Shows for the Best People in the Best Town in Texas."

To Save Envelopes.

Here is another envelope saving scheme. This one is devised by Alyn H. Barrett, of the Palace, Petersburg, Va. It will be seen that the address page is a part of the program, which is folded so that this comes outside. It is fastened with a cheap clip. The page next the address is a general advertisement for the house and these two pages show in the mail. With the price of envelopes constantly rising, the



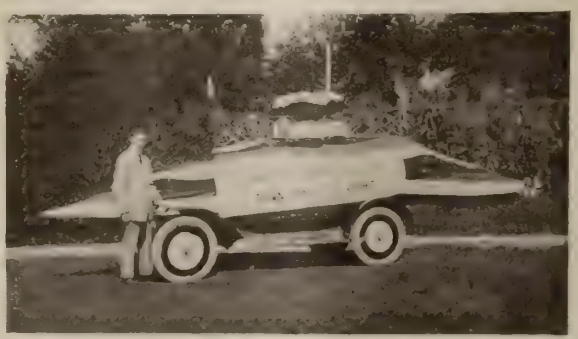
mailing proposition has become a serious matter and Exhibitors are rapidly turning to the self contained program. The paper clip seems to be the favorite seal, but these are apt to come off in the mail, are hard to handle when many programs are in one "pack" or letters, because they give undue bulk at one point, and are not as satisfactory as gummed seals which are as cheap or cheaper and almost as easy to affix. It will be noticed that in the cut the stamp has been inked out. It is against the strict letter of the law to photograph stamps. a fact it might be well to remember.

Paramount Pittsburgh.

J. S. King, of the publicity end of the Famous Players Film Service, Pittsburgh, sends in some interesting samples. We do not know whether these programs he sends are a local idea or part of the general Paramount service, but they print a four, eight or twelve-page program to suit the exhibitor's bookings at inviting prices. The four pagers, for instance, cost $3.50 a thousand, or 500 for $2 and $1.25 for 250. Eights cost $6 a thousand and twelves $8.40, which is cheaper than any local job can be printed. Printed envelopes of the proper size are $1.50 a thousand. The offer is limited to Paramount pictures only, other than the back page, which will be left blank on request for local printing. All programs carry a stock drawn design with the name, town and showing period in a mortise. Each page is a plate with the date and day added as is required. In ordering the exhibitor merely indicates his bookings by title and date on a blank with numbered lines and adds his underline, the quantity and house name. The exchange does the rest. Where Paramounts are not the full program the intervening days are skipped. Mr. King also gets out a special press notice for each release which he sends out to exhibitors to show them how to bet press stuff in the papers free. They merely fill in the blanks and send in better copy than any but a trained pressman can write. Mr. King gets this up himself with the assistance of the pages of the MOVING PICTURE WORLD. Another service is a set of advertisements that can be sent over to the printer as a guide. This is really more useful than a mat ready-set service. The Paramount scheme is good, but it is good only when locally handled by a trained advertising man who can add to the general stuff the special material his locality requires, and this Mr. King seems to have done.

Small Town, But——.

Here is a float that was gotten out for a parade in a fifteen hundred town. It is sent in by H. Burr Eldredge of the Majestic, Antrim, N. H.



Mr. Eldredge's letter makes the matter plain and gives a set of directions that any exhibitor can follow. Many theaters have used submarine floats for this serial, but they have nothing on this one.

> Although I have read and enjoyed your department for a long time, this is my first attempt to "butt in," to your columns. Antrim is a small town of some 1,500 inhabitants, but we

pride ourselves on presenting some of the best pictures and feel reasonably certain that our projection will compare favorably with that produced by other exhibitors in this immediate vicinity.

I am sending you a photo of a "float" which I had in the parade here on Town Fair Day—Labor Day. The Board of Trade have held three of these fairs and they always attract a large crowd from neighboring towns. For our attraction that evening we had booked the V-L-S-E production entitled "The Hero of Submarine D-2," so we seized the golden opportunity of advertising it via the parade.

Taking a "Universal" (Ford) car as basis, we built on a framework of hoops and covered it with red, white and blue bunting, taking care to have the forward and rear shaped as nearly like a submarine as possible. The conning tower was surmounted by a "periscope," for which a piece of eavespout did duty. An observation deck was built around the tower and painted red, with flags on each end. The propeller or wheel on the extreme rear end was made of red, white and blue feathers and kept constantly turning while the car was in motion. On both sides of the "submarine" we had 8-ft. signs announcing "Hero of Submarine D-2, Town Hall, To-night."

It is hardly necessary to state that the float was a big hit, winning a first prize, and as an advertising stunt it worked to perfection, securing for us the largest crowd in two years—and the picture was satisfactory, too!

Standing near the "submarine" is yours truly, and peering out of the conning tower is my brother, Cranston Eldredge, who manipulated the "boat" around town, and to whom much of the credit for the success of the undertaking is due.

The wheels were covered with white cardboard, painted with red and blue circles. "D-2" was painted in blue on fore and aft.

A Bluebird Theater.

An unusual opening announcement comes from the Bluebird, Orangeburg, S. C. It is a sheet 7½ by 8½ inches, plain white printed in black. At the top is the line "Attend the opening of the Bluebird theater, Friday and Saturday, September 29 and 30." Below this is a cut for one of the opening attractions, and to the right of this is a list of shows, each running an hour and a quarter. Below this is a white space for the greeting, printed in by an addressograph and then a straight type announcement of the usual Bluebird, "The Play's the Thing." On the reverse the sheet is divided into two parts, an announcement of the opening bill, flanked by a list of officers and stockholders, and below some house talk. It is all plain, almost ostentatiously plain, yet it carries its message simply and solidly. Two heralds back up the bare announcement. It seems to have been done by a business man rather than a manager, but it reads well and is in no way confusing, which is a common fault when ornateness is aimed at. It is mailed out with the top of the front page for the address, which explains the division of the sheet into halves. It is generally a good plan to spend a little money on the opening announcement, but we do not know but that this is about as good. It tells the facts and tells them well, and that always is the important part.

Bluebird Helps.

Five years ago this department was about the only regular and consistent help in advertising the Exhibitor had at his command. To-day nearly every concern gives some aid to its clients, and some of them even go down to the newspaper office and put the ads in for them. It is a marvelous change, and to-day there is probably no business in the country in which the retailer receives such ample help from the wholesaler in direct and indirect manner. We have just been looking over some Bluebird publicity sent in by M. H. Hoffman. Each week his "merchandising department" sends to the exchanges an idea sheet which each exchange, in turn, duplicates for the Bluebird Exhibitors in its territory, and mostly these are new stunts or at least new kinks to old stunts. The salient advertising features are recited to suggest street stunts with floats or pedestrians, and always there is some bit of matter to be sent to the mailing list, and in the Universal Weekly one of the staff gives some good suggestions for getting names. One of these is to send out the ushers in the morning to take off the names on letter boxes. The nearby territory is portioned out, and each boy is given a district to look after. The mailing list is valuable, if worked properly, and in the cities the ushers can be made to help more than a little, though we think that the names thus gained should not be made permanent until they have been tested out. But mail matter, unless it is the regular program, which comes to be regarded as an old friend, should be unusual in some manner, and the Bluebird aims to get something different for each week. Mr. Hoffman has just gotten out a booklet for salesmen on the stars and no-stars that should interest managers. But the whole attitude of the Bluebird is summed up on a slip that is attached to one of the ideas sheets. It reads "Send a copy of the attached letter to every Bluebird Exhibitor. If you are doing what you should do in regard to teaching them the value of a mailing list, every one of our productions should prove a money-maker for them." Note that "for them" and not for us, for the up to date men know that to help themselves they must first help the exhibitor to realize on *his* investment.

Carpenter Gets a New One.

George Editor Carpenter has found a brand new, home-grown stunt, and says: "At the risk of getting a peevish retort from Gotham we arise to ask, 'Did the Mailing List Contest originate in the east?'" So we did get that goat, yes? Anyhow the Mailing List Contest seems to have originated precisely where George Editor says it did, to wit—Moab, Utah, which we take it is a pretty small town off the railroad with a full grown thinking man running a picture theater. He is R. C. Clark, who runs the Ides, and when George Editor, as editor for Real Reels, asked for some mailing lists for Paramount special service, he got one from Mr. Clark that led him to write and ask the how, and this is the reply:

You ask me how I conducted my mailing list contest. I will explain. I simply advertised in the local weekly paper that I would give the Central School students a chance to get some free tickets to the Ides, and gave for the first prize a ticket to the show good for the entire school year; second prize, 20 tickets; third prize 10 tickets, and the next five best, 5 tickets each.

Conditions were the most complete list, that is, heads of families, and persons who lived at hotels, etc., so that there would not be several persons in the same family receiving the same announcements.

Lists were to be arranged alphabetically and neatness would also count, and a stated time was allowed.

I had about 75 students enter, and there was a great deal of interest shown, and I considered the contest a success.

I find that if the children are given extra consideration and a chance to win prizes that it has a very good effect on the adults (let that sink in, Mr. Exhibitor), also I have set apart the last Saturday in every month as Widows' Night, when all widows and their families are invited free. My experience has been that it has made friends of all of these widows, and they take every chance to say a good word for the show. Also it is true in my case that these poor people are very good patrons when they have money and spend all they can afford for tickets, so I don't lose any way.

These stunts together with running a story of each feature in the local paper have given me the best results.

It's a scheme so simple and so entirely practical that we can all wonder now why we did not think of it first, and it is as good for the five thousand town as for the five hundred if you go through the lists and merge them. And then Carpenter adds:

If Moab can have a mailing list and believe in it, the pessimist in the 5,000 town should wake up.

Summed up, the secret of Mr. Clark's success is that he advertises—and in a hamlet like Moab everybody knows where the Ides theater is.

Some exhibitors we could name would promptly retort, "If everybody knows where the theater is what is the use of advertising?"

When we hear a remark like that we feel like committing mayhem.

And we'll bite off the other ear. Everyone knows where the theater is, but the idea is not to stop there, but to keep them keeping on knowing that it is there and not only there but all "there." And advertising, steady, intelligent and persistent advertising is the only thing that does it.

And the same issue of Real Reels has a report on the Fashion Show from R. T. Hurtt, of the Huree, Caldwell, Idaho, who says that his first show was such a success that the next is already booked, and that the men's furnishing houses want to get in, too. And in its last analysis the Fashion Show is merely some good advertising, some noise, and the showing on living models of what the dry goods store generally puts in its show windows—and the store pays you most of the extra cost and you get all of the extra money.

And with a local cameraman George Editor has been making his own motion cartoon announcements for the screen of the Paramount-Empress, Salt Lake. That is going some.

Poetry.

It's been a long time since we let poetry creep into this department, but a jingle now and then helps programs along, and we take this from the program of The Censor, Albion, Mich. It works with most two syllable words accented on the first syllable.

There was a dame in our town
And she was wondrous wise,
She read The Censor programs through
Because they told no lies.

She knew 'twas worth the price,
And some she liked so very well
She came to see them twice.
Whene're they said a play was good

But isn't "censor" an atrocious name for a picture theatre?

A NEW HELP FOR MANAGERS

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By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Self Criticism.

INVARIABLY the young writer wants to be helped and he feels that he cannot be helped too much. He wants to have his hands held and his feet placed at every step. Without aid he feels that he cannot advance. This is largely a mistake.

We know how it is, because we were there once. We spent about four years floundering more or less in the dark. Possibly a year of this could have be cut off through competent aid, but looking back, we are not sorry that aid was not forthcoming at that time. This may be cold comfort to those just starting and who want to be successful at once. Words of advice such as these do not help to remove the sting from a rejection slip, and we are not writing with the intention of trying to take that sting out, and we do not believe that any part of this story is going to be comforting or reassuring save, perhaps, to the few. But it is comment that is based on twenty-five years of experience, and if it does not soothe it may at least enlighten a little.

To begin with, every man and woman who starts in to write must; positively must, go through a certain apprenticeship. To some proficiency comes earlier than others, but there is always the period of training, long or short, according to one's aptitude. This period cannot be shortened by so much as a single day by any outside aid whatever. You can be helped along certain lines, through personal instruction or advice or the study and assimilation of text books, and this aid will be helpful in the precise degree in which you are able to assimilate and fully understand what you are told or read, but all of this is absolutely without predjudice to the statement above. You may get all the help in the world and yet be required to gain a certain mechanical proficiency, through practise, and this holds good of any work, whether it be chopping wood or creating masterpieces. An expert woodchopper may be able to give you practical hints, but you must wield the axe until you learn the "feel" of it before you can chop a tree down with the least effort. If you have it in you to be a woodchopper you can become equally expert without assistance, but it will take a little longer for experimenting. Suggestion can help you, but there is a certain amount of mechanical practice that cannot be done for you by another. And you'll probably be a better woodchooper or a better author if you learn in the hard school of experience.

Some day you MUST go over the bumps. If you are helped over at the start they will come later on and hurt more because less to be expected then. The real, practical knowledge comes from experience and not through expert aid. No doubt you know someone who has studied painting, not in a school or art but with a private teacher. And you know that those fine landscapes that Mamie painted when she had had only ten lessons are mostly the work of teacher dear. She has to encourage Mamie and Mamie's mother by progress, or the lessons will be discontinued. And after the lessons are concluded Mamie will spoil a lot of canvas and waste a lot of paint trying to do for herself the things the teacher did for her so well. She has to waste just so much paint and spoil just so many yards of canvas before she can paint, and so far as results are concerned, it does not matter whether the spoiling is done before or after the alleged graduation.

In precisely the same way, you must do your 'prentice work in writing, and you cannot abridge the time. You must learn through your own mistakes and not through the advice of others. You must work past the point where you can see your faults for yourself. That is something that no one else can teach you. We gave up criticizing manuscript for three reasons. The most important, to be honest, was that we could not charge enough for the time we had to spend upon a script and do a decent job. The second reason was that we found too many persons leaning up against us. The third was that criticism is no real help at best.

Most criticism tells you that you should say "Sub-title" instead of "Leader," or "Leader" instead of "Sub-title." It all depends upon the critic's point of view. He tells you you should not have used a close-up here, and that you should have used one there. It is nine tenths form and one part plotting, because he can lay down general rules of form, and there is little to be said about only one plot. You can be told that it is old or that it is not properly motivated, and you can be told what motivation is, but that helps not at all. Until you go over all your plots and apply that same comment on motivation to all of them, and not only see that they *are* wrongly motivated, but *why*, the criticism is doing you no good. And if you have the right sort of a text book you'll know about motivation, and if you have the right sort of a brain you can study the motivation from your text as well as from a criticism.

There is only one criticism you can profit from, and that is your own. It is foolish to say that you could correct your faults if someone told you. You cannot. You cannot correct your faults until you yourself, unaided, can recognize them to be faults. To do that you must write a certain number of stories that you may have the material to practise on. By that time you'll have a better idea of what is meant by motivation, suspense, struggle, and all the other components of plot. You'll know from experience and you will remember because it was your own experience, because something in your own head tells you that this is to be avoided and that to be observed. Once you get your groundwork of practise you'll find that others will drop hints that are helpful because now you are able to understand and assimilate them, but first you must learn to be your own critic. You must do your own thinking. You cannot, no matter how long you may work, accurately gauge the exact value of any of your own stories, because you have a natural prejudice for your own work; for that matter most authors of experience are apt to be afraid of stories they like too well. But you can, if *you* study, get to the point where you can appraise, in a general way, the value of any particular story you have written.

If a man with a broken leg starts in to walk with a crutch and dares not try to walk unaided, he'll be a cripple for life, for presently his legs will become atrophied through disuse. Really intelligent and painstaking criticism from others may be helpful to a certain degree, for a time, but criticism is no more than a crutch, and it is unfortunate that most criticism is followed by a "get a copy of our book," or "we will revise this for $3.25," and that sort of criticism is worse than your own unaided effort.

A story must have a start and a definite object or aim, the attainment or loss of which is the end of the story. It must have a struggle or it will lack interest, and it must have suspense or there will be no doubt as to the outcome, and therefore no interest in the story. These are the essentials to any plot. These your plots must have. If they have these requirements, the rest is merely a matttr of practise and study, and this *you* must do. Study other plots. See wherein they succeed or fail, and you may more quickly gain proficiency in criticizing your own, but before you can really write stories you must know what stories are through personal dissection of your own efforts. You cannot succeed upon the experience of others. You must stand upon your own foundation. Start in right now and stop yelling for help.

Columbia Opens.

The Photoplay Class of Columbia University opened with fifty pupils on the roster, and the probabilities are that fifteen or twenty more students will be added before the course gets fully under way. Now lets all pull together and help Dr. Freeburg make the museum an accomplished fact. Is Vachel Lindsay in the audience?

Writing for the Magazines.

With so many photoplay writers looking to other enterprises for a means of augmenting their incomes, Writing for the Magazines, by J. Berg Esenwein, is particularly timely. This is, so far as we know, the first volume of its sort. Much has been said on the subject of selling to magazines, but this is the first volume to give full information in orderly and definite form. Dr. Esenwein was for many years editor for Lippincott's and knows the ground thoroughly, and he tells just what the novice writers wants and needs to know about the marketing of the various forms of magazine material. It is not so much a book on how to write as it is what to write, how to write it and where to sell it when it is written, and the various chapters cover in detail each item of magazine material. To any one wanting to try this broad field the book is worth many times its cost in the prevention of errors alone. It is uniform in style with the other volumes of the Writer's Library. (Writing for the Magazines, Home Correspdonce School, Springfield, Mass. Cloth, 260 pages plus XVI. By mail $1.62.)

Wisdom.

Don't throw up your job because you've sold five scripts. Wait until you've sold fifty and by that time you'll have more sense.

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IS NOW READY

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every Live, progressive operation should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 163.

If there are 100 *turns in the transformer primary coil and twenty in the secondard coil and the primary pulls amperes, how may amperes will we get at the arc?*

Roll of Honor on Question No. 152.

The Roll of Honor on Question 152 consists of Wilson Hays, Barton, Md.; G. A. Yager, Anadarko, Okla.; C. E. Linstruth, Carthage, N. Y.; D. A. Snyder, Bangor, Pa.; F. F. Bell, Palestine, Texas.

The reply of Brother Hays covers the matter more completely than does any other, therefore I have selected his for publication.

Reply to Question No. 152.

By Wilson Hays, Barton, Md.

The Question:

What would you regard as an extreme practical distance from screen to back row of seats? Why?

The Answer:

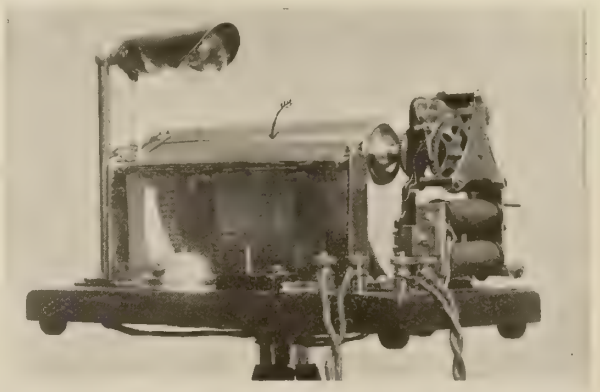
I would regard 200 feet as the extreme practical distance from screen to back row of seats. In a house where this distance is necessary, however, a large picture would be required. In fact a picture large enough to appear normal to a person 200 feet away would appear gigantic to one forced to take a front seat, and if made to suit the eye of the patron who is seated in the front of the house, the picture will then be too small for that portion of the audience in the rear seats. Some managers seem to think this can be remedied by extra brilliant illumination, but that is not the fact. A small very brilliantly illuminated picture has a sort of hypnotic effect on the rear seat patrons, while the ones in front generally complain of flicker, particularly where the shutter cannot be properly adjusted to meet the local conditions. Another thing against extreme length of throw is that it is a hard matter to eliminate floor and other machine vibrations so that all movement of the picture will be done away with on a long throw. This fault of course increases as the length of throw increases, whereas defects in photography and perforation increase with the size of the picture only. Long distance projection is costly, both at the time of its installation and afterwards, the only saving feature being that long focal length lenses produce better results than do short focal length lenses; also as the throw is increased the evil effect of projecting at an angle is decreased.

All of which is very good, except that I don't quite agree with the natural conclusion one will reach from Brother Hays' statement that he regards 200 feet as the extreme. In my judgment 125 feet should be regarded as the maximum, though it is quite possible to project a good picture at as much as 300 or even 400 feet, but that was not the question. As a matter of fact, now that I come to think of it, Friend Hays has mixed up two very separate propositions, and whereas he has answered the question, he has put in a lot of extraneous matter regarding throw. It does not follow that because the distance to the rear row of seats is great, the throw is also long. I know of one house where the back row of seats is 175 feet from the screen, but the lens is only 50 feet therefrom. Taking everything into consideration, I believe that after all, Brother Yager says a whole lot in very few words. Here is his reply to Question 152.

I would suggest that the extreme practical distance from the screen to the back row of seats would be not over 125 feet, since with anything above that you would lose the use of the front seats as fast as you would gain the back ones, owing to the fact that the picture would have to be very large, and for that reason would lose definition very fast, and would be very trying to the eyes of those in the front rows.

The Oratoragraph.

A new machine has recenty been invented by George P. McDonnell, chief engineer of the St. Louis Public Library, St. Louis, Mo. It is primarily designed to enable a lecturer who is delivering a lecture illustrated by motion pictures to keep his lecture in exact synchronism with the action of the film. It may, however, also be used to keep "talking pictures" in synchronism. It is, in effect, a reading machine which is, as far as the writer knows, entirely new, both in this country and abroad. It is described by the inventor as "designed to furnish better means of introducing speech to motion pictures used in photoplays, educational work, campaign speeches and lectures." It operates in synchronism with the motion picture machine, and by



its use the claim is made that practical talking pictures are produced. Certainly this little device is a distinct improvement over anything we know of, at least as applied to lecture films and things of that kind. Mr. McDonnell says:

> In conjunction with this machine my camera prompting process enables a motion picture to be taken of an actor speaking his lines, a candidate delivering his speech or a professor giving his lecture, which, being previously prepared and reduced to writing, retain all the advantages of the careful wording and logic necessary to make the same effective.
>
> While the machine is projecting the picture to the screen the "Oratoragraph" is exposing the appropriate words to the reader or orator, who merely reads the lines as the words appear in the opening, the reader being, of course, out of sight of the audience, preferably behind the screen. It is not at all necessary that the orator see the pictures. He is concerned only with reading the matter, and is necessarily always reading in precise synchronism with the pictorial matter. He cannot read either too fast or too slow, since the reading space absolutely controls, and there is no limit to the time or length of the performance. In case more than one orator is desired with any picture, an additional reading machine is used for each additional character in the cast.
>
> The Oratoragraph is very simple in construction, weighing approximately four pounds. It consists of an electrical escapement which advances a typewritten roll at a predetermined speed. Electric wires connect the electric escapement on the Oratoragraph with the projection machine, and at each revolution of the projection machine crank an electric circuit is completed, and the Oratoragraph clicks off the words suited to the respective section of the picture being projected at the time. This machine is the result of more than eight years of hard work, careful research and study by the inventor, who is thoroughly conversant with previous attempts to produce talking machines and applying speech to pictures.
>
> If for any reason the reading matter is not in synchronism with the picture, it may be retarded or accelerated by opening or closing switches on the base of the machine until synchronism is reestablished. The Oratoragraph is especially designed for public schools, universities, colleges and commercial houes.

This little instrument, as I said in the beginning, is entirely new, and I have no doubt will prove of very distinct benefit in lecture

work. I must, however, take the same position that I took with the Edison and other attempts at synchronizing the motion picture with speech, viz., in a motion picture in order for the thing to be effective the synchronizing must be absolutely perfect, and in this machine, as in others, this item is left in the hands of the operator. The action in motion pictures is very rapid, being sixteen pictures to the second, and as a matter of fact, if the synchronism be out even as much as an ⅛ of a second it is plainly discernible to the audience. The inventor say it is not necessary for the talker to see the picture, and then admits it is possible for the machine to get out of time with the picture. Brother McDonnell, so far as theatrical motion pictures be concerned those two statements don't fit together at all. For lecture purposes I can commend your machine to careful consideration, but as applied to "talking pictures" for the theatre, honesty compels me to voice the same objections I set forth the moment I saw how Mr. Edison's machine was intended to work, concerning which time vindicated my position. In my opinion there will never be an effective mechanical synchronizing of either the phonograph or the human voice with motion pictures which will be sufficiently perfect to prove successful for regular theatrical work. So far as lectures and educational work be concerned that is something else again, and your machine may prove to be precisely the thing.

Condenser Breakage.

Guy Albert, Vinton, Iowa, says:

> This is my first letter to the department, and I come seeking information. I cannot keep a condenser whole for more than 20 minutes after striking the arc. We use a Wotton Revolux, pulling 35 amperes with a 50-volt arc. Use a 6½-7¼-inch condensers with the 7¼ in front. Cannot get my arc more than 3 inches from back condenser. Is it the heat from arc that breaks the lens? If so, would a different length condenser stop my trouble?

First, my brother, if you have a Handbook, I would recommend that you turn to page 266, and read it and the following pages up to page 273 carefully. But in case you haven't a copy of the Handbook I will answer you as completely as space in the department will allow. First, your arc ought not to be more than 3 inches from the condenser; second, the trouble may be caused by: (a) lack of proper ventilation in lamphouse, which sets up unnecessarily high interior temperature; (b) poor condenser holder or improper adjustment thereof; (c) improper ventilation of the condenser holder; (d) what you very evidently need is one of the improved types of condenser holder described on pages 266 and 267 of the Handbook. I would suggest that you have your supply dealer get you either a Preddy or Elbert condenser holder, which will, I think, stop your trouble. As to the focal length of condensers, why I simply cannot enter into a discussion of that kind in the department, because in order to give anything like a comprehensive understanding of the principle involved, I would be obliged to consume pages. The thing for you to do, and the only thing for you to do, is get a Handbook and study "Matching Up the Lens System." To give you some idea of why I cannot answer questions of that kind intelligently in the department, this subject alone consumes 33 pages of the Handbook, with two tables and more than a dozen illustrations; whereas, the subject of lenses consumes more than 20 pages, with many illustrations and one table. And in any event I could not answer your question intelligently from the data you have sent. I would have to know the back focus at which the objective works; also its diameter. Now please don't jump to the conclusion that I am trying to induce you to buy a Handbook simply in order to make a sale. I want you to get the Handbook because you NEED IT, and because I simply cannot, as I said in the first place, give you any comprehensive understanding of the underlying principles of the question you ask, without taking up literally the entire space for two or three weeks of the department, whereas it is fully and comprehensively treated in the Handbook.

He Is Right.

Texas sends in a check for answers to certain questions by mail, and says:

> I get value received for a full year's subscription from every copy of the World. I would not be without it for many times its price. I also have the third edition of the Handbook, but some of the drawings are to me quite complicated, therefore I prefer to pay for advice rather than experiment at the expense of the patrons of theater, and also most likely at my own expense.

The brother has precisely the right idea about not experimenting at the expense of his patrons, and also at his own expense. There are altogether too many trying to save a little money that way.

From New Brunswick.

After asking that his name be suppressed, this correspondent writes:

> Allow me to thank you, at this late date, for the personal benefit derived from your lecture in St. John. I have only one regret, viz., that you did not have time to give us more of it and that you could not see my work, for I was counting very much on your criticism. Am enclosing postage for carbon copy of reply. (Canadian postage stamps are of no value here. Canadian operators should enclose five cents, Canadian money, in lieu of stamps.—Ed.) to the following questions: (a) Have you ever received complaint that it is hard to fit repair parts to Simplex machines? (b) Do the Gundlach people put out a lens costing about $40 or $50, and would they allow price of the lens that is part of the equipment of the machine in exchange for the higher priced one? (c) Our throw is about 100 feet, using 60 cycle, 110 volt A. C. My idea is that a suitable picture under these conditions is about 17 feet, and that 70 amperes on a Mirroroide screen would be good illumination. (d) What size meniscus-bi-convex condensers would I require, and do you think I ought to have a Preddy mount for same? (e) Have been using a motor drive on my present job and realize the benefits of same. My new employer does not favor motor drives. What is your opinion on this matter? In closing, I want to thank you for what you have done for me in the past, through the medium of our wonderful department in the World.

(a) No, I have had no complaints of that kind. As a matter of fact Simplex parts are very well made, and while they fit closely, there should be no trouble in the matter of duplication. It must be remembered, however, that parts that fit closely must be wiped perfectly clean and thoroughly lubricated before they are inserted, otherwise they may stick. The framing cam, see 107 B, plate 4, page 522 of the Handbook, which carries the fly wheel and intermittent is particularly an example of this kind. It fits very, very close, must be started in just right, and must be thoroughly cleaned and well lubricated before it is inserted. If any of these things are overlooked you will certainly have trouble in getting the framing cam in, but if you go about it right you won't have any trouble at all. In this connection I would call your attention to Instruction No. 8, page 516, and Instruction No. 10, page 517 of the Handbook. I would also suggest to the brother that inasmuch as he is going to take charge of mechanisms which evidently are new to him, he ought to get a Handbook without delay and study up on the Simplex. (b) I don't know. Would suggest that you write the Gundlach-Manhattan Optical Company direct, addressing them at Rochester, N. Y. The Gundlach people have, up to date, taken no pains to keep this department posted as to their goods. (c) Sixteen foot is large enough, and for a 16-foot picture, in order to secure a brilliant illumination I would recommend between 70 and 80 amperes A. C. I would, however, suggest the installation of a current rectifying device, and the use of D. C. at the arc. In the long run it will pay your manager to do it. (d) Try it out first, and if you find you break lenses get either a Preddy or Elbert mount. As to the lens, I would refer you to Table 1, page 141 of the Handbook, with the suggestion that after lining up your optical system and finding out what plano-convex you need, per the table, you order a meniscus-bi-convex having the same E. F. (e) The motor drive is a thing I opposed for a long time, but there is no use in butting one's head against a stone wall. There are two things in favor of the crank drive, and two things only, viz., the operator is compelled to stay beside his machine, where he belongs, which, as experience has taught in thousands of cases, he simply won't do when he has a motor drive, consequently he is more likely to watch the screen closer and change his speed to suit the action of the film by crank than he is by motor drive. On the other hand, the motor drive gives a steadier, more uniform speed. It relieves the operator of a lot of drudgery, and it is the modern way of doing things; therefore, your manager might as well do as I did, viz., fall in with the line of march of progress. I would suggest, however, that if you get a motor drive you do not do as thousands of operators do do and abuse it by wandering around the operating room when you ought to be right there at your machine, with your eyes glued to the screen; also that you keep your hand on the machine control lever and *use it* as occasion demands.

A Criticism.

John Solar, Watertown, N. Y., writes:

> Criticising friend Martin's article in the September 23 issue, he compares his article with Mr. Armstrong's in the February 12 issue. The principal difference between the two is that Armstrong understood the subject he was discussing, whereas it seems that Martin does not. First, I will take up optical center: A normal lens does not have an optical center. In calculating a lens, measurements are made from the principal points. In viewing a lens from one side, the first principal point may be considered as the optical center, but if we view it from the opposite side the other principal poitn must be considered as the optical center. These principal points do not coincide, therefore we cannot have one fixed optical center. In a thin biconvex lens of which both surfaces have equal curvature, the principal point will not vary much from the center of the lens. We can, however, have a lens in which both principal points coincide, or, in other words, a lens having a fixed optical center; but to have this the lens must be a true sphere. Say we have a sphere with 2-inch radius, index of refraction 1.5. The focal length of any surface would be 4 inches, the thickness reduced to an equivalent air space $\frac{t}{u}$, in which t is the thickness of the lens (4 inches) and u the index of refraction (1.5). We then have $\frac{4}{1.5} = 2.66$, and the E.F. of two surfaces would be $\frac{4 \times 4}{4 + 4 - 2.66} = 3$, and the principal points $\frac{2.66 \times 4}{4 + 4 - 2.66} =$ 2 inches, the center of the 4-inch sphere, and as all points of a sphere are equal, the principal points would always be at the center of the sphere. Consequently in this abnormal lens we have an optical center. And it is the only shape in which the principal points coincide.
>
> Next I will take his plano combination, which he gives as 6½ and 6-inch lenses. The E.F. for these two lenses is 3.2

inches. The first principal point for the first lens is .58 of an inch from the plano surface. He gives the distance from this surface to the arc as 3 inches, then $3 \div .58 = 3.58$, the first conjugate distance, if we represent this by U; then by formulae for conjugate distance, $\frac{1}{F} - \frac{1}{U} = \frac{1}{V}$, in which V equals the second conjugate distance. We found F to be 3.2, and U to be 3.58; then we have $\frac{1}{3.12} - \frac{1}{3.58} = \frac{1}{24.09}$, V = 24.09 inches. The second principal point for the second condenser is .67 of an inch; then $24.09 - .67 = 23.42$, the second conjugate distance from the surface of the lens, whereas Martin gave this as 14¼ inches. Martin should give his figures for locating his positions.

And now let us consider the meniscus biconvex system: The first principal point is 1.375 inches from the first surface to the right within the combination. The back focus he gave as 3 inches, the same as in the first case. We then have $3 + 1.375 = 4.375$, the first conjugate distance. The lenses in this combination he gave as 6½ and 7 inches, and the E.F. for these is 3.37 inches. Again we represent 4.375 by U, and 3.37 by F; we have $\frac{1}{3.37} - \frac{1}{4.375} = \frac{1}{13.53}$; in this case V equals 13.53 inches, and this minus the second principal point for the second lens (.375) equals 12.15 inches. Martin gave this distance as 16.5 inches, a greater distance then for the plano combination, whereas it is much less, with a smaller spot.

By simular angles, or proportion, we have for the spot of the plano combination $3.75 : 3.58 :: \times : 24.09$ $\frac{3.75 \times 24.09}{3.58}$ = 2.52 inches. For the meniscus biconvex set we have $.375 : 4.375 :: \times : 13.53$ $\frac{13.53 \times .375}{4.375}$ = 1.16 inch at diameter of spot for second combination.

Telephoto Combination: This he shows as focusing a 1.5-inch spot 32.5 inches from the combination, which is absurd. The positive power of the combination is two meniscus lenses 5.5 and 9-inch focal length. The E.F. of these two lenses is 3.41 inches. He gives the power of the negative lens as 2.14 inches. The negative power is greater than the positive, and must prevail; hence, the whole combination is negative, and could not focus a real image. The focal point would be back of the lenses, and virtual. The E.F. of the positive and negative powers is $\frac{(-2.14 \times (+3.41)}{-2.14 + (+3.41)} = \frac{-7.2974}{+1.27} =$ (—5.74). The result is a minus quantity, which indicates a negative power. And the image is virtual and 5.74 inches back of the lenses. This calculation is for illustration, and is approximate only. I have not considered the separation or thickness of the lenses.

Martin should learn to calculate the E.F. of a combination of positive and negative lenses before attempting to explain the action of light through them, or designing a combination.

Brother Solar seems to understand pretty thoroughly what he is talking about, and possibly Friend Martin has tackled some things which he should not have undertaken until he had given the matter more thought and study. However, regardless of any errors Martin may have made, I am going to defend him by saying that his articles have brought out a great many valuable points which in all human probability might have remained in hiding for a long time if he had not shied his hat into the ring. I feel very grateful, and I am sure the fraternity at large is very grateful to both Martin and Solar, as well as Griffiths and Armstrong for their very interesting discussions on the lens matter. The worst trouble with Solar's articles is that they are very difficult for the layman to understand; but this, I presume, cannot be avoided. He certainly keeps the editor touching the high spots all right, and I guess it is that way with some of the rest of you.

Improving An Old Lamp.

William Call, Moroni, Utah, sends in description of his method of improving an old style lamp so that the bottom carbon may be moved sideways. He suggest its publication in the department, and asks if it is worth a patent.

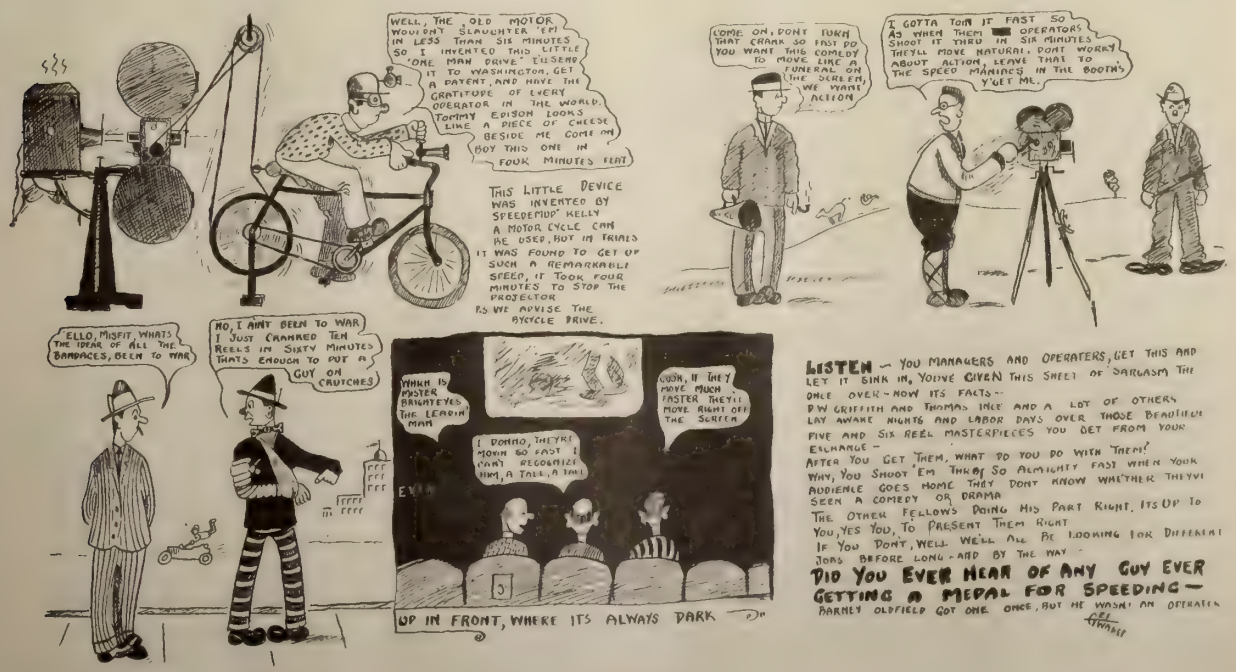
No, Brother Call, it would not pay you to patent it, and while I thank you for the good intent in sending it in, still I am not going to publish it, for two reasons. First, I cannot quite grasp your idea from the description; second, I don't believe in attempting to improve an old style lamp. The moving picture business has become too large to indulge in the tinkering up of old, more or less worn and out of date equipment. The lamp which you might patch up in this way will be used to project photoplays which cost many thousands of dollars, and I thoroughly disagree with the idea of attempting to save perhaps ten or fifteen dollars, or even fifty dollars for that matter, in a way which cannot help but be at the expense of perfect projection, and therefore at the expense of costly photoplays.

Your intention, Friend Call, was all right, and I thank you for submitting the description, but I am nevertheless bound to take issue with the idea as per the foregoing.

Old Time Reader.

R. A. Root, Jasper, Ala., sends money order for Handbook and subscription, and says:

> I have been a reader of the World almost ever since it began publication; also I well remember the old Film Index. Have been operating for the past seven or eight years, and enjoy the projection department very much. I think no one gets too old to learn, although there are still a great many operators who *think* they know it all. But that type of man is usually the one who does not really know much of anything; also he he does not want to, or cannot learn. This is my first letter to the department, as I have been pretty busy holding down my job. And when you talk about big town projection in a small town, why, this is the place, and I will put mine up against any in Birmingham, Memphis or New Orleans. I say this after having worked in some of the best houses in the above named cities. I have been a member of Local 236, I. A. T. S. E., Birmingham, Ala., for the past four years. I have been in two strikes, one in Birmingham and one in New Orleans, and I am not hankering for any more, thank you, if it can be avoided. With regard to Brother Howe's article, September 9th issue, on "Slide Projection," why he certainly


WELL, THE OLD MOTOR WOULDNT SLAUGHTER 'EM IN LESS THAN SIX MINUTES SO I INVENTED THIS LITTLE "ONE MAN DRIVE" ELSE'S IT TO WASHINGTON, GET A PATENT, AND HAVE THE GRATITUDE OF EVERY OPERATOR IN THE WORLD. TOMMY EDISON LOOKS LIKE A PIECE OF CHEESE BESIDE ME COME ON BOY THIS ONE IN FOUR MINUTES FLAT
THIS LITTLE DEVICE WAS INVENTED BY SPEEDEMUP KELLY A MOTOR CYCLE CAM BE USED, BUT IN TRIALS IT WAS FOUND TO GET UP SUCH A REMARKABLE SPEED, IT TOOK FOUR MINUTES TO STOP THE PROJECTOR AS WE ADVISE THE BYCYCLE DRIVE.
COME ON, DONT THINK THAT CRANK SO FAST DO YOU WANT THIS COMEDY TO MOVE LIKE A FUNERAL ON THE SCREEN, WE WANT ACTION
I GOTTA TURN IT FAST SO AS WHEN THEY ■ OPERATORS SHOOT IT THRU IN SIX MINUTES THEYLL MOVE NATURAL. DONT WORRY ABOUT ACTION, LEAVE THAT TO THE SPEED MANIACS IN THE BOOTH'S Y'GET ME.
HELLO, MISFIT, WHATS THE IDEAR OF ALL THE BANDAGES, BEEN TO WAR
NO, I AINT BEEN TO WAR I JUST CRANKED TEN REELS IN SIXTY MINUTES THATS ENOUGH TO PUT A GUY ON CRUTCHES
WHAT IS MISTER BRIGHTEYES THE LEADIN MAN
I DONNO, THEYRE MOVIN SO FAST I CANT RECOGNIZE HIM, A TALL, A TALL
GOSH, IF THEY MOVE MUCH FASTER THEYLL MOVE RIGHT OFF THE SCREEN
UP IN FRONT, WHERE ITS ALWAYS DARK

LISTEN — YOU MANAGERS AND OPERATERS, GET THIS AND LET IT SINK IN, YOUVE GIVEN THIS SHEET OF SARCASM THE ONCE OVER-NOW ITS FACTS--
D.W. GRIFFITH AND THOMAS INCE AND A LOT OF OTHERS LAY AWAKE NIGHTS AND LABOR DAYS OVER THOSE BEAUTIFUL FIVE AND SIX REEL MASTERPIECES YOU GET FROM YOUR EXCHANGE —
AFTER YOU GET THEM, WHAT DO YOU DO WITH THEM?
WHY, YOU SHOOT 'EM THRU SO ALMIGHTY FAST WHEN YOUR AUDIENCE GOES HOME THEY DONT KNOW WHETHER THEYVE SEEN A COMEDY OR DRAMA
THE OTHER FELLOWS DOING HIS PART RIGHT. ITS UP TO YOU, YES YOU, TO PRESENT THEM RIGHT
IF YOU DONT, WELL WE'LL ALL BE LOOKING FOR DIFFERENT JOBS BEFORE LONG-AND BY THE WAY -
DID YOU EVER HEAR OF ANY GUY EVER GETTING A MEDAL FOR SPEEDING —
BARNEY OLDFIELD GOT ONE ONCE, BUT HE WASN'T AN OPERATER

is right with regard to moisture collecting inside the slide. When I get a new slide I put it on top of my Powers' Six A lamphouse for a matter of fifteen minutes before running it, which heats it up and expels the moisture; also it will not crack so easily. My experience has been that if I run a slide without first drying it out the slide will crack nine times out of ten if exposed to the light for any length of time; also the glass farthest away from the arc breaks first. After drying the slides out, I keep them in an ordinary cigar box I have attached to my Power's Six A between the lamp and the bottom magazine. This can only be done provided the lamphouse is back the width of a cigar box. I have two partitions in the box and keep certain kinds of slides in each compartment, therefore I know just where to get a slide, and am not all the time knocking them off and breaking them; also the position near the lamphouse keeps them dry.

All of which is of interest. The Handbook has gone forward and the subscription has been entered. Speaking of the Handbook, I was amused on my last trip. An operator in a certain town absolutely insisted that I go with him for a "drink," and along with us went, by his invitation, four or five others. The round of drinks cost him sixty cents. He had hardly paid the barkeep when he started in to explain to me that he needed a Handbook, but really had not been able to spare the money yet. You are quite right, Brother Root, with regard to the "know it alls." There is a surprising number of them, too. But some of them who came to my lecture doubtless got a tremendous jolt when I asked the assembled operators one or two perfectly simply, but highly important questions, and not one of them could give an intelligent, or even halfway intelligent answer. Really, I have watched some of the "know it alls" get pretty red in the face, and it tickled me to a considerable extent. I expect to be in Birmingham, New Orleans and Memphis during the winter trip. Hope I shall have the pleasure of meeting you. I agree with you that strikes are not pleasant things, though unfortunately they are still sometimes a necessary evil. The slide glass most distant from the light cracks because it carries the emulsion.

New Theater.

A. C. Hartman, manager of the Omaha Film, Machine and Supply Company, has opened another theater in Dundee, a restricted residence district of Omaha. This theater is a model suburban house, 30x114 feet in size. The construction is of brick and concrete. The lobby 28x30 feet, has a tile floor. Walls and ticket office are finished in tapestry brick and stucco. The windows are of leaded glass and the woodwork is mahogany finish. Seating capacity 410. Tiffany finished walls, varying from a brown to a light tan ceiling, overlaid with conventional designs in hand work, constitutes the interior decoration. Twenty-inch chairs, finished in French grey (waxed), are used, with thirty-two inches knee room. The screen is a 12x16 Gold Fibre, recessed in a four-foot black shadow box. The lighting is ten 20-inch baskets covered with gold silk and wistaria. There are twenty side lights finished in similar fashion. There is at all times sufficient illumination in the auditorium to enable one to read a newspaper. Both the Sturtevant and Vacuum Ventilation systems are installed, changing the air completely every threee minutes. There is a specially built Watson Picture Player. Baird projectors are used, taking current through a Hertner Electric transverter. The remarkable thing, however, is the amperage used. The distance of projection is 97 feet with a 16-foot picture. A Marlux lens and a 6½ and a 7½ inch meniscus-bi-convex condenser are used. The upper carbon is ½-inch cored with a ⅜-inch solid below, the amperage varying between 15 and 18. The picture is perfectly illuminated.

The foregoing is the description sent in, and, accepting it at face value, the theater must be a beauty. However, whereas I do not for a moment doubt the possibility of illuminating a 16-foot picture with 15 to 18 amperes of current, still I most emphatically do doubt, not only the probability but the possibility of securing what I would call satisfactory illumination with that amount of current. Your revolving shutter cuts approximately 50 per cent. of the light, and there is an unavoidable loss at the spot, so that you are really telling me that you get a good 16-foot picture with about the equivalent of from 6 to 8 amperes effective light energy, whereas it takes 15 to 18 amperes to produce really satisfactory stereopticon illumination, with almost no light loss at all. Sorry, old man, but I can't see it.

I expect to be in Omaha some time next spring, and at that time I certainly would like to see this particular thing.

From Texas.

J. W. Brown, Big Springs, Texas, contributes the following:

Having followed the department for some time with considerable interest, especially as to the letters from operators, I will try my hand at it. We have a modern, fireproof building, seating 800, with balcony and small stage. Gold fibre screen and a $10,000 "Fotoplayer" orchestra. The operating room is 10x15 feet, lined with black tin, and has a 16-inch vent flue. We have a Motiograph and a Powers' Six A, both motor driven; also motor driven rewind. I run on a G. E. mercury arc rectifier and warm up with a Fort Wayne compensarc, using an automatic switch for the change-over. Will describe the switch later if you wish, as it might be of some help to other operators. I use a miniature base 110 volt, 4 C. P., globe on each machine and over the rewind, which is all the light I ever have while the performance is going on. Will put one in each lamphouse later. As to the punch marks: It certainy is a shame the way some of the pictures are mutilated. Is seems as if each operator who has handled them has punched his own private mark, and some guy has the habit of cutting holes, two or three to the reel, about an inch long and nearly as wide. In fact, the last three or four feet of each reel is ruined, and the operator who is careful of results on the screen has to leave out this part, or else treat his audience to a fireworks display at the end of each reel. I have found that an operator can, after running a picture the first time, easily remember where to change-over, and I do not see why something can't be done to stop this practice of putting punch holes in. Your Handbook is my "bible." To be perfect in any line of work, one must follow the teachings of others and must accept all the advice he can get from one who knows. I have had my share of projection troubles, but the Handbook and department have always helped me to remedy them. "The best" is our motto, and although we have no competition we run the show as if we were fighting half a dozen others. In closing, I send best wishes for you and our department.

All right, Brother Brown, we will be glad to examine into the chronometer balance and cylinder escapement of that switch; shoot it along. As to the 4 C. P. globes, why I don't agree with that while the show is running. My system is black walls in the operating room, and *no light at all* except such as comes from the machine itself, and I don't want any from the machine which can possibly be avoided. The avoiding of the "fireworks" is something of a proposition. I am doing all I can to get action, but it is a slow process. I am particularly well pleased with your statement that although you have no competition you run the show as though you were fighting half a dozen others. That, my brothers, is the way to avoid competition. That is the mistake all too many small town men make. They get careless, put on a rotten show, and then the first thing they know there is competition. They get busy then, and do what they should have done in the first place, but it is too late. I would particularly call attention to the sentence in question to all theater managers who are similarly situated.

In Returning Screens.

The J. H. Genter Company, Inc., Newburgh, N. Y., manufacturer of the Mirroroid Screen, voices a very valid complaint, as follows:

We have received a few screens in the past year in which the exhibitor claimed that spots or other faults had developed. We went to the trouble of either replacing their screen or offering to treat the same to a new surface gratis. Imagine our surprise, however, when the exhibitor returned the screen rolled up, in some instances, on ordinary square furring strips. In some cases they were even uncrated, and if crated, carelessness in making the shipping crates caused the total ruin of the screen. Also we have frequently found that the screen was packed in such a manner that great injury was done, and this entirely through the carelessness of the exhibitor.

This is certainly a legitimate complaint. To the best of my knowledge and belief there is no make of metallic surface screen which will not, in some instances, develop faults. Now if the manufacturer, under his five-year guarantee, offers to make this good, he is doing his whole and entire duty in the matter, and it certainly is up to the exhibitor to *see to it that the screen is properly rolled on a round, NOT SQUARE, form and properly crated, so no injury will occur to it in shipment back to the factory. THE MIRROROID, OR ANY OTHER SCREEN COMPANY WOULD BE FULLY JUSTIFIED IN REFUSING TO MAKE ANY ADJUSTMENT WHATEVER WHERE THE SCREEN IS DAMAGED IN SHIPMENT THROUGH CARELESSNESS ON THE PART OF THE EXHIBITOR IN PACKING IT.*

And while I am on the subject here is another thing: The hanging of a modern metallic surface screen is not properly a job for the stage carpenter. If it is left in the hands of such a one more than likely the result will not be the best, and quite possibly it will be highly unsatisfactory. Most, if not all, the recognized screen manufacturers either provide a frame or provide proper directions for building a frame for hanging and stretching their screens. And if the frame provided by the screen manufacturer is not used, then most emphatically at least the directions for making the frame and mounting the screen must be followed implicitly, otherwise the guarantee made by the manufacturer would very naturally become null and void.

The Genter Company sends a list of their intallations, giving name and address of the theater, during the past two weeks. This list shows fifteen screens to have been installed in theaters within fourteen days—a very good record. Most of them were good sized screens, too.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Devil's Prize."

Released by The Greater Vitagraph.

Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 38½ T "The day of the sale" is a sub-title and is printed reading matter on the screen. But 69 D, "When Arnold dies," is a description of action.

Arnold St. Clair, brilliant and wealthy through his marriage to Adeline Stratton, sacrifices everything to obtain his own ends. Forced by his wife's uncle, he persuades Hugh Rowland, a newspaper owner, to boost some mining stock, which results in the poor miners losing their investments. In further scheming to cover his misdeeds, he murders Mark Stratton, then trying to place the blame on another. After a series of dramatic incidents, just as he is about to be arrested, death overtakes him..

The character of this picture is an intensely dramatic modern Society Drama. The music for this picture should be subdued at all times so as to enhance the dramatic and tense situations.

Note particularly: Piano only according to action at 6.

The required THEME to interpret this picture must be dramatic in character, so Irenee Berge's "Dramatic Andante No. 32" is suggested.

Time schedule: 71 minutes (5 reels—about 4,750 feet).

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	Joy of Youth—Raymond (Moderato Intermezzo)
2	T	"See what Uncle Jonny—"	
3	T	"It is St. Clair and his—"	Dream Chimes—Wyatt (Andante moderato)
4½	T	"Mark Stratton, Mrs. St. Clair's—"	
6	D	Rowlands call on the St. Clairs.	Dramatic Andante No. 32—Berge
		(Piano only according to action)	Repeat: THEME.
8	T	"It's too late now to be sorry."	
9½	T	When Emmy came.	Cradle song MacDowell (Andante sonnolento)
13	T	"I've heard so much about your—"	
14¼	T	Mark Stratton faces a weighty—	Reverie MacDowell (Andante)
16	T	And determines to use this—	
19	T	"Are you sure you haven't—"	Dreams of Love Liszt (Poco Allegro, con affeto)
22	T	"How he loves children."	
24	T	"You know, St. Clair, I've fallen—"	Andante Pathetique No. 23—Borch
25½	T	"So you've converted Stratton."	
27½	T	"See here, Stratton, if this deal—"	Dramatic Andante No. 24—Borch
30½	D	Adeline enters child's room.	On Wings of Love—Bendix (Andante sostenuto)
31¼	T	St. Clair feels that he can't—	
32½	T	The booming of the Westfield—	Joyous Allegro No. 25—Borch
35	T	"You backed out of this scheme."	Repeat: THEME.
38½	T	The day of the sale.	Pizzicato No. 28—Bergé (Petite Ballet)
41	T	Westfield News—Panic—	
42½	D	When miners congregate.	Allegro Agitato No. 1—Kiefert
43¼	T	"They'll believe I was—"	
45¾	D	When miners leave office.	Repeat: THEME.
47¼	T	In the months that followed.	
49	D	Stratton embraces Myra.	Can I Forget?—De Koven (Andante con moto)
50¼	T	"You're afraid she'll tell."	
53	T	"Watch your chance to give—"	Misterioso Dramatico No. 22—Borch
55	T	"Come, Baldwin, don't put it—"	
56	T	"I'll give you your last chance."	Andante Dramatic No. 15—Herbert
57	T	Stratton has just been murdered.	
58	T	"It was Baldwin who did it."	Dramatic Tension No. 9—Andino
61¾	D	Clock-face—10:30.	
62	T	"John, you can't push this case."	Dolorosa—Tobani (Moderato con expressione)
64½	D	Rowland puts out light.	
66	D	When child wakes up.	Repeat: THEME.
69	D	When Arnold dies.	Misterioso Dramatico No. 22—Borch
70	D	When Rowland embraces child	Repeat: THEME.
71	T	The End.	

For Special Prices of the above Musical Suggestions, see Berg's advertisement.

Tempo.

By S. M. Berg.

Every musical composition is always marked in some form or other with the speed at which it should be performed. When a composer writes a number he has in mind the way he desires it to be rendered. Musicians, however, do not always give a serious thought to this problem, or note with sufficient care, the marked tempo.

The word *Tempo* is Italian. In German, *Zeitmass*, meaning rate of speed, movement, time, measure or beat. *A Tempo* or *Tempo Primo*—return to the original tempo; *Tempo alla breve*—half tempo; *Tempo commodo*—at a convenient pace; *Tempo debole*—weak beat; *Tempo forte*—strong beat; *Tempo giusto*—strict tempo; *Tempo perduto*—irregular, unsteady tempo; *Tempo primo*—as first tempo; *Tempo ternario*—triple time.

Tempo-mark. A word or phrase indicating the pace or speed of a movement and thus establishing the absolute time-value of the notes—Generally accepted tempo-marks were hardly known before the beginning of the 17th century, and were used sparingly until the 18th.—There are 3 classes; (1) indicating a steady rate of speed; (2) indicating acceleration; (3) indicating a slackening of the pace.—They do not in themselves indicate a fixed and positive rate of speed, but only the general character of the movement; consequently, for the sake of precision, a metronome mark is often added to the tempo-mark. Furthermore, various qualifying words are added.

CLASS I.

(Indicating a steady rate of speed.)

Group I — General Signification of terms is SLOW:

- Larghissimo, Molto largo
- LARGO (broad, stately)
- Largamente
- Larghetto
- GRAVE (heavy, dragging)
- Lento (slow)
- Adagissimo
- ADAGIO (slow tranquil)
- Adagietto

Group II — General Signification of terms is FAST:

- Andantino
- ANDANTE (moving, going along)
- (Moderato)
- Allegretto
- Allegramente
- ALLEGRO (brisk, lively), (conmoto, vivace) agitato, appassionato
- PRESTO (rapid), (con fuoco veloce)
- Prestissimo

CLASS II.

(Indicating acceleration.)

- Accelerando (gradually accelerating)
- Stringendo, Affrettando, Incalzando (suddenly accelerating, usually with a crescendo)
- Doppio movimento (twice as fast)
- Più mosso, Veloce (a steady rate of speed, *faster* than preceding movement)

CLASS III.
(Indicating a slackening in speed.)

Rallentando Ritardando Largando Tardando Slentando Strascinando	(gradually growing slower)
Ritenuto Menomosso	(a sudden drop to a lower rate of speed)
Calando Deficiendo Mancando Morendo Sminuendo Smorzand	(growing slower and softer)

This question of Tempo is of more necessity to the Moving Picture Player, than to any other class of musician. I have always advocated in these columns that license should be allowed in the broadness of the interpretation of tempo, so as to carefully follow the action of the picture. But it is in the rendering of compositions suggested in what might be aptly described as the neutral scenes that more care of tempo should be taken.

As an instance of carelessness on behalf of the leader, a few nights ago, at a theater, the scene called for a Misterioso which the leader started to play. It happened to be the Pizzicato Misterioso No. 30 from Berg's Incidental Series, composed by Adolf Minot. The tempo-marking being Moderato 2/4, Strings, of course being Pizzicato. The leader, however, took it at allegro, the consequences being that the strings were unable to play the number at such a rapid speed, so that the whole desired effect of mystery was lost.

Take, for example, that well-known composition by Victor Herbert, "Badinage." Here is a composition which, under my impression, is a test of any orchestra's or director's ability, because so much can be added to the composition by carefully following the composer's markings and tempos.

Characteristic numbers are another stumbling block for musicians. A Metronome is not a very expensive outlay, and a little study given to one will doubly repay any musician in grasping by a momentary glance the tempo markings on music, and he will also find that his ability to read at first sight will be greatly improved.

Careful attention to marks of expression and tempo is but a further requirement in the make-up of a musician, earnestly striving to interpret the emotions of the film.

Increased Demand for Our Productions

Fully 60 Per Cent. of Productions Shown in Great Britain Are of American Make—Higher Import Duties Fail to Affect Market.

CONSUL C. M. HITCH, Nottingham, England, writes in "Commerce Reports" that American photoplays are popular throughout the United Kingdom. Fully 60 per cent. of the pictures shown here are of American manufacture, and the demand appears to be steadily increasing. The balance of the films shown appear to be chiefly British, French and Italian.

The prices on films released for the open market—those which may be shown at more than one place at the same time—range from $30 per 1,000 feet for the first three days of their release to $1.25 per 1,000 feet after they have been in use for a few months. Those for which exclusive rights to exhibit have been granted bring from $25 to $250 per week, a fair average being $30 per 1,000 feet for three days.

There has been considerable agitation in the press in favor of limiting film imports into this country. It was thought for a time that the recent imposition of a customs duty of two-thirds cent per foot on blank films, 2 cents per foot on positive films, and 10 cents per foot on negative films would have a tendency to lessen the imports, but so far there has been no apparent diminution in the demand for foreign films.

Picture houses are well patronized in all sections of Great Britain, although the average price of admission is somewhat higher than in the United States. The prices outside of London generally range from 3d. (6 cents) to 1s. (24 cents), with an additional war tax, which came into force on May 15, 1916, and which varies according to the price of admission. Where the admission exceeds 2d (4 cents), but does not exceed 6d. (12 cents), the tax is 1d. (2 cents). Where it exceeds 6d. (12 cents), but does not exceed 2s. 6d. (60 cents), the tax is 2d (4 cents). This tax is always added to the cost of the ticket, and is paid by the public.

American films are usually imported through Liverpool or Southampton, and prices are quoted f. o. b. New York. The usual terms of sale, when American firms are selling to agents in London, are cash against documents, with a discount varying from 2½ to 10 per cent. The common terms between English distributers and renters are cash against weekly invoices. To secure a footing in this market it is advisable to open a branch, or grant agency rights to some established firm. All the American film companies doing business in Great Britain have recognized this requirement. As London is the chief distributing center, it would be advisable to establish a branch or agency there, for the amount of business to be done in Nottingham and district would hardly warrant the location of a general agency here.

The present demand appears to be chiefly for films produced from the stories of prominent writers, particularly one-reel and two-reel dramas, with a leaning toward romance. This is attributed to the fact that most of the picture houses throughout this country are a present patronized largely by women and children. Apparently there is a good opening for the production of films illustrating American cities and life and reviews of current events, but there is no demand for war dramas, nor is any expected for some time.

Honduras Theaters Show Foreign Films

But American Subjects Are Popular—High Cost of Rental Precludes Use of Our Pictures.

THERE is not a playhouse for the spoken drama on the north coast of Honduras, and in the Ceiba consular district the only public amusements are motion picture shows, of which there are two, one in Ceiba, the other in Tela, says Consul Francis J. Dyer at Ceiba in "Commerce Reports." The house in Ceiba gives three shows a week—Thursday, Saturday and Sundays.

Both of these houses secure their films from Guatemala City. The Ceiba theater presents from 5,000 to 8,000 feet of film at each performance—French and Italian, and occasionally one from the United States; in the latter case usually a "wild west" film with cowboys and Indians, always popular with local audiences and provocative of boisterous applause. All comic and western films go well here. The foreign films are frequently of the society-drama type, which are less favored.

The Tivoli theater in Ceiba seats 1,000. The entire front of the frame structure is occupied by the "cantina," where soft drinks, beer, wines and liquors are served, as well as sandwiches. On the first presentation of a film the admission prices are 1.25, 1 and 0.50 pesos, local currency, equivalent in United States gold to 51.25, 41 and 20.5 cents. On the second presentation of a film the scale of admission is 1, 0.75 and 0.25 peso (41, 30.75 and 10.25 cents). When the lower scale prevails the house is often filled to capacity.

Usually the show begins at 8 o'clock and lasts until 11, with an intermission, which gives an opportunity to visit the "cantina," although drinks are served to patrons in their seats. Outside several little carts dispense popcorn, which meets with a ready sale, and the street venders also sell native cakes and sweetmeats and "frescoes," or cool drinks, consisting mostly of shaved ice and fruit syrup. The local American population contributes but little to the attendance.

Expenses are comparatively heavy. Frequently the box office receipts do not meet them, but the bar makes up the deficiency. The cost of the films is $18 gold a night. The proprietor (J. Figols) says that if he obtained his films from the United States they would cost him $23 a night, but he has had an offer from the Cuban office of an American concern to supply him with films for a period of three months at 1 cents per foot. As his contract for the Guatemala films has six months to run, he has not been able to close with this offer.

Dr. R. H. Wilson is lessee of the theater in Tela, which seats 400 persons and does a good business one night a week. Formerly it gave four shows a week, but now it is open only on Sundays. Like the Tivoli theater, in Ceiba, it is on the Guatemala circuit, and therefore it has to use French and Italian films, although the American films are more popular. The price paid is $4 per 1,000 feet for 30 days.

Dr. Wilson has been in negotiation with the manager of the cinematograph in San Pedro Sula for the use of that theater's films, which are procured from the United States, but the best terms offered him, he says, are 50 per cent. of the gross receipts. The Tela theater presents 8,000 feet of film at a performance which lasts an hour and a half, and the admission price is 1, 0.50 and 0.25 peso (41, 20.5 and 10.25 cents). There is no duty on rented films.

"LUMBERLANDS" OPENS IN THE CHIEF CITIES.

In many of the best theaters of the large cities of the country Helen Holmes' new fifteen chapter thrill picture, "A Lass of the Lumberlands," had its first chapter showing Monday, October 23, and managers report it was given "a critical and flattering reception." The Pantages Circuit of vaudeville and moving picture houses opened its Minneapolis theater Saturday, October 28, with "A Lass of the Lumberlands." This opening marks "the farthest East" movement of Pantages entertainment.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

TO IMPROVE FILMS FOR THE YOUNG.

Movement for Stimulating Interest in This Important Subject Steadily Growing.

THE most hopeful note in the present movement for better films for young people is the practical and systematic manner in which the work of stimulating interest is being pursued. The growth of a children's theater has been astonishingly slow. As far back as 1909 we find the Kalem Company trying to form a precedent in the manufacture of films designed to meet a condition that was not yet formally recognized.

In 1910 a western publication interested itself to the extent of soliciting and printing letters from children varying in age from eleven to fifteen years. These letters were intensely interesting, and in almost every case a preference was shown for the best that the market had to offer. Subjects that helped them in their studies found favor; and the boys, boy-like, did not forget to remind the reader of their devotion to Wild West pictures. About the same time the children's matinee was being advocated by staff writers of the Moving Picture World, following which the question of the moving picture in the school began to stir itself.

Nineteen hundred and thirteen found the American Museum of Safety requesting the New York exhibitors to give afternoon exhibitions of pictures bearing on the dangers of the streets of the metropolis. In the same year Mrs. Laura Cogswell, known at the time as the "Moving Picture Mother," advocated through the Children's Moving Picture League an appropriation of $12,000 a year for the establishment of Saturday exhibitions for children, to be held in certain theaters and aduitoriums in Greater New York. The first exhibition for children following this movement occurred in July, 1913. The program started at 9 o'clock and lasted until noon. Crippled children were admitted free of charge. It is also recorded that a couple of clean vaudeville numbers were included in the program, which consisted largely of pictures of a patriotic order, winding up with a portrayal of Lincoln's Address at Gettysburg.

What is usually referred to as the commencement of the present movement occurred in 1914 when the Parent-Teacher League of Louisville, Ky., busied itself with the subject and succeeded in instituting a Saturday morning performance for children at the Mary Anderson theater. In 1915 the movement toward the establishment of the children's theater as a more permanent thing spread rapidly, until at the present time the centers where the children's theater has become an established fact number in the neighborhood of three hundred; and an increasing demand for information as to how to make these exhibitions a success bears witness to the fact that the exhibitor is alive to the situation.

The residuum of what has gone before can now be summed up in the well organized effort which is being put forth by the National Committee on Films for Young People (affiliated with the National Board of Review) in co-operation with the Motion Picture Committee of the General Federation of Women's Clubs. The speaking tour throughout the Middle West arranged by these organizations for Miss Mary Gray Peck is proving eminently successful in that she has aroused great enthusiasm in the subject of the better film in those cities which she has visited.

On October 9 Miss Peck addressed the club women in the Court House at Erie, Pa. On October 10 she delivered an address at a dinner of the Social Workers' Club of Toledo, Ohio, and also at a meeting in the Commerce Building. In both cities arrangements are being made for special children's performances. At Grand Rapids, Mich., October 13, Miss Peck conferred with a committee of women and with the exhibitors, the exact result of which will be made known at a later date. In the same city she addressed an audience which filled the auditorium of the Ladies' Literary Club house to the doors, and which included the Mayor and many prominent women of the city. On October 16 she visited South Bend, Ind., and at Indianapolis she conferred with a committee of prominent women interested in a city-wide movement for better films. In Springfield, Ill., she addressed the women's clubs, and gave practical suggestions to women interested in the use of selected films in central Illinois, and on October 20 the Children's Section of the State Conference of Charities then being held at Alton, Ill., claimed her attention.

In addition to the work of Miss Peck, similar efforts are being put forth by other members of these committees. Dr. Cranston Brenton has addressed the women's clubs of Macon, Ga.; Miss Kate Oglebay has spoken on the subject of better films at Wheeling, W. Va.; Miss Louise Connolly delivered an address on the same subject at Philadelphia. Miss Mary Newell Eaton addressed a meeting at Jackson, Mich., and Miss Millie Trumbull, of Portland, Ore., at Seaside, Ore.

At the invitation of Mrs. Daniel Van Winker of the New Jersey Federation of Women's Clubs, Mr. Orrin G. Cocks, advisory secretary of the National Board of Review, addressed a large meeting of representative club women of New Jersey on October 17 in the parlors of the Y. W. C. A., Newark, N. J. The subject chosen by Mr. Cocks was the use of better pictures. Mr. Cocks' remarks were received with enthusiasm by those present, who went away thoroughly convinced that legal censorship by the state or by officials at Washington was no solution of the problem of the use of better pictures. All agreed that the weight of influence of the New Jersey Federation should be thrown in favor of the emphasis on better films, and films which were adapted for entertainment for boys and girls.

Other addresses that are scheduled to be delivered in the near future will be given by Dr. Cranston Brenton before the City Club of Boston, and Miss Helen Duey, who speaks before the Federation of Women's Clubs in Buffalo in November.

According to present statistics and whispered rumors of other developments of an interesting nature scheduled to take place in the near future the problem of better films for young people is nearer a solution than ever before.

MARGARET I. MACDONALD.

"THE CRISIS."

When a picture is founded upon a well known book, written by a well and favorably known author, the foundation is laid for a successful film. "The Crisis" is a widely known and read book. To all who have read it the picture will come with increased interest, an interest which will detract from the value of the picture if the book has not been read. In conjunction with other well known pictures along the line of this same story this picture might almost be called "The Saving of a Nation."

As an addition to pictures dealing with great events in American history, schools will welcome this film, which truthfully portrays the times from 1861 to 1865, and deals with the problems of the South, as well as the rise and rule of the great Lincoln. It might be suggested that this picture and that of "Uncle Tom's Cabin" show distinctly two sides of a great movement, both of which should be seen to broaden the knowledge which the respective books convey. "The Crisis" also gives an opportunity to study the political atmosphere of those days, and there are places where the student can find occasion to parallel events with those of today.

A general review of this film having appeared in the Moving Picture World it would seem more educative here to look at the picture along lines more distinctly advantageous to the student. Antedating his debate with Douglass, Lincoln is found in that semi-obscurity from which his famous debate rescued him for all time. The presentation of his question to Douglass is made an important event in the story and so on through meetings of the cabinet, and being interviewed

in the white house, a very careful study of his manner in general is a commendable feature of the film.

Strong Southern characters are seen in Col. Carvel and Judge Whipple, while the North is most characteristically represented by young Brice, who eventually becomes a leader, both in the army and in those paths which find favor with the great President. The author of the book tells us why he laid the foundation when and where he did. The picture reveals the wisdom of this more than the book could ever do. In this the picture is exceptional, in that it improves the idea of the book by giving a larger life, introducing more realism, so that not only do the characters stand out in greater prominence and faithfulness, but the people and problems of the times are borne in upon the mind of the student with a power which gives greater truth to and a deeper conception of those great events which the nation was called upon to solve.

The love story with Virginia Carvel as the central figure affords an opportunity for an easy and pleasant way to introduce home, social and political customs as they were so interwoven in the South of that time. The picture is full of interest from beginning to end, there is not a lost moment or a scene without its lesson, as a portrayal of life it is supreme and we have nothing yet which will give an immortal purpose to the life of Lincoln than is found here.

"The Crisis" may be classified under many heads according to the object of the user, but it will without doubt be always placed upon the educational columns, and that under many classes; but, whether it be as a Lincoln picture, or as illustrating the most important crisis in American history, or whether it deals with North or South, slavery or the war, it will be found always acceptable; as a story in which fiction is founded upon, and interwoven with fact, it will interest first and then thrill, it will always be successful. The credit for producing this picture must not be withheld from the Selig Polyscope Co., while the rights have been secured by Messrs. Sherman Elliot Co., of Chicago. W. H. JACKSON.

EDUCATIONALS SEEN IN NEW YORK.

Among educationals seen this week in New York are "Striking Scenes from America's Big Workshops." This seems to be the beginning of a series of pictures depicting the leading industries and will prove interesting from any standpoint. An addition to good scenics is "A Visit to Honolulu." This is an unusually picturesque city abounding in good views of beauty as well as interest and will be much admired.

"To the Rainbow," a trip to the Rainbow Falls, Northern Washington, photographed by Jesse G. Sills, under the direction of Robert C. Bruce, shows a series of the world's most varied and beautiful waterfalls. Extraordinary difficulties must have been encountered to secure these most beautiful views and great credit is due to those who have been so successful in doing so, while increasing one's knowledge of America they add to the rapidly growing list of Picturesque pictures.

In two new pictures, "The Lash" and "Witchcraft," the theme of intolerance is given a place in very similar ways and in a manner justifying the theme of the larger picture now so well known. Serving an educational purpose these pictures will together bring before the public various instances of applied intolerance which cannot fail to bear fruit in the condemnation of that spirit which has so long held many otherwise worthy people under a prejudicial spell.

W. H. JACKSON.

NEW IVAN PUBLICITY MAN.

L. Lawrence Baren, formerly publicity manager for the "To-Day" Company, which had quite a run at 48th Street theater, New York, about two years ago, and who has since been connected with film companies in New York and Chicago, has become director of the publicity department for the Ivan Film Productions, Inc. Mr. Baren has been connected with theatricals for the past twenty years, and has directed the fortunes of such stars as Blanche Walsh, Bertha Kalish, Jacob P. Adler and David Kessler. For the past year he has had an independent exchange in Boston, Mass., handling independent films.

HECTOR SARNO JOINS FOX.

Hector V. Sarno, has jointed the Fox forces and has been assigned to a forthcoming production. Mr. Sarno was born in Naples, and spent the first years of his adult life in the Italian army. Before going into motion pictures he played in stock with Novelli and other Italian stock companies.

Prize Contest Decided

Eleven Authors Win Awards in Traveler-Atlas Contest—Winner to Be Produced at Once.

WINNERS in the prize script contest conducted by the Boston Traveler in conjunction with the Atlas Film Company, of Boston, has been decided and eleven authors have been made happy by prizes ranging from $500 to $25. The list follows:

First—"Polly Pretend," by Eliot H. Robinson, 330 Tremont Building, Boston. $500.
Second—"Travers or the Cipher Code," by Theodore Sheldon, 40 Gramercy Park, New York City. $250.
Third—"The Dream Girl," by E. L. Leavitt, 74 Bloomingdale street, Chelsea. $100.
Fourth—"Santa Claus's Little Joke," by Mrs. Thomas Jefferson, 5 Summit Road, Natick. $50.
Fifth—"Billy's Breakfast," by Miss Helen Minshal Young, 509 East Seventy-seventh street, New York City. $25.
Sixth—"When the Dawn Came Up," by Miss Clara M. Carraher, 9 Homes avenue, Dorchester. $25.
Seventh—"The Pledge of Love," by Antone Rose, 129 Division street, New Bedford. $25.
Eighth—"The Fleet One," by E. W. Bodge, Bar Mills, Me. $25.
Ninth—"The Shop Window Orgy," by Addie F. Norcross, 582 Newbury street, Boston. $25.
Tenth—"The Dread Spectre," by Eliot H. Robinson, 330 Tremont Building, Boston. $25.
Eleventh—"In Her Father's Footsteps," by Mrs. Edward Pells, Windsor Hills, Baltimore, Md. $25.

Checks for the fifth to the eleventh prize have already been sent and the winners of the first four prizes will receive their awards at the Movie Ball in the Boston Arena, November 22. The judges were Winthrop Ames, of the Little theater; Prof. Hugo Munsterberg, Salito Salino, of the Traveler; Leon E. Dadmun, of the Atlas, and Epes Winthrop Sargent. The prize script will be given early production at the company's plant at Newton Highlands.

PATHE WINS CASE AGAINST DEALER.

The suit of Pathe Exchange, Inc., against the A. F. T. Corporation for the recovery of a complete set of "Who Pays?" which was found in the possession of the defendant, was tried before a jury in the Supreme Court in New York County on the 16th and 17th of October. The defendant claimed to have bought the films in good faith in ignorance of the fact that they had been stolen. In fact, it contended that it had been induced to buy them by a detective employed by the Pathe Company, who represented that he was acting for "a friend in Cuba" who wanted to buy. The judge instructed the jury that good faith was not an element in the case. In fact, there was no evidence in any way suggesting anything else than good faith on the part of the defendant. Yet Pathe won. The moral is: be sure the man who offers to sell is the owner of his goods.

GLOBE-TROTTER TALKS ON TRADE PROSPECTS.

Charles H. Bancroft, for several years a resident of St. Petersburg, Russia, and who has made several tours of the world, was a visitor at the Triangle-Ince studios in Culver City last week. He is deeply interested in the moving picture industry, and upon coming to Los Angeles for the winter decided to visit the studio where he could meet personally his favorite screen stars.

"I am certain," said Bancroft, "that the American motion picture producers will reap a harvest, at the conclusion of the European war, in every country on the continent. For that matter Russia, Australia, New Zealand and practically all of the foreign nations will patronize the American picture, as they far exceed in point of excellence the European output."

UNIVERSAL PLAYERS IN GRAND CANYON.

Director Lynn Reynolds and his company of Universal players have gone to the Grand Canyon, where at least ten days will be spent filming scenes for Reynolds' own story, "The Man with the Peanut Soul." George Hernandez, character actor in Reynolds' company, will play the feature lead, with Myrtle Gonzalez in his support.

PARAMOUNT'S MANAGER IN NEW POSITION.

P. K. Johnson, former manager of the Syracuse branch of the William L. Sherry Feature Film Co. of New York, distributors of Paramount pictures in that section, has accepted a position as assistant to Manager W. C. Bachmeyer of the Paramount Cincinati office. Mr. Johnson is well known and had a successful career as road man for Sherry.

Spokes from the Hub

By Marion Howard.

HERE in the Hub we have a motion picture house converted into a church on Sunday morning. It is our effete Fenway, managed by Frank Stanton. This theater, you know, is the one to show the skill of Mr. Rothapfel of New York. Therefore the stage and its settings take high rank, as well as the music kept up to the same standard for which he set the pace. Mr. Stanton introduced an innovation recently in having a flock of pigeons, differing in color and breed, fly from the wings to a rustic fence fronting the pictured back drop. There they picked at bites of bread crumbs and behaved remarkably well during the orchestral number. There are no gaudy decorations about this stage, simply a row of potted plants of gay hue just below the border lights. The use of colored arc lights is effectively managed. About that church? Well, it is used by the Second Universalist parish, the Rev. Stephen H. Roblin, pastor, and distinguished for its choir, made up of four big soloists. Mr. Roblin does not exactly preach, but talks from the heart in an informal manner. The organist, Harris Shaw, is enthusiastic over the fine organ at this theater. I happen to know that nine-tenths of that congregation are attendants at the picture houses and find much enjoyment. In passing, let me say that the Fenway resumes its activity in the evening and gives excellent picture plays to a large following. A marked feature of this theater is the air of hospitality which confronts one on entering the lobby and foyer, where a comely matron is on duty and a staff of well-trained ushers gowned in white. This also prevails on the balcony floor.

* * *

Pathe's two fine plays "The Shine Girl" and "The Light That Failed" went strong here and were "repeated" at various theaters. It was the consensus of opinion that "Bob" Edeson has done nothing quite so well as in the Kipling play. At the Boston theater, showing it first, I saw scores of business men, to say nothing of many members of the Boston Authors' Club, including one of its leaders, Nathan Haskell Dole, a frequent visitor to picture houses and one of the most critical of all the literary lights here. I was much amused at the remarks of a chatterbox in front who deplored the unhappy ending and said: "The idea of letting such a hero die!" Her companion volunteered the statement that Kipling killed him, whereupon she remarked, "Nonsense, one of those Arabs did." There you are!

* * *

"Romeo and Juliet," with Bushman and Bayne, made no end of a hit here, put on at the Globe theater, which is building up a growing patronage despite its location in a not overfascinating part of our busy thoroughfare named for George Washington. It is under able management and some features of this house are in pleasant contrast to others. For instance, the orchestra is on the floor, so that when the musicians move about they do not distract attention from the picture as they do when on the stage. The screen is hung low and there is no eyestrain experienced. The back set pictures an Italian city at night with lighted windows. This theater shows the Mary Pickford pictures first here, and we have "Less Than the Dust" early in November. "The Return of Eve," was seen here, and we get Herbert Brenon's "War Brides," a most interesting announcement in the Hub, as the author, Marion Craig Wentworth, wrote the little play and she hails from this village. Furthermore it was first put on at Keiths under her direction. Mrs. Wentworth is a member of the Professional Women's Club, which gave quite an affair in honor of Nazimova now in the pictures—happily.

* * *

It was not my intention to dismiss "Romeo and Juliet" so summarily, neither is it my province to review any play in these columns. New York critics have ably voiced the sentimens of Hub devotees of this classic. Unlike other cities, we have no regular critics sent to see the best pictures, evidently, therefore, the floating public is unaware of the great merits in this offering, but I venture to say that all who saw it (on at three theaters), became walking advertisements, as they should. At the Modern we have another "Romeo and Juliet" with Theda Bara as Juliet, put on, I hear, with much lavishness.

* * *

Among the best pictures with the Morosco brand seen here is "The House of Lies," featuring Edna Goodrich (Mrs. Nat Goodwin No. 4) doing her best work. Much has been said and favorably in print, about this play, but what we liked best was the surprise ending, when the fair Edna appeared in bridal robes minus the scar. "Home," with Bessie Barriscale, proved quite the cleverest satire on snobbery ever seen our way, and reflected great credit on the Triangle director, Raymond West. Here we had George Fisher, the Christus in "Civilization," in a part dear to the young things in front—the manly lover in modern dress. The story never lagged once and a marked feature was the good titling.

* * *

When the Metros put on "Henry's Thanksgiving," as a member of the Sunset Club of New York City I am going to make up a party of women past sixty and take it in. Why? Because several of my sister members take part, as pictured in recent issues of this publication. The Drews, for whom it was written, are enthusiastic over their new extras. The last three Drew pictures have perpetrated the impossible word "alright" despite private protests galore. Another picture by these producers featuring Mabel Taliaferro had this "Baloon."

* * *

Here are a few pictures seen of late to merit approval of our patrons: "The Daughter of Macgregor," with the reliable brand Famous Players; "Friday the 13th," "Ashes of Embers," strong in spots but weak elsewhere, though Pauline Frederick and Earle Foxe make it a go; "Little Miss Happiness," charmingly human, a play for young and old to enjoy, a good Fox play showing up the village gossips, and minus the sex stuff too common in their pictures; "The Combat," featuring Anita Stewart, whom fans have a weakness for; "The Wheel of the Law," with Emily Stevens after a long absence from the screen. Here we had a look at Harry Davenport and that dependable leading man Frank Mills, last seen here in "The House of Mirrors," a Mutual picture with Lillian Kemble and those dear kiddies; "Through the Wall," one of the best detective mystery plays offered us—better even than Sherlock Holmes (some of our lawyers say). The wreck scene in mid-ocean was some thriller.

* * *

"The Eye of God" was put on at a suburban theater and so I went again to see it, as it features Tyrone Power, whom all Greater Boston saw in "Where Are My Children?" In referring to this play earlier I inadvertently called it "The Eye of the Night," that strong Triangle play and bearing no resemblance to the Universal one, though quite as good.

* * *

"The Quest of Life" ought to appeal to believers in mind over matter such as C. S. teaches, for its lesson appears in this picture very appealingly. Maurice and Florence Walton's dancing is not so familiar to us here as that of the Castles, but I quite agree with the man behind us who said "Vernon hasn't anything on this chap." It was a good entertainment all through and the house applauded.

* * *

Two very strong offerings at the Park were "The Chattel," with Sothern and "Jaffery." At the Exeter I saw W. S. Hart in "The Patriot" and commend this to all managers for its lesson in patriotism and for the finished work of Hart and that dear little chap. "The Unwelcome Mother," a Fox film was seen at the Fenway, which is playing Fox and Paramount pictures and giving us Mary Pickford matinees.

* * *

Among short subjects put on by Mrs. Ayer at her select theater, the Exeter, "Blind Man's Bluff" and "Ashamed of the Old Folks," with Matt Moore and Jane Gail of the Universal, aroused enthusiasm owing to the fact that Mr. Moore directed them and they play doubles not disclosed until the end.

* * *

"The Yellow Girl," seen at the Globe, had one big unique feature, though well acted. It was a futurist picture arranged by that clever artist Edgar Keller, who designed and painted the sets and directed the costuming. It was not well advertised, else my word for it all the artists in town would have gone to see it.

* * *

Mary Pickford has left us after rehearsing her new play at Marblehead, where also a part of "The Heart of a Hero" was filmed by the World Film and which we are to see here at the Park, the home of first runs of that company. Miss Pickford's manager for New England, Sam Bernfield, became a benedict Friday, the 27th, when he married dainty Elizabeth Snyder of Somerville. They will live in Cambridge.

* * *

The Film Club has a meeting Sunday, November 5, when Mrs. Fiske, seen in "Vanity Fair"; Donald Brian in "The Smugglers," and Sir Beerbohm Tree in "The Old Folks at Home," are bidden as guests of honor as they are playing here. A special program is being arranged by the club president.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

CIRCLE THEATER, INDIANAPOLIS, IND.

Dedication of Imposing Photoplay House An Event in Municipal Life of City—Patrons Mystified at Beauty of Interior—Lounge on Mezzanine Floor Delightful in Its Architecture and Decorations—Prominent Local Business Men Identified With Enterprise—Auditorium Seats 3,000 —Structure Represents Investment of $200,000.

THE circle was to the ancients the symbol of perfection. Likewise to the modern Indianapolis moving piciture theater goer the Circle, the latest and newest, as well as the most imposing of the cluster of new theaters in Indianapolis, is perfection. It was the wonder of wonders in Indianapolis when moving picture magnates dared build a theater which for size, beauty and excellence of service rivals the peer of "legitimate" theaters as they are known here.

It was with a great display of oratory, doled out by the best known of local orators, that the beautiful Circle threw open its doors to the public in the latter part of August. It was an event in the municipal life of the city and one deservingly commemorated. A crowd much too large to be accommodated tried to get into the big auditorium. The crowd came sightseeing, for the venture of the owners of the theater was a thing which had aroused the admiration of the citizens of the city. They came, they saw, and were satisfied. They are still coming. The house is sold out night after night in advance and the two weeks of Centennial celebration saw more seats sold than any other theater ever sold here in a similar length of time.

Circle Theater, Indianapolis, Ind.

The officers of the Circle Theater Company are well known in the business life of the city, although their names have not been prominent in the development of the moving picture theater. A. L. Block, president of L. Strauss & Co., clothiers, is president of the Circle Theater Company; Robert Lieber, a big figure in the business world, is vice-president; Meyer Efroymson is treasurer, and Ralph S. Norwood is secretary.

The board of directors consists of Arthur Strauss, A. G. Gillingham, of Detroit; Maurice Cohen and Isadore Fiebleman. Mark Gates, a theater man of long experience, was the first manager, resigning to enter business for himself, and being succeeded by S. Barrett McCormick, formerly manager of the Princes theater of Denver.

The theater is situated on the southeast sector of Monument Place, otherwise known as the circle. A brilliantly lighted marquee of heavy copper juts out from the terra cotta facade and is itself a compelling invitation to enter. Above the marquee is a panel, crossing the theater building, showing a Grecian pastoral scene. Above this is the Circle clock, a huge timekeeper, thirty feet across the dial, and capable of adjustment to one-tenth of a second per month, despite its size. The hands and numerals, as is also the border, are illuminated with electricity.

The lobby of the theater is one of its chief beauties. Lurid lithographs are eliminated and in their stead are handsome and life-like oil paintings, done by artists of ability. They are set in gilt frames, draped in green. Handsomely lettered posters tell of present and coming attractions. The color scheme of the lobby is ivory and gold, the ceiling decorated in the Adam period, showing groupings of conventional Grecian figures and other designs. The wainscoting is of white marble and the floors covered with "battleship" linoleum in squares of grey and white.

Four double doors hung with curtains of deep rose silk open from the lobby into the main promenade. These doors can not be locked on the inside—one of the precautions taken by the management for the safety of its patrons. The main promenade swings in a semi-circle behind the seats of the main floor and is as wide as many city streets. It is covered with heavy carpet of deep rose. The walls are of Caen stone in ashlar blocks. The ceiling is done in ivory. Along the walls are hung mirrors of quaint design and frames of gilt.

Looking Across the Auditorium from the Mezzanine Floor.

The furniture is of mahogany, with upholstery of deep rose. Sanitary drinking fountains and a telephone booth for use of patrons are features. Patrons occupying the rear seats of the theater are protected from draughts by a glass wall hung with deep rose curtains. The office of the management opens onto the promenade. A curved staircase divided by a mahogany rail with gilt posts leads to the lounge on the mezzanine floor. The lounge is the showplace of the theater and rivals those of the most luxurious hotel.

On this floor there is a wide oval balcony; in it are wide and richly upholstered divans and deep lounging chairs of the same rich and comfortable material. Rose color prevails again with a back ground of ivory and gold. Around the edge of the mezzanine rail are growing plants and tall lamps of varied colors. Pictures hung in this beautiful gallery are one of the real wonders of the theater. They are twenty in number and were lent to the Circle by one of the stockholders, Mr. Lieber. They are valued at $20,000. Each painting is individually lighted. The management plans to obtain the loan of collections from time to time. A Grecian frieze graces the top of the wall. To the right is the parlor for women patrons. Ivory walls are there, too, and ivory ceilings, ivory dressing table, writing desk and ivory inlaid in other pieces of the splendid furnishings. At the opposite end of the room is the men's smoking room. It has green wicker furniture, and is modern and complete.

The theater seats three thousand persons, 1,500 on each floor. Some of the choicest of the seats are on the upper floor, which merges into the gallery. Each step leading upward has its own light, carefully concealed beneath red glass, which enables patrons coming in from the lighted streets to walk without danger of a fall. A beautiful view of the auditorium is obtainable from the mezzanine floor. The ivory and gold setting prevails on every side, broken here and there by panels with the prevailing Grecian designs, those on the upper side of the boxes being set in relief against a back ground of pink that makes them stand out distinctly. The boxes are hung with rose colored curtains and are equipped with wicker chairs, with rose colored cushions. Above each is a huge mirror, gilt framed and with odd Greek

The Beautiful Lounge on the Mezzanine Floor of the Circle Theater, Indianapolis, Ind.

figures on each side. A procession of Greek revelers wends its way across the proscenium arch.

The illumination is unique in that not a single light is exposed to view. All the lamps are concealed in semi-indirect lighting fixtures. From the center of the ceiling hangs a magnincent chandelier of bronze and amber glass, while numerous small globes illuminate every corner of the theater. Plenty of exits are provided along the sidewalks, both on the upper and lower floors.

Each light is equipped with four sets of globes, one of blue, one of amber, another of red, and one of white. The lighting is designed to be changed in color with changing scenes as they appear on the screen. There is nothing to obstruct the view of the patron in any part of the house.

The stage set shows an Italian garden with a flight of wide steps leading to a terrace. On each side of the stage are large gold urns filled with pink flowers and on each side of the terrace is a fountain with running water, under the play of multi-colored lights. Trees and trellises make up the back ground for the set.

The screen when not in use is lowered beneath the stage. A regular stage crew is employed to manipulate the complicated machinery and switchboard used in the house. Underneath the stage there are dressing rooms for the singers and musical director. The "laundried air" system is in use. The incoming air is washed, dried and tempered before it reaches the auditorium. The outgoing air ducts are set in the ceiling and sidewalls and under each seat on the lower floor

The Circle employs a twenty-piece orchestra, clad in Bohemian uniforms, consisting of a rose colored jacket, black trousers and a black flowing tie. The orchestra is under the direction of H. L. Spitalmy of Cleveland. Each program has its special features. The best singers obtainable are employed in the daily performances. The theater is equipped also with a pipe organ. There is a specially trained corps of eighteen ushers under the direction of W. C. Wulff. An emergency medicine chest is handy for their use—and they know what to do with it.

The theater opens its doors each day at 11 o'clock. They remain open until 11.30 at night, including Sunday. The price of admission is fifteen cents for the lower floor seats; boxes, loges and mezzanine floor twenty-five cents, and balcony and gallery sections ten cents. These prices prevail at night Afternoon prices are ten and fifteen cents. It is estimated that the Circle represents an investment of $200,000.

Among the guests of the theater at the opening night celebration were S. L. Rothapfel, managing director of the New York Rialto; Morris and Ben Cohen, Denver; C. J. Conhain of Chicago; Harry Rubens of Joliet, Ill.; E. Manrelbaum of Cleveland; A. J. Gillingham of Detroit; Oscar Meyer of Chicago; W. C. Both of Chicago and H. J. Conhain of Chicago. All of these men are prominent in moving picture affairs.

PRETTY LOBBY DECORATIONS.

The Alhambra, Milwaukee, and the New Garrick in Minneapolis Change Their Exterior Embellishments at Regular Intervals—The New Majestic in St. Paul Has Recently Installed a Japanese Stage Setting.

DECORATING the lobby with draperies, artistic trellis work, potted and cut flowers, framed pictures and posters and the like is becoming more and more a matter of concern with moving picture theater owners and managers. The word of mouth advertising which is created by the use of such embellishments more than pays for the outlay necessary in installing them. When this means of beautifying the outside of the house is used moderately it is a plan worthy of encouragement. The uninviting appearance of the front of many a photoplay house which puts on an excellent program is often the cause of keeping the box office receipts small.

As can be seen from the accompanying illustrations of lobby decorations, the managers of these houses have exercsied care and good judgment in their effort to make the lobbies of their theaters look as homelike as possible. The embellishments have been employed in such a manner that no necessary space has been taken away from the patrons. Which, of course, is one of the main points to be taken into consideration in decorating the lobby—in fact, in any other part of the house for that matter. Another point is the depth and width of the lobby. Fortunately, the lobbies of the theaters mentioned here are spacious enough to permit of the use of decorations.

These theaters the Alhambra in Milwaukee, Wis., the New Garrick in Minneapolis, Minn., and the New Majestic in St. Paul, Minn., are as representative of the cities in which they are located as the Strand Theater is of New York.

The manager of the Alhambra, George Fischer, tells us that the decorations in his lobby are changed every month or six weeks. Mr. Fischer makes it a point to have the decorations not only in the lobby, but on the stage, conform with the different seasons of the year. The decorations at

Lobby of Alhambra Theater, Milwaukee, Wis.

the Alhambra now consist of flowers which bloom in the fall, such as Golden Rod, Gladioilas, Asters, etc. During the winter months the interior decorations of the Alhambra consist of heavy rose-colored plush draperies which, as soon as the spring days come, are removed and hung in their place are draperies of pretty cretonne. The seats are covered with white cloth, and the impression created by these hangings and coverings on a hot day is one of coolness. Even the clothes of the attaches of the theater conform with the seasons, for in winter all are dressed in dark broadcloth uniforms, while in summer uniforms, shoes and stockings of white are used.

The Alhambra, which is one of the largest picture houses in the Northwest, has a seating capacity of 2816. Music is rendered by an orchestra of twelve pieces and a mammoth pipe organ. Paramount pictures form the greater part of the programs at this magnificent photoplay house.

The New Garrick Theater, which is probably the largest exclusive photoplay house in the Twin Cities (Minneapolis

Lobby of New Garrick Theater, Minneapolis, Minn.

and St. Paul), and which has a seating capacity of 2400, changes its decorations in the lobby and in the interior four times a year. G. V. Calvert, the manager, always strives to have the decorations through the entire house the same. That is to say, if the stage setting represents a Japanese garden scene, the decorations in the lobby and other parts of the house would be on the Japanese order. Paramount pictures are shown at the New Garrick four days of the week. An orchestra of ten renders an appropriate musical accompaniment to each picture on the program. The orchestra is

Lobby of New Majestic Theater, St. Paul, Minn.

under the direction of Oscar Baum. In addition to this, there is a three manuel, forty-two stop Kilgen pipe organ, which is presided over by Julius K. Johnson. The New Garrick is operated by the Miles Theater Company, of which D. L. Bell is president, and S. Blumenthal is secretary.

The New Majestic Theater, St. Paul, Minn., is one of the six photoplay houses operated by Finkelstein & Ruben. It is under the guidance of Bert Goldman, who has recently installed a Japanese stage setting which cost in the neighborhood of $2000. Another change which has recently been made in the New Garrick is the installation of a $7000 organ. This is in addition to a large orchestra which is permanently employed. The seating capacity is 800, and Mr. Goldman has managed to earn for the theater by hard and diligent work the distinction that it is one of the most popular in St. Paul. Like the other theaters mentioned in this story, the New Garrick features Paramount pictures.

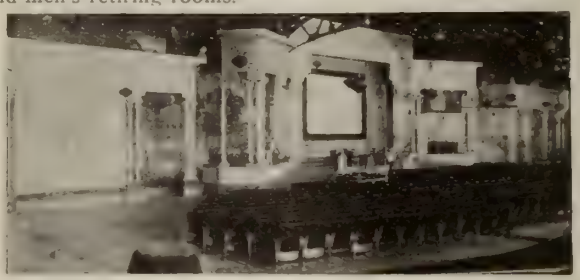
LOEW'S NEW YORK ROOF THEATER.

Opens Nightly at 8 P. M. and Runs Continually to 1 A. M.—Seats 1,200 and Changes Program Daily.

ONE of the most unique motion picture theaters in the country is Loew's New York Roof, on top of his New York theater, in the heart of New York, at 44th street and Broadway. It is open only at night, with the show starting at eight o'clock, and remains open until 1 A. M. The place is a converted dance hall, and, in spite of the fact that very few changes were made in the interior when motion pictures were installed, it adapts itself ideally to the needs of exhibiting photoplays. The program is changed daily. The seating arrangement of the "aerial" photoplay theater is ideal.

The roof is much wider than it is deep, and there is plenty of room on both sides of the seats, where comfortable big lounges have been provided. Back of the orchestra chairs, along the entire width of the big hall, are boxes, uniquely arranged with plenty of room, a promenade in front, between the boxes and the last row of the orchestra.

Behind the last row of orchestra seats is a row of boxes, the ten chairs in which are so arranged that they can be grouped as the occupants of the boxes wish. There are twenty boxes, making room for two hundred persons. The orchestra seats an additional 1,000. The main lounging space is to the left of the elevators as one enters the roof theater. There is a space large enough in which to dance. Smoking is permitted in all parts of the theatre. To the left also are beautifully appointed women's and men's retiring rooms.



Interior of Loew's New York Roof Theater.

The decorations of the roof are most fascinating. Entering from the elevators the curtain faces one. Stretching far to the left and right are softly lighted nooks, with a fountain playing in each, with gorgeous lights playing on the water, and a background for each, beautifully painted. In each picturesque nook also a bird cage swings with a feathered warbler in each, their songs mingling with the gentle splash of the fountain and the music of the big orchestra.

Overhead the steel girders of the roof are concealed by streamers of silver decorations, while huge silver globes hang down, containing the lights. The silver scheme of decorations is carried out further in the trimmings of the nooks on both sides of the curtain, in the frame of the curtain itself, and in the decorations of the posts supporting the top of the boxes.

One cold night in November, 1915, the roof theater was opened for the first time. It had been extensively advertised, but the public didn't seem to take to the idea at all. As they bought tickets they streamed into the New York theater, in spite of the fact that a man in the lobby directed them toward the elevators and the "aerial" theater. Even when the theater was jammed to capacity, patrons waited rather than to go on the roof. It was too cold on Broadway, and "roof" sounded even colder than the street to them; so the name was changed to "Annex," but still they came slowly. The same show was presented in both places, but patrons were skeptical. Gradually, however, patronage increased, until during the summer the roof was crowded nightly when the theater showed a falling off during the hot months. It is always cool and comfortable on the roof in summer, with the sides all open to the breezes, and well heated in winter.

The prices of admission to the New York theater are 10, 15 and 25 cents, and 25 cents to the roof, which includes either boxes or orchestra chairs. A big symphony orchestra of sixteen pieces furnishes music on the roof.

Chicago News Letter

By JAS. S. McQUADE

H. W. Hill Is Responsible for a Novel Innovation.

THE November issue of Popular Mechanics has devoted considerable space to a descriptive article on a recent invention of conducting an orchestra from the screen, devised by Manager Hill, of Orchestra Hall, with the assistance of Arthur Dunham.

While the regular moving picture programs were being exhibited at Orchestra Hall last summer, Manager Hill concocted a scheme of photographing the musical conductor in the act of directing his orchestra. Following his idea, Mr. Hill arranged for the filming of Arthur Dunham, director of the famous Dunham symphony orchestra, as he was directing the rendition of William Tell and Mendelssohn's Spring Song. The films were later projected on the screen in full view of the orchestra, with the result that after a few rehearsals the musicians were able to follow Mr. Dunham's directions in picture form the same as if he were before them in person, the only change from the usual practice being that it was necessary for the musicians to shift their positions so that they faced the screen instead of having their backs to it.

As an illustration of the merits of the simple invention, it is explained that it makes possible the preservation of the interpretation of our greatest musical directors, just as the voices of the world's foremost singers are perpetuated by the phonograph.

Furthermore, the invention makes it possible for small orchestras anywhere to have the advantage of being directed by our greatest directors.

Chicago Film Brevities.

Max Linder, the famous old Pathe comedian, who was recently engaged by the Essanay Company, at a salary of $260,000 a year, left France for this country on Oct. 28. According to information received from the offices of the Essanay Company, Mr. Linder will arrive in New York on Monday, Nov. 6, where he will be met by George K. Spoor, who is leaving this city for New York on Sunday. Upon his arrival in Chicago Mr. Linder will begin work at once on a series of twelve two-reel comedies.

* * *

Sol L. Lesser, president of the Golden Gate Film Exchange and the All-Star Features Distributors, of San Francisco, made a pleasant call at the World office during a stop-over in this city on his way to New York. Mr. Lesser intends to spend about a week in New York City looking over the film market, and will return to California about Nov. 15.

* * *

Aaron J. Jones, president of the Central Film Corporation, returned to this city from New York on Saturday, Oct. 28, after an absence of two weeks. During his visit to New York Mr. Jones closed a contract with the new Norma Talmadge Film Corporation, which provides for the release of all Talmadge productions through the Central Film Corporation in the states of Illinois, Indiana, southern Wisconsin and the western half of Kentucky. The first release will be "Panthea," or "A Woman's Sacrifice."

The next Clara Kimball Young picture to be released through the Central Film Corporation will be "The Foolish Virgin," which will begin a run at the La Salle theater on Nov. 20.

* * *

"Uncle Sam's Babies," the Woman's Club's infant welfare film, was exhibited in private at the Woman's City clubrooms, on Monday, Oct. 30. The picture was produced under the supervision of G. F. Ernshaw, president of the Ernshaw Knitting Co., of this city, and is intended to encourage larger federal appropriations for infant welfare. The film has received the approbation of the members of the club, and will be distributed by them among the various women's clubs throughout the United States.

* * *

The Elmendorf Travel Talks are proving to be great business stimulators, according to reports from exhibitors throughout the country. The subject of the first release is "Yellowstone Park," which is presented in moving pictures of geysers in action and a number of colored slides portraying the beauties of the park. The travel talks are being exploited in rather an unusual way, according to Dr. A. E. Lowenthal, secretary and treasurer of the Elmendorf Bureau. In the first place, the co-operation of the schools and churches is sought by the management far in advance of all engagement dates. As the travel talks have decided educational value, it has been found that the school heads are eager to co-operate in every way, and sometimes as many as three and four performances are given during the day for children only. Reports from Spoor's Academy theater in Waukegan, Ill.; the Orpheum of Oshkosh, Wis., and the Grand, of Green Bay, Wis., are all very favorable. The management of the Elmendorf institution is prepared to rent outright for one day any moving picture theater in towns with populations over 6,000.

* * *

The Foreman's Club of the Pullman Car Co., of Pullman, Ill., were guests at an entertainment given by the Rothacker Film Manufacturing Co., on Saturday, Oct. 28. The members of the club motored from Pullman to the Rothacker plant, and spent the afternoon witnessing a demonstration of how moving pictures are made. A number of scenes selected from some recent advertising films produced by the Rothacker Company were shown to the members, and were explained in detail by the vice-president of the company, N. J. Baumer. One of the features of the entertainment was the showing of a film illustrating the "safety first" methods employed by the Eastman Kodak Co., of Rochester. All the members of the Foreman's Club were filmed at the time of their visit. Among those present were F. H. Hampton, C. T. Bayn, F. N. Gunn and M. E. Arkills.

* * *

H. A. Sherman, of the firm of Sherman & Elliott, distributors of the Selig production, "The Crisis," left this city for New York on Thursday, Nov. 2. Mr. Sherman intends to return to Chicago in about 10 days, at which time he expects to close negotiations with one of the Loop theaters for the first public showing in Chicago of "The Crisis."

* * *

The Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce, representing nearly 100 moving picture houses, met on Tuesday, October. 31, at Weilert's Cafe, and decided to organize a campaign for raising a portion of a subscription fund of $125,000, which will be used to preserve the Cincinnati Zoological Gardens, the second largest reservation of its kind in America. The exhibitors have adopted a plan to run slides in their theater calling attention to the campaign and urging contributions. They propose also to have special performances and to collect money at their theaters for the fund. The following committee has been appointed to handle the matter: L. W. Foster, I. W. McMahon, Charles Weigel, A. G. Hettesheimer, F. L. Emmert, and H. Serkwoich. The election of officers for the league will occur in December. A nominating committee has been appointed to report at the November meeting, as follows: Herman Bley, Thomas Reilly, Charles Weigel, Otto Luedeking, and Otto Bieckman.

* * *

Frank Rutledge, who succeeded F. M. Brockell on October 30 as manager of the Chicago Paramount exchange, has had a varied career as a showman. He made his first appearance as an actor with the famous Jacob Litt stock company, of Minneapolis, playing juvenile parts, and later became treasurer of the Bijou Dream theater, Minneapolis, and acting manager of the Grand theater in St. Paul. Mr. Rutledge has managed and owned several companies on the road. He first entered the film business three years ago as manager of the

Playhouse in Oak Park, Ill. Leaving that position he joined the George Kleine forces as special representative in the Middle West, and was later promoted to manager of the Kleine exchange in Detroit

* * *

George Fawcett, the veteran actor who scored a big success in the Selig productions "The Crisis" and "The Country That God Forgot," left Chicago last week for the Pacific Coast, where he will again join the Selig company at Edendale as a leading man.

* * *

Thomas Meighan passed through this city Tuesday, October 31, on his way to New York, where he will appear opposite Pauline Frederick in a Famous Players production which will be produced in the near future. Mr. Meighan stated that he is still connected with the Lasky Feature Play Co., and is just filling a temporary engagement with the Famous Players Co., as arranged between that concern and the Lasky company.

* * *

E. M. Newman, with a series of five entirely new travel talks, will begin his annual season in Chicago November 15 at Orchestra Hall. During five months spent in the Far East Mr. Newman secured some fine pictures of little-known life in the countries visited which he will reveal this year. Following is the series in the order in which they will be given: "Japan Today," "The New China," "Peking," including a trip through the imperial palace; "Korea" and "Hawaii," with a stop-over at Manila.

* * *

A special ladies' night meeting of the Chicago Reel Fellows' Club was held at the Hotel Morrison on Thursday evening, November 2. Unusual enthusiasm was in evidence over the forthcoming Reel Fellows' Club reception and ball, which will take place at the La Salle Hotel on November 10.

* * *

The Frank Powell production, "Charity," in seven reels, shortly to be released by Mutual, will be submitted for the approval of the Chicago ministers at a private showing next week. Following that, a press review will be given at one of the Loop theaters.

The entire fifth floor of the Consumers Building will be given over to the publicity department of the Mutual Film Corporation, beginning Monday, November 6, under the management of Terry Ramsaye.

* * *

Omer F. Doud, long identified with the advertising and publicity end of the moving picture industry, and until quite recently in charge of the publicity department of the George Kleine Company in New York, has organized a service bureau in this city for the purpose of supplying out-of-town exhibitors and state rights buyers with any needed information. Mr. Doud will also submit original ideas for conducting publicity campaigns. He will leave for a visit to New York within a few days, where he will endeavor to close with some of the Independent Feature manufacturers for representation in this territory.

* * *

Merle Smith, general branch manager of the Kleine-Edison-Selig-Essanay service, returned to this city on Monday, October 30, from a visit to the exchanges under his jurisdiction. Mr. Smith has been spending some time inaugurating a special advertising service, which is given to all exhibitors booking the Kleine-Edison-Selig-Essanay service. Whenever a contract is signed for service, representatives of the organization immediately get in touch with the exhibitor to show him the best way to use newspaper cuts and publicity, and also poster advertising to the best advantage.

PAUL C. HINZ.

KLIEGL BROTHERS ISSUE BULLETIN.

Kliegl Brothers of 240 West Fiftieth Street, New York, have issued a bulletin descriptive of their Disappearing Footlights. These are designed for high schools, auditoriums, halls, churches, theaters, etc. They are made up and furnished in complete finished sections, three to five feet in length and may either be mitered to fit any curvature of the stage or made in longer sections for straight footlights. They can also be provided for a single or double row of lamps with two or more color combinations.

The structural simplicity of these footlight units is noticeable. Each section as furnished consists of a top, frame and door made of one-inch hardwood to match the flooring so that for installing all that is required is to provide a space in the floor of sufficient depth and width to receive the unit, and the top of the footlights is inserted flush and floored in to form a part of the stage floor.

Colonial Theater, Milledgeville, Ga.

Adams, Once an Operator, Now Part Owner of Profitable Picture House—Also Established a Show of His Own—His Wife Still an Invaluable Assistant—W. T. Hines, Other Member of the Firm—Installs Soda Fountain in Lobby—Releases Program Called "The Colonial Daily."

UNUSUAL for a town of 5,000 population, is the pretty and thoroughly established motion picture theater located in Milledgeville, Ga. The development of this staunch institution dates back to the period when the photoplay was in its infancy, and credit for its success and prestige is due to the far-sightedness and alert management of F. D. Adams, and the co-operation of his wife, in keeping pace with the advancement and refinement of the photoplay.

Beginning as a seven-dollar-a-week operator, in the employ of what was at that time a mere "picture show," Mr. Adams saw the possibilities in this broad field, and, with little capital, but much enthusiasm and energy, supplemented by the practical assistance and encouragement of Mrs. Adams, he launched out into the sea of filmdom for himself, establishing a second theatorium in Millegdeville.

His patrons, recognizing the superiority of the class of films being projected in the new "picture show," soon manifested their appreciation in a substantial manner, and ere long the Star was taxed to its utmost seating capacity every day in the week. Soon the old house where Mr. Adams began his career closed its doors, leaving the "Star" alone in the field. Then, realizing that the seating capacity of his theater was utterly inadequate, Mr. Adams convinced his present business partner, W. T. Hines, of the possibility of establishing a paying business. Mr. Hines fortunately owned an ideally located

Lobby of Colonial Theater, Milledgeville, Ga., Showing Soda Fountain, Tables and Chairs.

and adaptable building, so together they formed a new firm and built an elaborate little photoplay house, which represents an investment of over $10,000.

The new theater was given the name of the "Colonial." In the lobby of this new structure, which extends back 30 feet in the front of the building, they have installed a 12-foot soda fountain and the entire entrance has been artistically finished with plaster paris panel work. Eight opal top tables with four nickel-plated chairs to each table are placed about among the plams, ferns, and potted plants, which transform the lobby into a palm garden, with the white and green color motif predominating.

In equipping the Colonial every modern and approved appliance for convenience, luxury, and safety was kept in mind. The operating room forms an annex to the main building in the rear, and is entirely fireproof, the equipment consisting of two motor-driven Power's 6-A projection machines, motor-driven re-winding equipment, and other conveniences for the operator, J. A. McCann, a proficient man. In the auditorium opera chairs for 350 persons are comfortably spaced on the inclined floor, the audiences facing the front of the building. Just beneath the screen is a $3,500 Seeburg electric photoplayer.

There being no newspaper in the town in which the advertising of the Colonial could be placed, and no convenient billboards, the obstacle to bringing the program to the eyes of the populace of Milledgeville was overcome by the establishment of what is known as the "Colonial Daily Program," which is printed in the form of a regular newspaper page. It gives current news of local interest, and incidentally carries enough local advertising outside of a liberal space devoted to the program at the Colonial, to defray the expense of the publication. This scheme has long since become an institution of the town and the people look forward each morning to their copy of "The Colonial Daily." Supplementing this advertising, the Colonial now owns eight 3-sheet and four 24-sheet billboards. Mrs. Adams presides over the ticket office.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

WITH THE SIGNAL PLAYERS.

Company Now at Work at Local Studio Secures Realistic Pictures of Train Wreck.

UNDER the direction of J. P. McGowan, the Helen Holmes Company this week is making the last scenes at the Signal studios of the fifth episode of the serial feature, "The Lass of the Lumberlands."

For these scenes more than 200 extra players were employed. This is one of the largest mobs of extras to have worked at one time at the Signal studios.

Director McGowan has built a set, an exact duplicate of a portion of the main street of Merced Falls. The set was constructed by technical director Bert Gould, from photographs of the original, made for that purpose while the company was at work along the Yosemite Valley Railroad.

In order to save light in the making of exterior scenes at night Director Paul C. Hurst has constructed a reflector for the electric lights which increases their efficiency by thirty-five per cent. The average studio light is arranged in such a way that a large portion of the rays are thrown up over the scene being staged. Hurst built a reflector of compo-board which was painted white and covered with an aluminum paint. This reflector works on horizontal hinges changing the angle to reflect the light wherever desired. It is estimated that by its use as much light can be thrown by three lights as formerly was thrown by four.

By a peculiar coincidence the Signal Film Corporation last week was able to secure motion pictures of a real railroad wreck which it intends to incorporate in this serial.

The company was at work near Verdugo Park when a construction train on the Glendale and Montrose railway plunged down grade at a speed of thirty-five miles an hour, striking another work train and electric tractor and telescoping both trains.

The Signal Company was in the middle of a scene when its attention was called to the runaway train. The cameraman caught the train before the crash came and followed it to the end.

UNIQUE ADVERTISING STUNT.

How Los Angeles Jewelers Utilized Miniature Reproductions of Triangle Stars to Attract Attention to Their Window Display.

In one of the most important jewelry stores of Los Angeles there has been recently a unique and effective display of the Triangle stars. These charming little figures shown in the accompanying photograph were cut from heavily mounted photographs colored in oils, and with a little strip of cardboard arranged easel fashion in the back so they would stand upright.

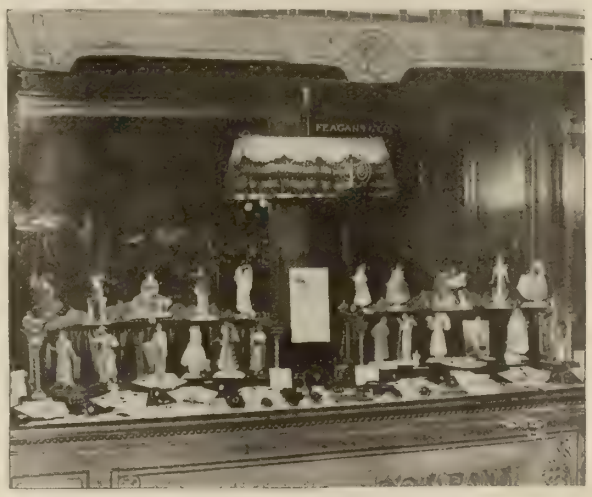
This sample of skillful and attractive window dressing was maintained for two weeks by Feagans & Company, and attracted a great deal of attention, as it is the first of its kind that has been seen on the coast.

The photographs were made from the various plays in which the Triangle stars appeared during the past few months.

Conspicuous on the left will be noted in the upper row the figure of Louise Glaum in her remarkable peacock dress composed entirely of shimmering taffeta and real peacock feathers for headdress and train. Below her is Bessie Barriscale as she appeared in "Home." Other Triangle stars can be readily recognized, Mabel Normand, Fay Tincher, Clara Williams, Dorcas Matthews, and the whole list of screen favorites.

The same studio has been making quite a specialty of these, and it was the attention that they attracted in the photograph gallery that suggested the idea to the jeweler that a complete collection of the popular Triangle stars would make an excellent background for new designs in fall jewelry with which to open the great autumn shopping season that is initiated by the fashion show week.

The second photograph shows how these figures were cut



Triangle Show in Jewelry Window.

out with a sharp knife following the edges of the photgraphs, and how it was mounted so as to stand upright. The delicate effects of the oils and tinting and colors unfortunately is lost in the reproduction.

Hollywoodsmen Trying to Stop Night Picture Making.

As association of Hollywood people have banded together to endeavor to stop the picture men from making noises in their city. They want the studio clatter stopped. Running machinery, bright lights flaring incessantly; music and dancing; loud talk, yelling and bawling; shooting guns and burning red fire; incessant hammering and tapping are on the list. They also object to the unsightly board fences and several other so-called menaces. They think that a fire could start at any studio and completely wipe out the city. This association wants the city to stop all this industry. Over a hundred thousand dollars a week goes away when the noise stops. Several business men say that if it were not for the film people, Hollywood would be dead, and one man said that the pictures have been the only salvation of every business in town. This association wants D. W. Griffith to tear down the big "Intolerance" sets, which have stood for over a year, without doing any harm to anyone. The set looks like the World's Fair, and is the tallest structure in town. If the people are not careful there will be a real migration of studio workers.

LOS ANGELES FILM BREVITIES.

An action involving the title and right to the motion picture production. "The Daughter of the Don," was filed in the United States District Court Thursday, October 26, by the Rand-McNally Company of Chicago, against the Monrovia Feature Film Company, McClurg Francisco, Winfield Hogaboom and Henry Kabierske. The plaintiff alleges that "The Dons of the Old Pueblo," which was printed and issued by the plaintiff corporation, has been illegally appropriated for motion picture purposes.

It is claimed that the book is the work of Percival J. Coonet, who sold the copyright to the Chicago firm in 1913 and that in the following year the copyright was registered in the

name of the Rand-McNally Company of Chicago. The prayer of the petition is an injunction to prevent the exhibition of the films and for an accounting.

* * *

Charlie Chaplin, whose contract with the Mutual expires in January, we are informed, has been offered a renewal on the old terms. But Chaplin, it is said, is holding to the idea of being given more time for the production of his pictures, claiming he cannot do his best on the present time limit.

* * *

John Emerson, who lately finished Mary Pickford's picture, "Less Than the Dust," at the Famous Players studio in New York, has arrived in Los Angeles and will make Douglas Fairbanks pictures for the Fine Arts Film Company.

* * *

Henry Otto, formerly director with the American Film Company, Universal and recently with the Yorke-Metro, has joined the Pollard Picture Players in San Diego. Mr. Otto severed his connections last week with the Metro, where he directed Harold Lockwood and May Allison in the production of their recent feature picture, "Big Tremaine."

* * *

For quick time in constructing stages, the Lasky holds the record. A stage 75 feet by 250 feet was built at the Lasky studios in the record time of 12 hours. Last Saturday night Director Reicher finished "shooting" a heavy set built in the Lasky Company's back yard. Immediately upon finishing the set was struck, the ground leveled off and smoothed, and at 6 o'clock Sunday morning a force of 150 carpenters and other workmen appeared on the scene. Foundations were laid, uprights put in and the majority of the flooring was put down before 6 o'clock that evening. So well had the plans been laid that not a moment's confusion occurred and there was not a second's delay. The men went to their meals, which were served on the grounds, in shifts. The stage is now complete except for the iron diffuser supports which will be in a few days. A new administration building will shortly be erected at the Lasky studios, work on which is expected to be started next week.

* * *

Jackie Saunders after an extended tour around the country is back again at the Balboa studios. Miss Saunders visited among other cities, Chicago, New York, Philadelphia, Washington, Atlantic City, New Orleans, San Antonio, El Paso, and Havana, Cuba. The popular Balboa girl received not less than 103 invitations to appear at picture theaters during her trip, but her engagements were such that she could only accept about a dozen. When in El Paso, Miss Saunders, in spite of the persuasions of her friends, went across the border and ventured 10 miles into Old Mexico. She reports the most heart-breaking poverty among the Mexicans and claimed that most of the people were actually starving. Miss Saunders was most courteously treated by the Mexican authorities, but she said the horror of poverty and suffering all about her was beyond endurance to one who could not help them at all.

* * *

Production is rapidly progressing on the Yorke-Metro picturization of "Pidgin Island." There are approximately 35 acting parts in the photo dramatic version of Harold MacGrath's story, in addition to the stellar roles that are being characterized by Harold Lockwood and May Allison. The part of the heavy is being played by Lester Cuneo, who rendered an excellent performance in "Big Tremaine." the last Yorke-Metro release. Prominently in the supporting cast appear Lillian Hayward, Phillip Gastrock, Virginia Corbin, Steve Barton, Yukio Aoymes, Elizah Zerr and Yon Foune.

A thrilling police raid on an opium joint located in Chinatown was one of the exciting scenes filmed this week by Producer and General Manager Fred J. Balshofer. For the raid, 50 members of the Los Angeles police force had been secured, and a number of supernumeraries, including 25 real types of the underworld. Harold Lockwood, in the part of a secret service agent, put up a hand-to-hand fight with this mob and after the big scene was over his clothes were practically torn in ribbons. Three cameras were stationed in different angles while the big fight scene was in action.

* * *

The Screamers are going to have another joy fest Saturday, this week at Cafe Nat Goodwin. Invitations have been issued by Kenneth O'Hara, official dopester of Thomas H. Ince enterprises. who is in charge of the arrangements, assisted by Arthur Statter. We have the solemn promise from Mr. O'Hara that Peggy will not be executed during the evening.

Fred Kley, business manager of the Lasky studio, visited the Morosco plant after the merger was put through. He wanted to see Manager Eyton, and at the gate a young begoggled and be-putteed youth accosted him with: "Hey, there, where are you going?" Fred answered: "Why, into the yard," and the youth of the goggles came up in front of him and said. "Well, if it's a job yer after you better see Mr. Eyton about that." Kley took out his card case and handed a slip of bristol to the boy and he nearly fainted from the shock. In the next two minutes Fred was politely escorted to the office of the general manager.

* * *

The Christie Brothers, ever alert and on the qui vive for something new, have put out postal cards featuring Betty Compson and Billie Rhodes, the two charming stars of their comedy features. Here is a new picture of Billie Rhodes, the charming little comedy actress who appears in many of their releases. Business is very good with this concern, which releases its own pictures.

Billie Rhodes.

* * *

R. S. Sturgeon is vacationing at Santa Monica before accepting a position as director with some concern. He has had several offers, but so far has not decided to go to work. He made some of the Vitagraph's best pictures from the West, including "The Chalice of Courage," with Myrtle Gonzalez featured with William Duncan, "Through the Wall," and many others.

* * *

Charles Christie, of the firm that bears his name, is on a business trip to New York in the interests of his firm. Meanwhile Al Christie is busy at Hollywood producing their well-known comedies.

* * *

Big Bill Russell, his director Ted Sloman, and others of the Russell players from the American, are spending the week-end in Los Angeles and Riverside, taking the last few scenes for "Lone Star," a Mutual feature.

* * *

Mabel Normand was this week chosen queen of the San Diego Exposition and one whole day was given over in honor of the charming girl of the screen who is loved by the millions. Mabel is busy on a big picture, but somehow found time to accept the honors bestowed upon her.

* * *

Phillips Smalley, director and actor of the Universal company, was taken suddenly ill with pneumonia this week. Several physicians have been in constant attendance on him, but he is still in a critical condition.

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Owing to the illness of Director Jacques Jaccard, Director Henry McRae has taken over the production of the Universal serial, "Liberty, a Daughter of the U. S. A.," featuring Marie Walcamp with Eddie Polo, Jack Holt, Neal Hart and Maude Emery.

* * *

His many friends at Universal City are delighted to receive mail advices from Marshall Stedman, that he is rapidly regaining his health and expects to return to his desk and resume his duties as engaging director for the film company November 15.

Stedman has worked steadily for over thirteen years without a vacation and he suffered a breakdown under the strain of keeping many different picture companies supplied with casts and each individual actor and actress in good humor.

Stedman's physician directed that he seek an entirely different atmosphere, so he went to Denver for a visit with his father. He writes that the snow of Colorado has proven wonderfully beneficial, but he is homesick for Southern California.

* * *

Director Lynn Reynolds of Universal City and his company

of players have returned from the Grand Canyon of the Colorado, where they secured some wonderful scenes for his feature, "The Man With the Peanut Soul," featuring George Hernandez.

Hereafter it will not be necessary to stain a number of the stages at Universal City for special elaborate sets, as has been the case in the past. H. H. Barter, head of the Technical Department, has devised a process whereby the painting of the stages is eliminated, making them always ready for use, smooth as a ballroom floor and completely colored.

Barter is using an electric machine which sandpapers and thoroughly scrapes the floors after which they are treated by a secret process, giving an absolutely smooth and permanent surface.

In addition, one of the large stages has been entirely covered with canvas which has been treated with paraffine for the wet weather. Under this covering a large number of companies can work with the aid of mercury or carbon lights during the heaviest rains and the properties and scenery will remain dry. This stage will be used in addition to the two electric light studios during inclement weather.

* * *

Among visitors at Universal City this week were former United States Senator Albert J. Beveridge, the noted "hoosier," who is touring the United States in the interests of Charles Evan Hughes. The Senator visited the film capital in company with John Francis Neylan, of San Francisco, chairman of the State Board of Control and a party of politicians and newspaper men.

* * *

It's getting to be quite a habit with us to drop in the Palace theater at Seventh and Broadway every week to see the latest Keystone or whatever feature may be advertised. Our enjoyment of an otherwise excellently projected picture is considerably marred by the simply unbearable musical noise executed on an organ or similar instrument by somebody trying to play popular music. Quite a treat to the contrary is the real splendid accompaniment at the Superba, another downtown house. This theater has an excellent 12-piece orchestra which plays to the pictures in a really pleasing manner. The musical program accompaning "The Light at Dusk," a Lubin production presented at this theater a few weeks ago was about as satisfactory as we have ever heard. It was a genuine pleasure to see this well produced and by Orrin Johnson's superbly acted photoplay accompanied by truly appropriate and well executed music.

MARIE REICHARDT IN METRO PRODUCTION.

Prominent in the support of Julius Steger in "The Stolen Triumph," a five-act Metro-Rolfe feature now being produced under the direction of David Thompson, is Marie Reichardt, one of the best known character women of the legitimate stage.

Miss Reichardt began her stage career in Europe as a child and came to this country from Germany twenty-five years ago to play ingenue roles at the Irving Place theater. She remained with the stock company there for eighteen years, playing every sort of role from maids to grande dames and from girls to old women.

Her debut on the English speaking stage was with David Warfield in "The Return of Peter Grimm," in which she had an important character role. She remained in the support of Mr. Warfield for four seasons and last year was with Elsie Ferguson in "Margaret Schiller." In "The Stolen Triumph," Miss Reichardt has a role which brings into play all her talents for natural character portrayal.

NEW VICTORIA THEATER IN ELMHURST, N. Y.

Some time between the 10th and 15th of November a new theater will be opened in Elmhurst, N. Y., by Samuel Sheer, Jr. The house will be known as the Victoria. It will seat between five and six hundred people and be furnished in the very latest style. Mr. Sheer and his brother are now proprietors of Sheer's Hyperion and Sheer's Palace theaters, both in Corona, L. I. These are moderately new houses. All three houses are of the same design.

GRACE WYNDEN-VAIL PARAMOUNT PUBLICIST.

Grace Wynden-Vail was recently added to the publicity department of the Southern Paramount Picture Company, Atlanta, Georgia, distributors of Paramount Pictures in that section. She is one of the best known publicity women in the United States. She was born in Madison, Wisconsin, and educated in the public schools in that city, and later, in the State University of Wisconsin.

"Garden of Allah" Is Great

Col. Selig Admits It and Director Campbell Says It's True—Many Realistic Scenes.

A CAST of star players headed by Helen Ware, thousands of supernumeraries, several hundred Arabs, caravans of camels, and entire streets built of stone in exact imitation of desert towns of the Sahara, are but items in the most massive motion picture spectacle the Selig Polyscope Company ever made, namely "The Garden of Allah."

William N. Selig, who supervised all plans for the filming of Robert Hitchens' novel, has stated that "The Garden of Allah" is the very last word in motion picture production. His

Scene from "The Garden of Allah" (Selig).

assertion is supported by Colin Campbell, the director, who has stated that "The Garden of Allah" represents his very best and most artistic efforts.

According to Mr. Campbell, there is not a scene and not a subtitle in the Selig production that cannot be found in Robert Hitchens' novel. From beginning to ending the wonderful atmosphere and plot is retained in every detail.

Helen Ware takes the role of "Domini," and Thomas Santschi enacts the part of "Boris." They are well supported by a cast of players who include Al W. Filson and Eugenie Besserer as Lord and Lady Rens; Harry Lonsdale as Father Roubier; Cecil Holland as Hadj; James Bradbury as the Sand Diviner; Frank Clark as Father Beret; Will Machin as Captain de Trevignac; Little Billy Jacobs as the Child; and many others.

There are many wonderful lighting effects, many colorful scenes, and the photography is said to be clear-cut and beautiful. Among the more thrilling situations in the drama can be named the desert sandstorm; the charge of the Bedouins upon a defenseless caravan; the fight at night in the Street of the Dancers; the meeting between Boris and Captain de Trevignac; the forecast of the Sand Diviner, etc.

The scenes in the garden of Allah proper are very beautiful, for exclusive permission was granted the Selig Company to film the gardens of Santa Barbara mission, which are startling in their beauty and grandeur. The story of "The Garden of Allah," it will be recalled, is a particularly strong one. The novel is considered a classic and Mary Anderson scored a triumph in a stage version of the novel before the screen version was written by Gilson Willets, for the Selig Company.

Domini Enfilden, when her mother eloped and her father died cursing religion, went to Beni-Mora, an oasis near the African desert of Sahara in an endeavor to find peace—to forget her many sorrows. There the woman of thirty-two years meets a stranger—a man of mystery. Their friendship finally ripens into love and they are married. Finally Domini finds out who her husband really is. Then comes her sacrifice, a wonderful one, and the return of conscience to her husband. The ensuing scenes are indeed gripping.

Helen Ware is given every opportunity for strong emotional work and she is ably supported by Mr. Santschi. Their love scenes together have been termed powerful in every respect.

"The Garden of Allah" will be released in ten reels, before the first of the year. There will be a special musical score and elaborate exploitation.

AITKEN GOES TO COAST.

H. E. Aitken, Triangle president, has gone to the coast for an extended stay, during which he will review the activities of the Kay Bee, Fine Arts and Keystone studios in detail.

"Stingaree" on Screen Again

E. W. Hornung to Write New Series of "Stingaree" Stories for Kalem—True Boardman Again Featured.

"STINGAREE," the picturesque Australian gentleman-outlaw whose screened adventures proved one of the most popular motion picture series ever produced, will again return to Filmland. E. W. Hornung, the famous English author who created "Stingaree" and "Raffles," has been signed by the Kalem Company to write a new series of fifteen two-reel original stories depicting the further adventures of his character creation.

True Boardman as "Stingaree."

Of equal importance to exhibitors and picture followers is the announcement by the Kalem Company that True Boardman will again portray "Stingaree." Boardman gained nation-wide popularity by his intepretation of the title role in the original series.

"This is the first time that an internationally known writer of Mr. Hornung's standing has undertaken to furnish original stories for a motion picture series," declared Mr. Wright, of the Kalem Company, in commenting on the company's big announcement. "I feel that the facts speak for themselves and it is not necessary for us to indulge in extravagant adjectives to impress the importance of our achievement on picture people. To exhibitors we know that it will be sufficient to say that they will get another 'Stingaree'—that is the answer to their hundreds of letters. But we feel that they will also appreciate the tremendous efforts which we had to put forth to induce so prominent a writer to take one of his most famous characters and write new stories of his adventures originally for motion pictures.

"Kalem makes this announcement as another evidence of our policy of placing no limit on expense or effort in securing the highest quality of material for our one and two-reel productions. The day of the hack writer has ended, the screen must offer the work of real authors, and it is to the best of the literary field that Kalem has gone in search of its stories. Our 'Girl from Frisco' series by Robert Welles Ritchie is an example of the success that such a policy brings. The costly 'Grant, Police Reporter' stories, by the same author, give further proof that Kalem's deeds match with its words. And now comes 'Stingaree' to cap the climax."

Kalem officials have been striving to put through plans for another "Stingaree" series ever since the completion of the original series of twelve two-act episodes, for the flood of letters of praise from exhibitors that started during the life of the series have continued without a let-up to the present day. But long cable negotiations with London were necessary before success finally crowned their efforts.

The difficult task confronting Kalem in inducing the prominent author to write a new series of "Stingaree" stories may well be imagined. Mr. Hornung's plans for the coming year had all been laid out and allowed no opportunity to take the pen in hand again to weave new adventures of the picturesque Australian outlaw. In fact, the first cabled inquiries to Kalem's English representative, made at the conclusion of the releases in this country, brought a reply that made the project seem hopeless.

Then, a month ago, the following letter was received from the English representative: "'Stingaree' is now ready for release in this country and we have just completed the advance showing of the pictures to buyers. We have also held a special series of exhibitions for Mr. Hornung and a number of his prominent literary friends. I now think we have a ray of hope in seeking to have Mr. Hornung write new stories. His enthusiasm over the picturizations of his stories and especially the faithful portrayal of 'Stingaree' given by True Boardman is unbounded. I have promised another showing for him next week of several of the episodes. If any one thing prevails on him to give us more stories of 'Stingaree' it will be the pictures themselves. I can't describe his praise and enthusiasm."

In the final moment it was the screen productions that caused Mr. Hornung to lay aside his important plans to take up the further career of "Stingaree." The original stories were published in short story and book form by Scribner's, but by the payment of a considerable price Kalem has induced Mr. Hornung to take up the writing of the new plots with the screen alone in mind.

"'Stingaree' is probably the first motion picture series ever planned the success of which was guaranteed from the start," continued Mr. Wright. "Why, we have only to secure the first run bookings promised by those exhibitors who have been urging us to produce more 'Stingaree' adventures to have an assured success. This is an enviable position for the motion picture manufacturer to be in, and we are taking advantage of it by planning our productions on a more elaborate scale then ever before attempted. This certain success enables us to face expenditures unflinchingly that would ordinarily be deemed too precarious by a picture manufacturer."

It was "Stingaree," written on his return from Australia, where he had been engaged in newspaper work, that established E. W. Hornung in the front rank of the fiction workers. In many points similar to "Raffles," his other well-known creation, "Stingaree" is a gentleman-outlaw, living alone in the Australian wilderness with his picturesque companion, Howie, and meeting with the most entertaining adventures in exacting from mankind the justice that he feels has been denied him.

True Boardman brought to the role of "Stingaree" the experience gained by many years of prominence on the stage, being especially widely known on the Pacific Coast. He also became well known on the screen in western roles. But following his work in the Hornung series his identity will always be linked with "Stingaree." At present Boardman is gaining new laurels in "The Girl from Frisco" series, in which he divides the honors with Marin Sais. He is a daring horseback rider and an artist as a player, a combination that well befitted him to earn the praise of the author of the stories for his interpretation of the exacting role of "Stingaree."

Week's Work in Fox Studios

Nine Productions in the Making—Strong List of Star Players in Various Casts.

NINE different productions, five in the East and four in the West, are being filmed now by William Fox's large directorial staff. The stars acting in the New Jersey studios are Theda Bara, June Caprice, Virginia Pearson, Valeska Suratt and Gladys Coburn; across the continent, William Farnum, Gladys Brockwell, George Walsh, and Alan Hale and Gretchen Hartman, who will be featured together in a forthcoming photoplay.

Miss Bara's picture, one of the most dramatic in which she has yet appeared, will present an extraordinary capable cast. Chief among her supporting players are Walter Law, Einar Linden, Glen White, John Webb Dillion and Alice Gale, all of whom had prominent roles in William Fox's picturization of "Romeo and Juliet."

Valeska Suratt's photoplay, under the direction of Will S. Davis, is proceeding rapidly. Herbert Heyes has the part opposite the fashion plate of the screen. Others in the cast are Claire Whitney, John Charles, Joseph Granby, Charles Edwards and Oscar Nye. Mr. Charles and Mr. Edwards are acting in their first William Fox film. Mr. Nye is the assistant director with the Davis company.

"Jealousy," a recently completed Suratt screen play, is released by William Fox on November 20.

William Sheer, remembered, among other things, for his splendid portrayal of Skinny, the Rat, in William Fox's "The Regeneration." Mr. Sheer has a character part in the new Gladys Coburn picture and will do several of the daring stunts for which he has become noted.

Virginia Pearson is doing a film which deals in part with prison life. One of the novel studio sets erected for it last week showed the girls' workshop on Blackwell's Island. The news has come from the West Coast studios that Alan Hale, featured with Gretchen Hartman in an international picture-play, was president of the 1912 Class of Osteopathy in Philadelphia. The versatile Hale was once a protege of Mike Murphy, the famous athletic trainer, and later a protege of Andreas Dippel.

Several well-known United States Army officers and hundreds of privates, on duty along the Mexican border, appear in many scenes of the Hale-Hartman photoplay.

Reed Heustis, publicity representative for the Fox Film Corporation on the Pacific Coast, is the author of the scenario which Frank Lloyd has in work for Gladys Brockwell.

Kolb and Dill Head Mutuals

Comedians Appear in "A Peck o' Pickles"—Many Other Good Things on Program for Week of November 12.

THE famous comedians, Max M. Dill and William C. Kolb and Frank Borzage with Anna Little, the headliners in five-part features, top the Mutual schedule for the week of November 12. Both productions are from the American Studios. Kolb and Dill, who were noted on the speaking stage before their debut in motion pictures under the Mutual banner, will appear in a five-reel Mutual Star Production, "A Peck o' Pickles." This vehicle served the celebrated comedy duo in their most recent appearances on the stage. This is the fourth Kolb and Dill production filmed by the Mutual Company. It was directed by T. N. Heffron. The supporting cast in "A Peck o' Pickles" includes May Cloy, the dainty comedienne, Josephine Clark, Marie Van Tassel, Purceil Jacobs and Frank Thompson. There are also several companies of coast artillerymen in the battle scenes.

Frank Borzage and Anna Little, a combination which promises a mighty well acted and most interesting picture, are starred in the five-reel Mutual Master picture "Immediate Lee." Both Borzage and Anna Little have won laurels for their splendid portrayals of Western characters. Borzage directed his newest picture.

One of the notable characters appearing in "Immediate Lee" is Old Jim, "Big Bill" Russell's Chinese cook. He has proven himself to be a true comedian, in the part of the cook for the cowboy's camp. Frank Borzage is cast as "Immediate Lee," noted as a terrible gunman of Arizona. In his early years he is scarred for life in a fight with a gambler. He vows vengeance, and at last his efforts are rewarded when he is brought face to face with the gambler and his animosity is satisfied. Among the noteworthy scenes in this production are the big Western dance hall, turned into a church for the marriage of "Immediate Lee" and his dance hall sweetheart, great stockyard scenes and the vast Arizona ranch. Jack Richardson, noted for his "villainy," is the heavy villain. Others in the cast are William Stowell and "Chick" Morrison.

A two-reel Mutual drama, "The Turn of the Wheel," will be released on Monday, November 6. This is a story of love and the "eternal triangle." It is of the "sure fire" type.

The second release of "Tours Around the World," from Gaumont, is scheduled for Tuesday of this week and there are many beautiful bits of scenics shown in it. The cameraman succeeded in getting some of the best pictures of battle-scarred countries ever filmed.

A four-reel Film D'Art production, chock full of thrilling romance and splendid emotional characterizations by the well chosen cast, will be released on Thursday.

"Her Sun Kissed Hero," a one-reel Cub Comedy, featuring Neal Burns and Betty Compson, is the mirth provoker scheduled for Friday. This is a most clever production and Burns, as the love sick youth, and Betty Compson, as the cause of his illness, do some very satisfying work.

Edna Payne, the dark-eyed beauty, and Norbert Myles, the virile young Eclair star, are cast in the leading role of the two-reel production "The Bad Samaritan," to be released on Saturday. Both of these stars do exceptionally good work in this production. Edna Payne is cast as the Nona Gunter, the ward of Leo Ballinger's (Norbert Myles) uncle, with whom young Ballinger is in love.

The Mutual Weekly, which has secured scenes of all important events happening the world over, "See America First," the beautiful scenic, on the same reel with Kartoon Komics and Reel Life, the one-reel magazine film, are all "up to the minute."

Paddy McQuire, that bungling, stumbling, but far from grumbling comedian, supported by the regular comedy cast, including Arthur Moon, Gypsy Abbott, the versatile dark-haired comedienne, and Margaret Templeton, are cast in the two-reel Vogue comedy, "Lost, Strayed or Stolen," to be released on Sunday. The story of this hilarious production deals with a disappearing thousand dollar bank note. This note given to the broker's wife by her husband is first stolen by the butler, then thrown out in a tin can. Naturally the can is tied to the end of a boy's kite string. Finally, after many ludicrous situations the bill finds its way back into the original owner's purse. Paddy McQuire takes the part of the new butler, Arthur Moon is the broker and Gypsy Abbott is happily cast as the receiver of the thousand dollar note, or the broker's wife.

SELIG NEWS' FASHION DEPARTMENT.

The Selig news weekly has instituted a fashion department showing the latest creations from London, Paris and New York City.

Brady Returns from West

Says Prosperity Is Everywhere and That Pictures Are Making Patrons for Spoken Play.

WILLIAM A. BRADY, whose interests in both spoken and silent drama are more extensive than those of any other amusement producer, has returned from a brief tour of observation through the Middle West. These tours, which are undertaken whenever Mr. Brady can absent himself for a short space from his two New York theaters and the World Film Corporation, are designed to provide him with first hand information regarding general conditions and their bearing upon the public at playtime.

"The prosperity which is everywhere," said Mr. Brady yesterday, "has become so well known that we may pass it over as fully established for a considerable time to come. Of course it has helped both the moving pictures and the theaters, but the matter that attracted my attention more than any other during my recent trip was the unmistakable fact that the theaters are helping the pictures and the pictures are helping the theaters.

"Formerly we thought the movies were injuring the spoken plays, and they probably were. But this condition has been reversed, and the motion pictures are making playgoers. Take foreigners, for illustration. In Detroit, Cleveland, Pittsburgh, Chicago and other cities whose great industrial development has attracted hosts of workmen unfamiliar with our language, the pictures naturally were first to secure great patronage. In due course a large percentage of these seekers for recreation were drawn into the regular theaters.

"Ask any of the 'regular' house managers who watch their business, in any of the cities I have named, and they will tell you the foreign born element of their patronage is very much larger than it was formerly. This was a readily perceptible condition to me as a spectator, and I took the pains to go into it to some extent—sufficiently to convince me that the pictures were primarily responsible for it.

"On the other hand, we know that practically all of the patrons of the speaking stage are at least occasional visitors to the picture houses. Here and there you will find an individual who scorns this form of entertainment, but not often.

"For the small places the pictures are a special boon. As an example, neither 'The Whip' nor 'Life,' the two biggest spectacular dramas ever staged, could be played excepting in the very largest theaters, of which there are not many. In the case of the former the country could not be half covered, while with the latter the stages large enough to hold it were so far apart that a week must be lost between times, and the play never was seen outside of the Manhattan Opera House, New York; the Auditorium, Chicago, and two or three other theaters.

"At the present time the Paragon studio is just completing 'The Whip,' which in fact is finished excepting for the railroad collision, which I believe is about to be 'pulled off,' with real trains on a real railroad. This, however, is not the main point. Both 'The Whip' and 'Life,' on a far bigger scale than they could have been built for any regular stage in the world, will now be open to showing not alone in the cities but every tank town on earth.

"All this makes a sure thing of a prediction I made months ago—that the one-nighters in the near future will derive their amusements almost exclusively from the pictures.

"The screen drama will soon pass through another phase—the educational phase—and the sooner the better. Modern plays and stories of genuine worth are beginning to run low, and if we cannot at some time before long interest the public in the great stories of Sir Walter Scott, Wilkie Collins, Charles Reade and the other old masters, I do not know what we are going to do."

NATIONAL ORGANIZER HERRINGTON PLANS WESTERN TRIP.

The Moving Picture World is in receipt of a letter from former President Herrington, now national organizer. Mr. Herrington says that within the next week or so he expects to make a tour of some of the Western states. Full details of his itinerary will be published later. Mr. Herrington asks us to give this initial notice to prepare the exhibitor and once more bring to his mind the absolute necessity of a strong and nation-wide organization.

HOLUBAR PRODUCING "THE MESSENGER OF PEACE."

Director Allen J. Holubar is producing at Universal City "The Messenger of Peace" in one reel, with a cast including Agnes Vernon, Jane Bernoudy, Hazel Page and Jack Mulhall. Holubar also plays the lead.

Adam Leads Off for General Film

First Man in Any Land Featured in Initial Subject for Week of November 13-18.

IT is perhaps fitting that the first man in the world appears in the first picture offered on the first day of General Film Service for the week November 13-18 inclusive. "The Temptation of Adam" in three parts, by Selig, will usher in the program for that week. In this drama Kathlyn Williams and Guy Oliver have the leading parts. "A Second Story Ringer," a Vitagraph comedy in one part, will follow, and then will come a reel of Selig-Tribune dealing with all the important news of the world. This will be followed by a Biograph one-part drama, "Near to Earth," featuring Lionel Barrymore.

A two-part Essanay drama "Not in the News," presenting Marguerite Clayton and Sydney Ainsworth, will be the first picture thrown on the screen Tuesday. This will be followed by Kalem's one-reel comedy, "The New Salesman," featuring Ham, Bud, Ethel Teare and Henry Murdoch.

For the following day an Essanay split reel of Canimated Nooz Pictorial and a scenic will be first shown. Harry Myers and Rosemary Theby will get the spot light in a Vim one-reel comedy, "His Wedding Promise." "The Mystery of the Brass Bound Chest," the fifteenth episode of "The Girl From Frisco," will be screened then, and in this Marin Sais and True Boardman have the titular roles. Biograph will close the day with a three-part drama, "Lord Chumley," presenting Lillian Gish and Henry Walthall.

Selig-Tribune with all big events will usher in the program for Thursday, sharing honors with a Vim one-reel comedy, "Pipe Dreams," in which Kate Price and Babe Hardy provide the fun.

A Knickerbocker Star Feature, a drama in two parts, "The Target of Dreams," presenting Frank Mayo, will be the first picture seen Friday. Then will come Kalem's "Grant, Police Reporter," under the caption "The Rogue's Pawn," with George Larkin and Ollie Kirkby in the feature roles. "The Luck of Jane," a Vitagraph one reel comedy, will be next, followed by a Vim comedy of equal length, "Good and Proper," presenting Pokes and Jabbs.

"His Moral Code," a three-part drama in which Lillian Drew and E. H. Calvert have the leads, will usher in the final day of the week. This will be followed by a Vitagraph three-part drama featuring Donald Hall in "The Man Who Went Sane." Then will be seen an episode of the Hazards of Helen Series with venturesome Helen Gibson in some daring feats. The week's program will close with a Selig one-part drama, "The Girl Detective," presenting Robyn Adair and Victoria Forde.

JOHN H. COLLINS WINS NEW LAURELS.

John H. Collins, one of the youngest and most successful motion picture men in the country, is winning new laurels as the director for Mabel Taliaferro, Metro star, who now is at work in the Rolfe studios on a play in which she appears as an Irish lass in New York society.

Mr. Collins, because of his suave bearing, has won the title of "the diplomatic director." Nothing ever flusters him. Recently, when he was directing Viola Dana, the Cooper-Hewitts suddenly failed, several important "props" were lost, and everyone concerned in the production seemed to be at sixes and sevens. Collins, instead of showing anxiety, smiled broadly, stretched his arms as though bored, sat down and said:

"There is one grand time for a rest, eh?" His good nature soon banished the "hoodoo" spirit that seemed to prevail and within a few minutes the production was proceeding as smoothly as though nothing untoward had happened.

Mr. Collins has signed a long-time contract to produce Metro wonderplays. He is only 23 years old, but before he was out of his teens he was general stage manager for seven directors in the Edison studio, where he supervised the construction of more than 5,000 studio sets during the two years he held that important position. He has written more than 100 scenarios.

ORTH RETURNS TO NEW YORK.

George Orth, director of comedies, who completed several one and two reel subjects for the Atlas Film Company, of Detroit, has returned to New York, and is considering several offers emanating from responsible film concerns, one of which is said to come from the Crescent Film Company, of Washington, D. C., who will release on the International Program. Jack Young, who helped to photograph the "Fall of a Nation" will grind the camera for Director Orth.

Simultaneous Showing for "Crisis"

Sherman-Elliott Plans to Introduce Big Subject to Public in Large Cities in Week of November 19.

SELIG'S pretentious photoplay drama, "The Crisis," of which the selling rights for the entire United States and Canada have been acquired by Sherman-Elliott, Inc., will be given simultaneous presentations in many of the most important cities of the country according to plans which have just been perfected for the various premiers.

The Sherman-Elliott Company has arranged with territorial buyers for the simultaneous openings of the ten-reel feature in San Francisco, Los Angeles, Chicago, New Orleans, Memphis, St. Louis and Jackson, Mississippi, as well as in the principal cities of the East, possibly including New York and Philadelphia and Boston on or about November 19 24. Each of these openings will be exploited "the Sherman way," exceptional facilities having been provided the exhibitor in the way of a most complete line of paper, photos, heralds, lobby displays, and other advertising matter with numerous selections to choose from.

In addition to these metropolitan or big town showings, a number of the state right buyers contemplate sending out road companies, a conservative estimate placing the number of "Crisis" prints actually in use by December 1 at fifty. Territorial rights to "The Crisis" are being disposed of rapidly, practically all of the various sections of the United States having been either sold or in negotiation.

The territories already disposed of or for which negotiations are being carried on follow: California, Nevada and Arizona, to Warner Film Attractions, San Francisco; Tennessee, Louisiana and Mississippi, to the States Rights Company, Jackson, Miss.; New Jersey to the Master Photoplay Company, of Newark; Missouri to William Sievers, of St. Louis. A deal is pending for the rights for Ohio and Michigan. A combination of exhibitors is negotiating for New York state and possibly New England territory and Pennsylvania.

Costello Came Back Strong

CHARACTERIZED by his old time vim, dash, and fire, Maurice Costello, the distinguished star in Consolidated Film Corporation's masterful superserial, has made the biggest hit of his entire film career. When Mr. Costello returned to the screen world last summer after an absence of several months, there were some who declared that his popularity had suffered by his absence, and that he would not be the same drawing card again. But evidently these wiseacres did not believe in the old adage that "absence makes the heart grow fonder." When the announcement was made that Mr. Costello was returning to the fold, he was deluged with letters and telegrams of congratulation from countless fans all over the world.

Maurice Costello.

The first screen star to be so designated, Maurice Costello is a most popular actor. For seven years a great Vitagraph asset, Mr. Costello has acquired a following of admirers and well-wishers second to none. There is not any doubt but what the great success enjoyed by Consolidated Film Corporation with its first production, "The Crimson Stain Mystery," is due in a great measure to Mr. Costello, for from the moment it was announced that Mr. Costello was to star in "The Crimson Stain Mystery," contracts began to pour into the main offices of Consolidated at 1482 Broadway, New York, even before exhibitors had seen a screening of the first episode.

Mr. Costello's role in "The Crimson Stain Mystery," that of Harold Stanley, a young newspaper owner, who has dedicated his entire efforts to the apprehension of the mysterious Crimson Stain gang who are perpetrating atrocities, unhindered, in the great city, is precisely the sort of role which has made Mr. Costello popular.

Stars Scintillate for Universal

Program for the Week of November 13 Includes a List of Popular Players.

THE roster of Universal stars who appear on the Big U program for the week of November 13 includes such well-known names as J. Warren Kerrigan, Roberta Wilson, Eddie Lyons, Lee Moran, Neva Gerber, Charles Perley, Fritzi Brunette, Betty Schade, Lloyd Whitlock, Murdock MacQuarrie, Edyth Sterling, Harry Carey, Edith Johnston, Wallace Beery, Belle Bennet, William V. Mong, Gale Henry, William Franey, M. K. Wilson, Edith Roberts, Harry Carter, Lois Wilson, Lee Hill, Ben Wilson, Frances Nelson, Marie Walcamp, Jack Holt and Eddie Polo.

The feature of the week, of course, is "Liberty," the fourteenth two-reel episode of which, "A Modern Joan of Arc," will be released with Marie Walcamp, Jack Holt and Eddie Polo in the cast. This most timely of Universal serials, dealing with events on the Mexican border, was written and produced by Jacques Jaccard. Besides the principals, it includes Neal Hart, Maud Emory, Bertram Grassby, G. Raymond Nye and L. M. Wells. The story of "Liberty," novelized by H. H. Van Loan, is running in the N. Y. Evening Mail, San Francisco Chronicle, Boston Traveler, Salt Lake City Herald-Republican, Montreal Herald and in more than 300 large town newspapers throughout the country. Wright Patterson, general manager of the Western Newspaper Union, in a letter to the Universal Film Mfg. Co., said recently: "'Liberty' in its novelized form is the most popular serial we have ever released."

On November 13 Roberta Wilson will appear in "The Heritage of Hate," a five-reel Red Feather drama, written by Walter Woods, scenarioized by E. J. Clawson and produced by Burton George. William Quinn, Lillian Concord, Eileen Sedgwick, Alfred Wertz, Betty Schade, Paul Byron and Betty Harte appear in support of Miss Wilson. On the same date Eddie Lyons and Lee Moran co-star in "Knights of the Bath Tub," a one-reel Nestor comedy, scenarioized by Charles J. Wilson from the story by Dorothy Barrett and produced by L. W. Chaudet. Fred Gamble and Priscilla Dean appear in support of the Nestor stars.

November 14 is the release date of "Honor Thy Country," a Gold Seal three-reel patriotic drama, featuring Neva Gerber and Charles Perley. There will no regular Victor release this week, although a special Victor release, "A Case of Beans," a comedy, featuring Fritzi Brunette, will more than offset this omission.

The L-Ko two-reel comedy, "A Million Dollar Smash," will be released on November 15, together with No. 46 of the Universal Animated Weekly. There will be no Laemmle release on this date. Lucille Hutton plays the lead in the L-Ko. On this date J. Warren Kerrigan plays the lead in "The Torment," a Special Big U drama, with an unusual theme.

Murdock MacQuarrie and Edyth Sterling are featured on November 16 in "Life's Maelstrom," a Big U two-reel human interest drama, written by Murdock MacQuarrie and produced by Jay Hunt. Bud Chase, Harry Ham, G. A. Williams, W. L. Rodgers and Mrs. Jay Hunt appear in support of the principals. On the same date Betty Schade and Lloyd Whitlock co-star in "The Diamond Lure," a Rex drama, written and produced by John McDermott. Rex Rosselli plays an important role in the production. The Powers split reel release of this date consists of "Motor Mat and His Fliv," a comedy cartoon, and "Ceylon," another of the famous $250,000 Dr. Dorsey educationals.

On November 17 Harry Carey and Edith Johnston co-star in "Guilty," a two-reel Imp slum drama, scenarioized by William Parker from the story by Ben Cohn and produced by Henry McRae. E. N. Walleck, L. C. Shumway, Peggy Coudray, Lee Hill and Marc Fenton enact the other principal roles.

"Kewpie" Morgan appears in person on the same date in the Nestor comedy, "A Capable Lady Cook," written by Harry Wulze and produced by Wallace Beery, who takes a principal role with Belle Bennet. T. Moreno appears in support of the triumvirate of stars. There will be no Rex release on November 17; instead the Special Big U, "The Long Search," an Indian and Western drama, will be put on the program.

"The Son of a Rebel Chief," a two-reel Civil War drama, written and produced by William V. Mong, will be released on November 18, under the Bison brand. Mr. Mong takes the principal part, supported by Nellie Allen, Marc Fenton and Harry Holden. On the same date Gale Henry and William Franey co-star in "Their First Arrest," a Joker comedy, produced by W. W. Beaudine, from the story by Smythe Addison. Milburn Moranti, Charles Conklin and Lillian Peacock also appear in the picture. There will be no Laemmle release on this date.

On Sunday, November 19, Millard K. Wilson and Edith Roberts co-star in "Lost in Babylon," a Rex drama written by Harvey Gates and produced by Mr. Wilson. Malcolm Blevine appears in support of the principals. On the same date Harry Carter, Lois Wilson and Lee Hill appear in the Victor comedy-drama, "Her Chance," which was written by Constance Crawley and Arthur Maude. Wilbur Higby, Velta White and Lillian Concord appear in support. "The Thread of Life," a Special Imp two-reel melodrama written by Joseph Gollomb and produced by Ben Wilson, also will be released on this date. Frances Nelson appears with Mr. Wilson. This feature contains a fire scene which should make it of great interest to exhibitors and fans alike.

Jeanne Eagels—Thanhouser Star

JEANNE EAGELS, Thanhouser star, who is soon to appear in "The World and the Woman," a Pathe Gold Rooster play, made her first appearance on the stage in Kansas City, her home city, as a member of the Woodward Stock Company. She was given her first speaking part when she was twelve years old—which was not so very long ago.

Miss Eagels played in many stock companies and finally attacked New York and captured a part in "Mind the Paint," with Billie Burke. After a successful season with Miss Burke, Miss Eagels became Julian Eltinge's leading woman in "The Crinoline Girl." Later she was engaged to succeed Elsie Ferguson in "Outcast."

Jeanne Eagels.

Joseph Brooks saw Miss Eagels in "Outcast" in New York and immediately signed her to a long time contract. She was a member of the all-star cast in "The Great Pursuit" and soon is to be featured in a Broadway production.

In "The World and the Woman," Philip Lonergan, the author, has given Miss Eagels a most difficult part, one of those so prized by great actors who love to "run the gamut of human emotions." Miss Eagels plays a woman of the streets who, through the influence of a little child, is spiritually reborn and becomes a faith healer.

The scenes taken on Broadway, New York, and in the Adirondack mountains are especially fine.

ENID BENNETT IN STAR PART.

Among this week's announcements from Culver City is the interesting news that Enid Bennett, the new Kay Bee star, has commenced work before the camera in the vehicle in which she will make her Triangle debut. Under the direction of Charles Miller, this bright little luminary is now giving daily care to her portrayal of a blind girl in Lenier Bartlett's unusual drama of the mining country, and report has it that she is creating a sensation among the studio folk by her excellent work. Her supporting cast consists of Jack Gilbert, Charles K. French, Fanny Midgley, Will H. Bray, Walt Whitman, J. Frank Burke and George Elwell.

HEYES PLAYS OPPOSITE SURATT.

Valeska Suratt's new production for William Fox, under the direction of Will S. Davis, is progressing rapidly. Herbert Heyes has the leading role opposite the fashion plate of the screen. Others in the cast are Claire Whitney, John Charles, Josephy Granby, Charles Edwards and Oscar Nye. Mr. Nye is the assistant director of the Davis company, and acted before the camera for many months previous to his beginning executive work.

The Big Newspaper Advertisement

By S. J. Anderson

A Costly Phase of Local Competition—Also a Suggested Remedy for the Evil

IN a recent Sunday issue of the Seattle Times, of Seattle, Wash., there appeared a full page advertisement of a motion picture play at one of the local theaters. There was a photograph of the star and about twelve words on the page. That was all. What the management evidently depended upon to bring an unusual attendance was the amount of space used. They **must** have expected a large crowd, else surely they would not have spent so much money on one advertisement. Yet Seattle motion picture fans paid no more attention to that "ad" than if it had occupied a modest little five or ten inches; because they are so used to half-page and quarter-page announcements that a few inches or a half-page more means nothing to them so far as the picture is concerned.

This statement is not merely theoretical. It is based upon the testimony of a number of Seattle people, some movie fans, others infrequent patrons of the theaters. When asked if they went to the show referred to and why, some answered that they went because they liked the star, others because they liked the theater, or the service, or the music. Not one of them mentioned the big newspaper advertisemnt, and when it was brought to their attention some remembered seeing an "ad" in the paper, but did not know just what size it was; others remembered that it was a full page, but seemed not the least impressed by it; while still others did not even remember having seen it.

There are advantages in this form of advertising for the new theater in a town where it has not been used. The new manager can "knock 'em dead" with it for a while. But after his competitors are "onto it," what's the use? After that it is just like a little boy who, seeing his playmate with a big marble, buys a bigger one, whereupon a rivalry in buying big marbles goes on between the two, until finally all their money is spent, and both have such big ones that they can't shoot them straight. Then along comes another youngster with a marble of sensible size who, by good shooting, wins all the other two possess.

Seattle has gained a widespread reputation for big advertising. Film men in other parts of the country, when urging exhibitors to advertise on a larger scale, will say, "Look at what Seattle is doing!" Yet it is hardly probable that Seattle exhibitors are going on with such an expensive advertising program just to keep up this reputation. That would be a flagrant case of the boys and the big marbles, and we have greater respect for the exhibitors of that city than to suspect them of such childish ideas. Certainly one must search for a more adequate reason for exhibitors and exchange men joining in making gifts or from twenty-five to two hundred and fifty dollars each week to the newspapers. Yes, the exchanges often have to help in this donation. The exhibitor comes to him with this line of talk:

"Let me have this picture for a hundred less than the regular price, then I'll spend a hundred and fifty dollars advertising it. That will be worth more than two hundred to your business."

But the exchange men have awakened to the fact that it is not worth even fifty dollars to their business, and most of the exhibitors admit that their patronage is not affected in proportion to the amount of space used in newspaper advertising.

"But," explains one of the latter, "if one of us cuts down his advertising space the papers will kill his show."

And therein lies the difficulty, which may not at first, perhaps, seem so clear; but if one has read the reviews of photoplays in the Seattle Times or in either of the other Seattle papers one understands. The shows at the houses where the managers have advertised heavily are boosted all alike, while those houses whose advertising space is small receive a sort of half-hearted recommendation, and generally no mention whatever is made of a theater that carries no "ad" in that issue. The bigger Seattle exhibitor is afraid that if he does not pay for a lot of space his show will be severely criticised, or, more likely still and more deadly, it will not be mentioned at all in the reviews.

Now we think in the first place that the exhibitors exaggerate the importance of these columns in the Seattle papers. In other cities where the papers' reviews are really criticisms the people often follow them in deciding what show to attend, but with such a review as the Seattle papers give that can hardly be expected. Certainly it is not the case. Whether or not Seattle exhibitors can hurt them, the way out of this difficulty for all of them is in co-operation, in getting together and agreeing on a certain number of inches—say, three, five, or ten, or perhaps some of them would only want one—for each theater to use daily. Let it be simply an announcement of the play, the producer and the star. If all would enter this agreement, there would be nothing to fear along this line from either papers or competitors, and most of the thousands that exhibitors and exchange managers are now giving to the papers will go into their own pockets. And if exhibitors in any other cities are contemplating following Seattle's lead, let them call a halt before each of them begins spending from fifteen to thirty thousand a year on advertising.

Grace Valentine

GRACE VALENTINE, one of the most charming and popular of the younger Metro stars, and whose latest offering on the Metro program is "The Brand of Cowardice," with Lionel Barrymore, was born in Indianapolis, Ind. After attending grammar and high school in that city she appeared in amateur theatricals and conducted an orchestra in a summer park near Greenfield, Ind. This, she considers, was her first professional engagement.

After playing ingenue roles in a stock company in Indianapolis, Miss Valentine attracted the attention of a traveling representative of Oliver Morosco, who made her an attractive offer to go to Los Angeles. There she played ingenue leads in the Morosco stock company, and soon became the pet of all Los Angeles. Mr. Morosco then sent Miss Valentine to Chicago at the head of a company with a notable cast in "Help Wanted." From that time on success attended her on a big scale. She came to Broadway as the star of "Yosemite," Charles A. Taylor's famous play, which had a brief run at Daly's Theater.

Grace Valentine.

The next season Miss Valentine was the understudy for Irene Fenwick, who was then playing "The Song of Songs." She was then starred in "See My Lawyer," and played a summer engagement in Atlantic City and Philadelphia in "Brother Masons," with Frank McIntyre.

Miss Valentine made her debut on motion pictures in "Black Fear," with Grace Elliston and Edward Brennan on the Metro program. She made a decided hit in this feature and Metro arranged for her to appear with Julius Steger in "The Blindness of Love." Next she was starred with Lionel Barrymore in "Dorian's Divorce," on the Metro program. Her real name is Snow.

NEW MAN IN PARAMOUNT OFFICE.

John R. Simpson, Jr., formerly connected with the Central Bank and Trust Company of Atlanta, Ga., has joined the Southern Paramount Pictures Company, and will act in the capacity of manager in the Strand Film Company, which handles the special features booked in that vicinity through the Paramount Atlanta office. Mr. Simpson is well known in the South, and has exceptional and marked ability for his new position.

American Studio Activities

Numerous Productions Under Way at the Santa Barbara Plant.

THREE productions are underway at the American studios. Director James Kirkwood is completing Mary Miles Minter's fourth picture, "A Dream or Two Ago," and will begin next week on "The Innocence of Lizette." The former story was written by Henry Albert Phillips, the scenario by Arthur H. Gooden. The supporting cast includes Lizette Thorne, Gertrude Le Brandt, William Carroll, Orral Humphrey, Clarence Burton and John Gough. Principal scenes are laid in Chinatown and tenement districts.

William Russell is at work on "Lone Star," in which he plays an Indian role. The story was written by Kenneth B. Clarke. Edward Sloman is the director. Charlotte Burton, Harry Von Meter and Ashton Dearholt are in the supporting cast. The company has just returned to the Hupa reservation where they made many of their scenes. This play gives William Russell the biggest opportunities of his life.

C. William Kolb and Max Dill, under the direction of Thomas N. Heffron, are completing "Lonesome Town" and will soon begin on "Beloved Rogues." "Lonesome Town" is taken from one of their popular plays, put into scenario form by Al Santell. The scenes are well set, and Kolb and Dill are extremely amusing as tramps. In the cast are Harvey Clarke, in excellent make-up as "Fresno Phil," Henry Edmondson, Charles F. Spencer, May Cloy and Eugenie Forde.

The fourth Richard Bennett picture, formerly titled "The Highest Good," is in the cutting room. The title has been changed to "The Valley of Decision."

At Vogue studios, Rube Miller is directing his own productions, and Robin Williamson, recently acquired from Vim, is directing Paddy McQuire and Ben Turpin, now playing together.

Rube Miller has just completed "Pure Hearts and Black Hands."

Lillian Hamilton appears as ingenue lead in a very difficult role. She was hurt the other day, but is recovering.

Frederick Palmer, an old time newspaper man, is managing editor of the scenario department, and Hugh Saxon and Al Ray are assistant editors.

Robin E. Williamson is completing a comedy by Mr. Palmer not yet titled with McQuire and Turpin.

Director J. P. McGowan and his company of Signal Players have gone back to El Portal to finish filming exteriors of "The Lass of the Lumberlands," after a brief visit in Los Angeles. Rainy weather in the lumber country has seriously interfered with work. McGowan brought his company to Los Angeles to save time by taking interiors while it was impossible to work outdoors.

Paul C. Hurst will alternate with McGowan in directing the Helen Holmes series picture.

The Pollard Picture Plays Company has one of the finest studios today. It is located at the San Diego Exposition Grounds with remarkable scenic facilities.

Director Harry Pollard has completed Margarita Fischer's production "Miss Jackie of the Navy," and is preparing for "A Night at Tarquizzi," while Henry Otto is directing Miss Fischer in her third production "The Butterfly Girl," a pretentious production full of unusual color. Miss Fischer is supported by Jack Mower, John Steppling, Joseph Harris and J. Gordon Russell.

Nine Two-Week Pickford Showings

Ohio and Massachusetts Head Artcraft's Honor Roll on "Less Than the Dust."

SPREADING out from New York City, where five theaters are this week presenting Mary Pickford's newest production, "Less Than the Dust," Artcraft Pictures Corporation points to a total of nearly eighty theaters which have booked the new superior Mary Pickford pictures for runs of from one to three weeks. In nine cities at least one theater has arranged for engagements of two weeks each. In others two theaters under the same management will have "Less Than the Dust" and its successors one week apiece. Ohio and Massachusetts lead their sister states in a tie for first honors, each having nine theaters on the honor roll.

The Strand, Broadway and Academy of Music in Manhattan, Keeney's and the Century in Brooklyn set the pace for New York State that is followed by the Gordon houses in Rochester, the Regent and Garden, the Strand in Syracuse and the Strand in Buffalo. Worthy of comment is the fact that there are nine Strand theaters on the Artcraft "big" list.

Both the La Salle and Bijou Dream in Chicago will run "Less Than the Dust" for two weeks. The other 14-day houses are the Stillman, Cleveland; Majestic, Detroit; Strand, Denver; Columbia, Portland, Ore.; Coliseum, Seattle, and Portola, San Francisco.

Thrillers on the Kalem List

George Larkin Provides Dare-Devil Feats for November Releases with Plenty of Action in Other Issues.

DARE-DEVIL George Larkin, featured in the "Grant, Police Reporter" series with Ollie Kirkby, is now dividing attention in the Kalem list of releases with the "Girl from Frisco" series presenting Marin Sais and True Boardman in the leading roles. Kalem announces that two late November releases in the newspaper series are now in final shape.

"The Rogue's Pawn," fourth of the "Grant" episodes, is scheduled for Friday, November 17th, on the General Film program. Ollie Kirkby is seen in this one reeler as the daughter of the police commissioner. She is the innocent tool of Chitsworth, a well known gambler, and becomes trapped in the gambling place when fire breaks out almost at the moment that the police are raiding it.

One of the thrilling scenes finds Larkin, in an effort to rescue Miss Kirby, swinging hand over hand across the telephone wires stretched between the roof tops. In mid-air, the wires snap under his weight, and Larkin is catapulted into the flaming building. Later, Ollie Kirkby slides down a rope from the roof to the ground while Larkin makes his escape by a seven-story leap to the fire net.

This "Grant" thriller is followed on the Kalem schedule by "The House of Three Deuces," released Friday, November 24th. In this, the fifth episode of the one-reel series by Robert Welles Ritchie, one of the sensational moments comes when Larkin and Robert Ellis, the latter in the "heavy" role, are seen struggling on a fire escape which collapses under their weight. Larkin, by his work in this series, seems certain to eclipse his past record for dare-devil screen performances.

"The Girl from Frisco'" episodes released in mid-November also contain their quota of thrills. "The Mystery of the Brass Bound Chest," issued on Wednesday, November 15th, finds Barbara Brent, portrayed by Marin Sais, enmeshed in the activities of an Armenian secret society. It is preceded in "The Girl from Frisco" list by "The Witch of the Dark House," in which a counterfeiting gang is the center of the activity.

"Rival Fakers" and "The New Salesmen" are two novel "Ham Comedies" found on the November schedule. Ham, Bud, Ethel Teare and Henry Murdoch are seen in the principal parts in these subjects. "Rival Fakers" finds Ethel and Henry as rival sellers of a miraculous syrup, while Ham and Bud as hotel bell-hops play an active part in their schemes. Ham and Bud as salesmen in a department store furnish a surplus of comedy for "The New Salesmen."

The two-year-old "Hazard of Helen" series celebrates anniversary month with the release of "The Runaway Sleeper" on Saturday, November 18th, and "The Forgotten Trail Order" on Saturday, November 25th.

Fontana Opens Offices Here

Located in the Longacre Building with Joseph M. Gaites in Charge—Bookings for "Civilization" Coming Fast.

LAST week's announcement that A. G. Fontana had secured the rights to Thomas H. Ince's "Civilization" for the states of Pennsylvania, Ohio, Maryland, West Virginia and Delaware aroused no little interest among the exhibitors of those states and the trade in general. To handle this extensive territory the A. G. Fontana Productions Company has opened offices in the Longacre Building, Broadway and Forty-second street, New York, and Joseph M. Gaites, well known as a theatrical promoter and motion picture man, has been engaged to handle the general business of booking and distributing.

The territory covered by the Fontana deal is a rich one for the state right man, and it is said that the mails are already burdened with requests for bookings from the numerous enterprising exhibitors in the states named.

It is also announced that branch offices to facilitate the work of distributing will be opened in Philadelphia (1225 Vine street), Pittsburg, Cleveland, Cincinnati and Baltimore.

Hiller & Wilk, the brokers who conducted the negotiations which lead up to the consumation of this deal, feel immensely pleased with the success of their planning.

Important Bluebirds Coming

Several Exceptional Features Will Appear During the Next Three Months.

DURING the nine months that Bluebird Photoplays have been distributed many exceptionally clever features have been numbered among their productions. This fact has been demonstrated by the comments of the trade press critics in advance showings, to be later confirmed by public approval. There is assurance offered by the management that the next three months will disclose numerous releases of an uncommon variety—pictures that will further establish the Bluebird program in favor with exhibitors and their public.

Two of these exceptional features are scheduled for the last two weeks of November and upon "The Measure of a Man" and "The Bugler of Algiers" the exploiters of Bluebird pride themselves. Entirely different in the nature of their theme, they represent the leading spirit of different elements of mankind. "The Measure of a Man" represents the pacifists and "The Bugler of Algiers" voices the ideas of the militants.

J. Warren Kerrigan and Louise Lovely will be the featured players in "The Measure of a Man" to be released November 20. Both of these leaders have been lone stars in the earlier Bluebirds, who lately joined forces to portray "The Social Buccaneer" for Bluebird. In the second feature in which they will unite their artistry, Kerrigan plays a rugged type of hero who could preach the gospel and at the same time hold his own in fistic argument. Miss Lovely represents the belle of a lumber camp, who is the cause of action during most of the excitement.

Norman Duncan wrote the story of "The Measure of a Man" and Maude Grange prepared the scenario from which Jack Conway directed the feature. The redwood forests of California provide most of the locations, and in picturesque scenes, among the giant trees, most of the action takes place. Katherine Campbell, Ivor MacFadden, Marion Emmons, Harry Carter and Marc Robbins are in the supporting company.

On November 27 "The Bugler of Algiers" will be released with Ella Hall, Rupert Julian and Kingsley Benedict playing the three characters that practically dominate the action. Little Zoe Rae, who is featured in "Gloriana," the current Bluebird, will also play an important role. This feature is depended upon by Bluebird to create more comment and awaken greater interest in the series than any feature they have ever released.

Robert H. Davis, editor of Munsey's Magazine, wrote the story in collaboration with Perley Poore Sheehan, and under the title of "We Are French" it originated in the All-Story Magazine. It has now been done in book form by the George Doran Company, under its original title. The screen caption comes from a stirring incident which dominates the picture and makes "The Bugler of Algiers" an especially appropriate title for the photoplay.

"The Sign of the Poppy," to be released December 4, is a picture entirely different than either of its immediate predecessors. Hobart Henley will play a "double" as the featured one and Gertrude Selby will be leading woman in presenting the melodrama. This will be Mr. Henley's second appearance in Bluebirds, but the first time that he will be featured. He played the juvenile role in "The Evil Women Do," released several weeks ago. In the supporting company will be Mina Cunard, Robert Clark, Garland Briden and Wilber Higby. Charles Swickard directed the production from J. Grubb Alexander.

Greetings by Aeroplane from Chicago

George K. Spoor, Tom North and F. E. Kleinschmidt Send Messages to World by Carlstrom's History-Making Machine.

AFTER a flight through the air at the record-making speed of 110 miles an hour, three messages from Chicago were delivered by Uncle Sam at the office of the Moving Picture World on the morning of November 3. They were conveyed by Victor Carlstrom in his sensational aeroplane trip from Chicago to New York under the auspices of the New York Times. The postcards were from George K. Spoor, president of the Essanay Company; Tom North, well-known theatrical and exchange man, and F. E. Kleinschmidt, the photographer of big things, whether these be in the Arctic or on the firing line in Europe.

The message from Mr. Spoor read: "Greetings by aeroplane from Essanay."

Mr. North, who for over a year had lived in Seattle, unconsciously reflected in his note his joy at his escape from the newly declared dry belt of the Northwest.

Essanay to Make Natural Length Films

President Spoor Announces Hereafter the Story Itself Will Dictate Length of Subject.

THE Essanay Company has ceased to make photoplays by reels. George K. Spoor, president, has inaugurated the system of putting out photoplays according to the time they take to run on the screen. In the future Essanay plays will not be announced in reels or acts, but by their screen time. As the average reel takes about sixteen and a half minutes to be thrown on the screen at a normal rate of speed, the exhibitor can readily judge the footage of the picture if he cares to know. It is Mr. Spoor's idea that the spectators at the theater care nothing about the number of reels, but are anxious to know what is the length of time a picture will run.

There is still another and more fundamental reason why Mr. Spoor decided to disregard the reel lengths and to adopt the system of screen time. "Since the advent of the feature into the motion picture business the public has been differentiating between pictures by length rather than by quality," said Mr. Spoor. "There are short films that are just as much entitled to the name of feature as the long ones. I have seen three-reel photoplays which were as strong as any longer feature and much stronger than many.

"It has been a question of chopping down a story to make it in two or three reels or padding it out for five or more to make a feature out of it. Essanay will not do this. The story will run for just what it is worth and no more. If the plot can be carried out in three reels and a half it will run that long and not longer. If it is necessary to carry a footage of five thousand and five hundred feet or more it will get that footage.

"The exhibitor and the public can judge its length by our announcement of its screen time, the length of time it takes to project it. I think the sooner the manufacturers realize the public is not entirely feature mad the better it will be for the exhibitor's business and for the manufacturer. I believe exhibitors are anxious for the shorter stories of real merit, and it is up to the manufacturer to supply them.

"In my opinion there is a large percentage of the public that would welcome shorter photoplays. The motion picture business was built up very largely on its informality. If a man and his wife wanted an hour or a half hour's entertainment they would drop into a motion picture theater. If they see the screen time of a play marked at thirty-six minutes, or whatever it is, they will drop in for that time.

"This does not mean that I am opposed to the five or more reel feature, because I am not. Essanay will continue to get out features of five thousand feet and more."

Play Bandits Were the Real Thing

Paul G. Melies Learns from C. C. Ezell of How in 1911 Guests Were Separated from $40.

THE visit of C. C. Ezell, formerly manager of the Dallas branch of the General Film and now manager of the Atlanta branch, recalled an interesting incident of early film days to Paul G. Melies, whose Knickerbocker Star Features and Vim Comedies are released on the General Film program. Back in 1911 Mr. Ezell, who was assistant manager of the Dallas branch, visited San Antonio, where the Melies Company was producing its famous western thrillers. He was accompanied by several exhibitors who were interestedly watching the production of the pictures.

One of the scenes that was scheduled was the hold-up of an old-fashioned stage coach and Mr. Melies invited Mr. Ezell and the exhibitors to represent the passengers in the coach. With a good deal of banter to and fro the visitors piled into the coach, which went tearing down the road to where the bandits were hidden and the stage coach was held up in realistic fashion.

In fact, it was so realistic that the bandits went through everybody's clothes and removed about $40 in small bills and change, charged into town with the proceeds of the haul and immediately proceeded to distribute it to various bartenders. And not until the other day did Mr. Melies learn that it cost those men $40 to have their photographs taken as "movie stars."

LARIMER BROS. BUY JACKSON THEATER.

Monday, November 6, marked the opening of the Jackson theater, Heber Springs, Ark., under the management of Larimer Brothers, who have purchased the house from Clay Callicott. The theater was thoroughly renovated before it was opened.

Paramount Program

Mae Murray and Fannie Ward Stars on Paramount Program Week of November 13—Other Interesting Features.

THE beautiful Mae Murray and the versatile Fannie Ward will hold sway on the Paramount Program the week of November 13, in the two feature productions for that week, "The Plow Girl" and "The Years of the Locust," respectively, both from the Lasky studios. "The Plow Girl" is the first production Miss Murray has made since she left the East some weeks ago, after having appeared in the productions of the Famous Players. It is particularly well suited for Miss Murray, and the advance showings have proven that it is undoubtedly the best work she has ever accomplished on the screen.

Not since the time of "The Cheat" has Fannie Ward had a production, in which her wonderful capabilities have been given such sway as in "The Years of the Locust." She conclusively demonstrates that she is undoubtedly one of the greatest emotional actresses appearing in photoplays.

Surrounding the program for the week of November 13, Paramount will release four short reel features, the 40th edition of the "Magazine-on-the-screen," the Paramount Pictographs, in which the leading subjects are "Self Defense Without Weapons," "People of the Alaskan Wilderness," "Frenzied Frocks and Frills" and "Have You a Little Heifer in Your Home?" The 41st of the series of Weekly Trips Around the World, conducted by Burton Holmes, in which he takes his fellow tourists "In Modern Athens"; the funniest Paramount-Bray cartoon that J. R. Bray has ever contributed to the screen, in "Colonel Heeza Liar Hobo," and the fourth Black Diamond single reel comedy, to be released by Paramount, called "A Villainous Pursuit."

Paramount Pictographs is particularly interesting in that, the four subjects that are dwelt upon in this magazine-on-the-screen, this week, have never been seen on the screen before. The leading subject shows that the art of "Self Defense Without Weapons" depends fundamentally upon your ability to startle an assailant before he has the opportunity to do you bodily harm. This method of defense has been brought to a high standard of perfection in this country, and compares in principle with the jiu jitsu practiced in Japan. The picture shows a number of methods that can easily be used for a variety of malicious actions perpetrated against any peaceful citizens, this being so simple that they are very easily learned from the screen showing. Simple enough, however, but extremely useful to everyone.

In this edition also of the magazine-on-the-screen, there will be shown the second installment of Prof. George Burbank Shattuck's pictures taken on a geological tour of Alaska and shows the conditions that now exist in the Klondike region, proving that the prevailing idea that the gold resources of Alaska have been entirely exhausted, is far from the actual facts, and picturing in vivid details the unusually hard methods that miners are compelled to undergo in mining the precious minerals, and forcibly portrays the terrible struggle for wealth for which some men endure every imaginary hardship.

The secrets of the designing rooms of the Parisian modistes are exposed in a series of pictures, posed exclusively for Paramount Pictures by Mons. Cne, one of the foremost of America's fashion artists, while a great deal of comedy is obtained in another section in the picture, "Have You a Little Heifer in Your Home?" which "back to the land" movement contemplates the keeping of a cow in every home, thereby having your individual milk supply fresh for all meals.

Burton Holmes, the world's greatest traveler, in his 41st "Weekly Trips Around the World," which is conducted for Paramount, goes this week to "Modern Athens, which still maintains its Olympian games and where much excitement is to be found, a remainder of wonderful events in the days when Greece was not only the most cultivated and artistic city of the world, but was also famous for its athletes. The picture shows a series of these games which are witnessed by over 70,000 people, after which Mr. Holmes takes you to witness the superb exhibition drill given by the Greek Gymnastic Societies, who by perpetuating the customs and athletic spirit of their ancestors, establish and maintain in the younger generation the manhood and incentive to clean living worthy the memory of those valiant Greeks who fought and conquered at Marathon, twenty-five hundred years ago.

"Colonel Heeza Liar," the funniest of all the comedy cartoon characters that are being portrayed on the screen today, has at last lost his home and happiness, and has been compelled to turn hobo. J. R. Bray, the creator of this character, has injected into this animated cartoon, more real laughs than has ever been found in a single reel of this type before. To say there is a laugh every second, would be describing this reel very meagerly, for it is a continuous uproarious laughfest from beginning to end.

Paramount's fourth single reel comedy will be "A Villainous Pursuit," a Black Diamond comedy, produced by the United States Picture Corporation, and having earned the reputation of making the whole nation "hold its sides for laughter." These comedies have been creating a great deal of favorable comment by exhibitors throughout the country, and this one is particularly meritorious, in which there is a great deal of comedy acting, a dash of heart interest, sufficient comedy suspense to make it doubly interesting, and with that ever ultimate justification that makes it an ideal release.

Special music has been prepared for the program pictures, and Paramount is distributing to its exhibitors through its exchanges, thousands of dollars' worth of accessories as advertising aids and exhibitors' helps to put this week's program of pictures "across" in a way that is up to the standard set for Paramount Pictures during the past year.

Hanover Buys Biograph Prints

Film Company Will Put on Market Five Hundred Subjects Ranging in Age Back to 1910.

THE Hanover Film Company, under the management of Captain Charles E. Kimball and Samuel Grant, 904 Columbia Theater Building, has acquired by purchase all the library copies of the Biograph Company, including the period from 1910 to date. This includes all lengths, split reels, single reels, two reels, and one four-reel feature. Altogether there are five hundred subjects and a half million feet of film. These will be disposed of on the principle of first come first served.

The list contains the names of many famous single reel subjects which used to be the exhibitors' joy when they were first released and none of which have ever grown stale. One thing which will make a good many of these single reels possess uncommon interest is the nature of the cast. In many cases these casts show the greatest moving picture actors and actresses now enjoying fabulous salaries. The revival of such names as Marion Leonard, Florence Lawrence and Arthur Johnson will recall a thousand memories of old-time moving picture skill. Mary Pickford, Lillian and Dorothy Gish, Owen Moore and many others are seen in minor roles when their art was new and their salaries small. Some of these reissues have been shown recently and have made good in every sense of the word.

Here are just a few of the names that will be remembered by old time exhibitors as first class box office attractions. "The Rose of Kentucky," "The Lucky Horseshoe," "The Revenue Man and the Girl," "Through His Wife's Picture," "Their First Divorce Case," "Resourceful Lovers," "With the Aid of Phrenology," "Never Known to Smile," "The Winning Punch," "No Place for Father," "Mrs. Casey's Gorilla," "Jinks' Vacation," "In the Elemental World," "Highbrow Love," "Under the Shadow of the Law," "All on Account of the Cheese," "The House of Silence," "The Borrowed Necklace," "The Broken Cross."

WILLIAM SHEER, OF "THE REGENERATION" FAME, AGAIN WITH FOX.

William M. Sheer, actor, vaudevillian, jockey and casting director, who did such notable work as Skinny, the rat, the character lead in "The Regeneration," has rejoined the William Fox photoplayers.

Mr. Sheer is cast for a leading role in the Gladys Coburn film now in work. It was Mr. Sheer who gained the plaudits of thousands of movie fans by swinging hand over hand in "The Regeneration" on a clothesline a hundred feet in the air—and then hurdled downward bouncing off one line and another as he fell.

Mr. Sheer will also be recalled for his feat in setting fire to the excursion barge, Andrew M. Church, which William Fox had purchased for destruction in the picture.

$25,000 THEATER FOR PRESCOTT.

The De Luxe Theater Company, Inc., of Prescott, Ariz., is building in that city a $25,000 photoplay house. The theater will be devoted exclusively to the exploitation of feature pictures. The dimensions of the new house are 50 by 100 feet, and it will have a seating capacity of 1,000 persons.

Observations

BY OUR MAN ABOUT TOWN

ONE of the most frequently used terms in the great political campaign just closed was "Watchful waiting," and singularly enough it was used by each of the two great parties in the contest with equal diligence and confidence in impressing the voters. One used it in justification, the other used it derisively. Few have attached to the phrase anything other than political significance, yet its import is almost without limitation. Nine-tenths of the people in the United States believe that the term applies wholly to the policy of the present national administration with regard to the Mexican situation. That it applies to any other condition of affairs has probably never occurred to them. They perhaps have never thought that the attitude of the neutral countries of the world in connection with the great European war has been one of "watchful waiting." The attitude of the business interests of this country is the same, for it is of vital importance to them to get some inkling of where they will stand and what their future foreign policies and privileges are to be when the great war is ended. The middle and poorer classes of this country are watchful waiters. They are anxiously scanning the horizon for some hope of a cessation in the sky-rocketing of commodities in price, and just as anxiously waiting to see how long after the great war is ended it will be used as an excuse for the maintenance of the prices. "Watchful waiting" is as old as the hills. It is an old form in a new dress. In the old homestead we have seen it demonstrated by the old family cat as she patiently watched at a hole in the floor for the appearance of the mouse.

* * *

As old as it is and as common as the new-formed phrase has become during the great political campaign just closed "Watchful Waiting" would be an excellent motto for the motion picture industry to adopt. Every one connected with every branch of the great industry should be inspired to watchfully await any move on the part of those who are continually scheming to hamper and injure their interests.

* * *

For the first time in the history of the motion picture industry those connected with it have this fall openly taken an interest in State and National politics. A few years ago the industry maintained a conservative stand and refused to identify itself with politics in any form. Its position then was as it is today, that the motion picture industry was and is a perfectly legitimate business proposition and was not dependent upon, and did not cater to, any political movement. Its peculiar commercial conditions made it independent of even tariff laws to an extent that it did not feel called upon to enter into politics. The great bulk of its products were of American manufacture on American stock. At times the industry was sorely tried on account of duties imposed upon certain chemicals which it was necessary to import and duties imposed upon foreign films imported by American agents. But these conditions were chiefly due to the motion picture industry—the motion picture films—being a new proposition for the Government, which for some time was in a quandry as to how moving picture films should be classified. In time the Government and motion picture interests got together and solved the problem amicably, so that the latter continued its policy to conduct their business on a purely commercial basis.

* * *

The entrance of the motion picture industry into the political arena was in no measure due to any dissatisfaction with the Government, or its laws. The industry was forced into the field for protection against groups of schemers who, while parading as moralists and reformers, have been trying to use every form of political device chiefly to further their own interests. To accomplish this they have endeavored to have passed every form of local, state and national law imaginable, regardless of fairness, reason or justice. With a horde of fanatical moralists and reformers in front the grafters and political office seekers have put the motion picture industry to an enormous expense of time and money to fight schemes that were absolutely without merit.

* * *

The past few years have indeed been a period of watchful waiting on the part of the motion picture people, and it is gratifying that they at last became aroused to a duty they owed to themselves. They have been urged for some time to stand up and fight their enemies with the same weapons used against them, and it is hoped that the counting of the votes on November 7 will show that they have not been deaf to the call. The churches, religious societies and reform organizations have practically resolved themselves into political organizations in order to secure the selection of people inimical to the interests of the motion picture industry. For a long time they did it secretly, but latterly they became so openly aggressive that the more far-seeing people in the motion picture ranks felt justified in calling the industry to fight fire with fire. The first call, it is believed, has received a hearty response.

* * *

Perhaps those of the motion picture people who have worked industriously in the first political campaign will not realize all they have hoped to gain. None of them expected to elect a motion picture legislature in each state, nor similar bodies at Washington. Much less will be entirely satisfactory to them. There are some very intelligent and fair-minded men in the motion picture industry. They know that they have as much chance of securing complete control of the law-making bodies of the country as the child who cries to be given the moon has of getting it. But they do know that there are enough sensible and thoughtful people in the country who will stand by them when they ask for a fair chance to fight radical and fanatical legislation. That is all the motion picture people have asked for in the campaign just closed—a fighting chance.

* * *

The writer knows of some reformers who have severely criticized the motion picture people for trying to induce the respective candidates for President to commit themselves on the censorship question. This is in keeping with most of the views of a majority of reformers. They set examples of action and those opposed to their ideas are condemned for following them. It has not been unusual for candidates for President to be urged to express themselves on the question of national prohibition, votes for women, and on the subsidizing of certain industries. There is just as much involved in the question of censorship for motion pictures, so far as constitutional rights are concerned, as there is in the questions of national prohibition and woman suffrage.

* * *

The writer cannot recall that any of the candidates for President turned the motion picture delegations down, or committed themselves to the contrary; so the reformers have no occasion for going into hysterics. Personally, the writer does not think the overtures to the Presidential candidates amounted to a hill of beans, aside from the effect it had as a notice to the country that the motion picture people were in the fight for equal rights. The true value of ante-election work of this character lies in its direction towards candidates for the state and national bodies that frame the laws. A President of the United States, or the Governor of a state, may personally be unfavorably disposed towards a certain measure, but if the state or national bodies adopt a measure in good faith and justifiably, it is doubtful that the Executive will turn it down. So we may expect the situation to be when the censorship question comes up. If the motion picture people have a fair chance and representation to make good their claims and fail to do so, and those opposed to them make a presentation that is sound in reason and law, the picture people will be obliged to bow gracefully to the inevitable, and they will. Past history will not justify a similar prediction as to the conduct of the reform element.

* * *

Whatever the final results of the National election may be, the motion picture people are confident that there will be sent to the Legislatures, Senates and Congress enough intelligent and fair-minded people to see that the motion picture people are given a fair opportunity to present their claims and that no iniquitous measure will be allowed to go unchallenged. In other words, they have hopes that in the censorship battles the reformers are planning the watchful waiting will not be entirely upon the shoulders of the motion picture industry as it has in the past.

MARSHALL STEDMAN VISITS DENVER.

H. O. Davis, Vice President of the Universal, has granted Marshall Stedman, engaging director at Universal City, a month's leave of absence, and Stedman is spending it with his father, Captain E. M. Stedman, of the United States Navy, retired. Captain Stedman lives in Denver, and with his son will visit Apex, Col., where Marshall Stedman has mining interests. It is Stedman's first vacation in thirteen years.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

BETTY'S AFFAIR (Vitagraph), Oct. 27.—A comedy reel in which an old idea is given a few unusual and humorous touches. The girl is in love with a man that her father doesn't like. The father wants his daughter to marry Ferdinand, but the hero puts a crimp in that proposition by dressing as a cook and dealing out a dinner that disgusts Ferdinand. Everything turns out happily.

A CLOSE CALL (Selig), Oct. 28.—Tom Mix and his supporting cast offer some unusual and daring cowboy stunts in this one-reel Western. There is not much to the story, but the action is enough to get it over. A ranch foreman is attacked on his way to a bank by robbers. He pursues them, obtains his money and, through his bravery, wins the hand of the ranchero's daughter. In the cast are Tom Mix, Victoria Forde, Joe Ryan, Pat Chrisman and Sid Jordan.

THE SELIG-TRIBUNE, NO. 87, 1916 (Selig), Oct. 30.—Hughes Woman's Special at San Francisco; Miss Maud Howe addresses ten thousand people at San Diego; troops from Mexican border arrive at Fort Sheridan, Ill.; British East Africa troops at Nairobi, about to enter German territory; auto plunges into river, Chicago; Rose Tree Fox Hunt Club hold meet at Media, Pa.; fashions in furs; New Haven, Yale College pageant.

THE MERRY MOTOR MENDERS (Kalem), Oct. 31.—A number of the Ham and Bud comedies that is not quite up to standard. The action is rather slow. Henry Murdoch and Ethel Teare support Ham and Bud, who become the owners of a garage, and resort to all sorts of tricks to cause punctures to autoists' tires. Reviewed in the issue of November 4, page 690.

CANIMATED NOOZ PICTORIAL, NO. 19 (Essanay), Nov. 1.—Wallace Carlson's animated cartoons burlesqueing news events are as humorous as usual in this number. The drawings and the animation of them are good. The reel contains 500 feet of beautiful scenic, showing Crater Lake, Oregon, which body of water lies in the hollow base of a volcanic cone.

GERTIE'S GARTERS (Vim), Nov. 1.—This number of the Vim Feature Comedies, in which Harry Myers and Rosemary Theby are featured, is only average. The film is helped somewhat by a few novel sets, and several rather humorous police station scenes. The story is not much, and tells how Harry gets in trouble when a female crook slips a pair of pilfered, jewelled garters in his overcoat pocket. His troubles commence when his wife finds them there.

THE SELIG-TRIBUNE, NO. 88, 1916 (Selig) Nov. 2.—Submarine built for Spain tested at Provincetown, Mass.; members of famous French Band inspect ruins of Zeppelin, London; Miss Irene Kelynack is flesh-and-blood Venus, New York; Artist McCutcheon makes flight with Victor Carlstrom, Chicago; with the French north of the Somme; ten thousand greet Roosevelt in Chicago.

THE PENCIL CLUE (Kalem), Nov. 3.—In this episode of the "Grant, Police Reporter" series, George Larkin indulges in a daring feat when he jumps from a canopy on a level with the first floor of an office building into an automobile. A good fight between Mr. Larkin and Director Ellis, who plays the villain, occurs in the automobile. The story tells on the screen how Grant unravels the suspicious death of an aged lawyer. Ollie Kirkby plays opposite Mr. Larkin. A review was printed in the issue of November 4, page 690.

THE GATE OF DEATH (Kalem), Nov. 4.—Helen Gibson, in this number of the "Hazards of Helen" railroad series, slides down a construction-camp chute in a small carrier and catapults over the top of a moving freight train. Several good fighting scenes are contained in the reel. The reel is up to standard. Review in the issue of November 11, page 843.

General Film Company Specials

IT NEVER COULD HAPPEN (Essanay), Oct. 28.—A quite entertaining three-reeler. The story is impossible, but there are a number of lightening situations in which real humor is found, and, although the picture becomes farcial at times, it is acceptable. A wealthy youth gets a job as butler and tries to escape the attentions of the daughter of his employer. He falls out of a window and, while his injuries are healing, becomes enamored of his nurse. He is accused of forgery, but his father comes to his rescue. Included in the cast are Richard C. Travers, John Cossar, Anna Mae Walthall, Thomas Commerford and Frances Benedict.

SMALL TOWN STUFF (Selig), Oct. 30.—A three-reel character comedy belonging to the series of village life, written by Mabelle Justice, this picture deals with the efforts of a faker to swindle the entire town. He gets up a theatrical performance with local talent, and the show they give is something awful to behold. His attempt to make off with the receipts is frustrated by the sheriff. Some of Miss Justice's material is rather ancient but amusing. The cast and production are excellent.

THE BEACHCOMBER Essanay), Oct. 31.—Harry Dunkinson is the leading member of the cast in this two-reel comedy. He plays the part of a lively travelling man who drops in at a seaside resort and wins the hearts of all the ladies by claiming to be a great life saver. After securing the position of lifeguard, it is discovered that he cannot swim a stroke, and he makes a hasty exit from the place. The comedy is entertaining, a number of pretty girls in Pacific coast bathing dresses helping to attract the eye.

THE POWER OF THE PRESS (Biograph), Nov. 1.—A three-reel Biograph reissue, featuring Lionel Barrymore and William Russell. The film teems with old-fashioned melodrama, with the villain persecuting the heroine all the way through. The story follows the lines of old-time melodrama, but is, nevertheless, interesting. Vivian Prescott, William Jefferson and A. C. Marston are also in the cast. A review was printed on page 220 of the issue of October 14.

THE SON OF CAIN (Kalem), Nov. 1.—An absorbing two-reel number of Robert Welles Ritchie's "The Girl from 'Frisco" series. Unfolded on the screen is the mystery of a hermit beekeeper. Action is fast. Marin Sais furnishes several thrills when she falls from a horse and rolls down a cliffside. She jumps from a moving train into a river, as does also Ronald Bradbury. An exciting film. True Boardman, Frank Jonasson, Edward Clisbee and Hart Hoxie are also in the cast. The picture was reviewed in the issue of November 11, page 843.

Bluebird Photoplays, Inc.

A STRANGER FROM SOMEWHERE, Nov. 13.—Franklyn Farnum is the leading actor in this five-reel picture and plays a dual role, a Western millionaire and a pickpocket. The story has been written for entertaining purposes only, and its complications are more intricate than real. The locations are excellent. A lively fight brings the picture to a finish. An extended review is printed on another page of this issue.

Greater Vitagraph V-L-S-E-Inc

THE DEVIL'S PRIZE (Vitagraph-Blue Ribbon Feature), Nov. 6.—A five-reel picture in which character delineation is uppermost. There is little action, and the characters of Marguerite Bertsch's story are most all of them more or less repellant. Antonio Moreno and Naomi Childers are featured. The picture has dramatic strength, but the story is rather vague at times. It tells of how the devil finally wins the man who was always putting the blame for his many misdeeds on others. The picture was reviewed in the issue of November 11, page 846.

THE PRICE OF FAME (Vitagraph-V-L-S-E), Nov. 13.—A good five-part story, featuring Marc MacDermott, supported by Naomi Childers, L. Rogers Lytton and Mary Maurice. It is reviewed in another column.

International Film Service, Inc.

THE JOCKEY OF DEATH, Nov. 13.—Made in Italy by the Milano Film Company, this five-reel picture is filled with sensational circus feats. The story opens in England and follows the career of an heiress who is stolen when a child and trained as an acrobat. There is no end of brisk movement, and the scenes in an indoor circus are realistic. The picture is given a longer review on another page of this issue.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 96 (Mutual), Nov. 1.—Interesting items of this issue are the Yale pageant, New Haven, Conn.; a new floating station house for New York harbor police; at Buffalo, N. Y., powerful magnets employed in lifting a cargo of pig iron; the return of the first New Jersey field company from the border, and at Chicago, Ill., the Maroons defeated at football by Northwestern.

BUNGLING BILL'S BOW-WOW (Vogue), Nov. 5.—An unusually entertaining farce comedy in which a clever little dog plays a prominent part. The plot of the story deals with the simple fact that a certain young lady's father insists that, in order to win his consent to marriage with his daughter, her sweetheart must catch him a wampus. A toy dog, mistaken for a wampus, is brought in, then stolen, and the detective employed leads a merry chase after the offenders. Children will enjoy this comedy which contains no harmful element.

MUTUAL WORLD TOURS, NO. 1 (Gaumont), Nov. 7.—"In the Heart of Egypt" is the first subject of this excellent series. This opens with scenes on the Nile at Assouan, following with the baths of Cleopatra, a Kamenez-Podolsk, a Galician town, in war time, Philae, showing the

temples of Isis and Hathor, the Assouan Dam completed Dec. 10, 1902, and many interesting Egyptian types at their various occupations. The second part of the reel shows some interesting scenes in and about La Rochelle, France, its harbor in the Bay of Biscay, its wharves, its fish market, and its fishing fleet on the bay in the moonlight. An unusually interesting travel film.

SEE AMERICA FIRST, NO. 61 (Gaumont), Nov. 8.—The beautiful Columbia River is the subject of this film entitled "Oregon's Famous River," seen from the Columbia River Highway. The views presented in this film are of unusual beauty and clearness of photography. Some of the scenes it encompasses are Eagle Creek Bridge, catching the salmon in Eagle Creek, Eagle Point, Horse Tail Falls, the Devil's Punch Bowl, beautiful Lo Tourell Falls, La Tourell Bridge, and the Falls Villa, closing with a beautiful sunset scene. "Babbling Bess," a comic cartoon, completes the reel.

THE FIGHT ON THE DAM (American), Nov. 9.—A western melodrama, featuring J. Warren Kerrigan. In the cast are also Jack Richardson and Pauline Bush. The production is of ordinary merit and visualizes a fight between the cowmen and a construction company who were putting in a dam.

HIS BLUSHING BRIDE (Cub), Nov. 10.—A moderately entertaining comedy, based on an oldtype of story in which two young men in distressing financial circumstances try to get a week's free board which is offered the first bride and groom to take lodging at a certain new hotel, by posing as bride and groom. Considerable comedy is extracted from circumstances attending the makeup of the bride. The comedy element of this picture is not overly strong.

Mutual Film Corporation Specials.

THE PEARL OF PARADISE (Mutual Star Production), Nov. 2.—A six-part production, made by Harry Pollard. Margarita Fisher plays the feminine lead in a pleasing manner. The picture is based on an adaptation of a novel by Andrew Soutar and deals with the experience of a young man who was shipwrecked and thrown on an island in the South Seas. The pretty, unsophisticated daughter of the only white inhabitant falls in love with him and rescues him from the vengeance of the natives. A dream takes up several hundred feet of the film and draws the picture out rather past its natural length. The production is on the whole artistic, and will be pleasing to many audiences.

THE LASS OF THE LUMBERLANDS, NO. 3 (Signal), Nov. 6.—"First Blood" is the title of this number of the serial which opens with scenes in the Yosemite Valley with Helen and Little Bear paddling a canoe down the river on their way to the recorder's office. After arriving in time to record the homestead ahead of Holmes' men, it is discovered by them that Helen was not eighteen when she recorded it, and a fight for supremacy ensues. A thrilling scene takes place when Helen and Little Bear follow the trainload of logs in a locomotive and avert an accident with an express train. A good number.

Pathe Exchange, Inc.

FLORENCE ROSE FASHIONS, NO. 8 (Pathe), Nov. 12.—"A Day in New York With Betty" is the title of this fashion review. The fashion display is limited to ladies' frocks. Many of the gowns were pronounced "beauties" by competent authorities who were at the showing.

LUKE, THE GLADIATOR (Rolin), Nov. 12.—This one-reel comedy is a broadlgauge burlesque on the Roman drama. The fun is frequent and of good quality. The grotesque makeups and the general production are handled with skill.

Pathe Exchange, Inc., Specials

THE SHIELDING SHADOW, NO. 7 (Astra), Nov. 12.—This chapter of the Pathe serial is called "The Awakening." Most of the action takes place in the air, a balloon ascension and a parachute jump by Leontine, being the principal thrills. One Lamp Louie attempts to have the girl destroyed by setting fire to the balloon after Leontine has accepted an invitation to take part in a balloon race, but Ravengar saves her life in a sensational manner. The picture is reviewed at length on another page of this issue.

SHADOWS AND SUNSHINE (Gold Rooster), Nov. 12.—Marie Osborne, the remarkable child actress, who is the creator of "Little Mary Sunshine," is starred in this five-reel comedy. The work of this small person is delightful, and the picture will please grownups and children alike. A review of "Shadows and Sunshine" is printed in the present issue.

Triangle Film Corporation.

AMERICAN ARISTOCRACY (Fine Arts), Nov. 12.—A nondescript vehicle for Mr. Douglas Fairbanks, in which he does some of his acrobatic stunts and looks quite as cheerful as usual, but that is the full measure of the release. Its acceptance will depend entirely upon his name and personality.

JIM GRIMSBY'S BOY (Ince), Nov. 12.—A very strong and interesting story of primitive character with Frank Keenan at his best and Enid Markey in a marked impersonation.

Universal Film Mfg. Company

SHADOWS OF SUSPICION (Laemmle), Nov. 12.—A dramatic number, by Arthur Maude and Constance Crawley, featuring Maude George, Lee Hill and Clyde Benson. This tells of a young married woman, made unreasonably jealous of her husband by a rival for her affections. The situation in which she gets the rival out of the room while her husband is blindfolded is original and pleasing. This is stronger than the average one reel number.

ANY OLD DUKE I'LL DO (Victor), Nov. 12.—Erine Shields and Harry Depp play a nobleman and a tramp, who exchange places as the result of a bet. The resulting comedy situations are quite funny and bring several laughs.

KNIGHTS OF THE BATH TUB (Nestor), Nov. 13.—An amusing comedy number, b yDorothy Barrett, featuring Eddie Lyons and Lee Moran. Eddie, the son of a rich man, undertakes to learn the plumbing trade at his father's bidding. The dinner party makes a laughable occasion, with Eddie under the table manipulating the fountain. An enjoyable light subject.

A CAPABLE LADY COOK (Nestor), Nov. 17.—This is a nonsensical subject, by Harry Wulze, featuring Wallace Beery as a "cook lady." She hires out at an employment agency and is taken to the home of a young married couple, where she falls in love with the ice man. The humor is not very strong, though this will bring some laughter. It closes with an auto chase.

THE DIAMOND LURE (Rex), Nov. 16.—This is the story of a young gem collector, who calls at the home of his sweetheart and shows her his jewels. The girl's father, who is financially short, yields to a sudden temptation to steal a large diamond, but the young man discovers the attempt. The situation is unfortunately practically all there is to the story. It could have been used as an incident of a longer production, but standing alone it seems rather weak, particularly at the close. Lloyd Whitlock, Betty Schade and Rex De Roselli are in the cast.

THEIR FIRST ARREST (Joker), Nov. 18.—A character comedy of the knockabout type, by Smythe Addison, featuring Gale Henry, Wm. Franey and others. An old maid, a constable, a village belle and a tramp thief appear. Several amateur sleuths try to catch the thief, but their book rules prove of no avail. This contains funny moments and makes quite an amusing offering in its way.

HER CHANCE (Victor), Nov. 19.—A society comedy, by Constance Crawley and Arthur Maude, featuring Lois Wilson, Melta White, Lillian Concord, Lee Hill, Wilbur Higby and Harry Carter. This presents the familiar situation in which the nobleman and his secretary exchange places, and the poor relation wins the title. In spite of the old theme the story is made interesting by good settings and an attractive cast. This is well above the average.

Universal Film Mfg. Co. Specials

THE HERITAGE OF HATE (Red Feather), Nov. 13.—A five-reel number, by Walter Woods, featuring Wm. Quinn, Roberta Wilson, Betty Schade and Paul Byron. The plot concerns a business man who sows his wild oats both during his youth and in later years. His illegitimate daughter, whom he does not know, becomes his stenographer and brings about his financial and social ruin. There is a good deal of theatricalism in this production and certain scenes are lacking in conviction. It contains strong plot material, but has not been handled effectively in places. A fair subject.

HONOR THY COUNTRY (Gold Seal), Nov. 14.—A three-reel story of a South American republic, featuring Edward Cecil, Joseph Gerard, Rhea Haines, Neva Gerber and Chas. Perley. The girl and her fatherland in the republic and attend a ball given by the dictator. The latter is a villainous fellow, who rules with an iron hand. He has the girl's father thrown into prison and makes advances to her. Two Americans, one with the regular army and the other a soldier of fortune, have a chance to show their colors. A well-rounded story, pleasing in setting and quite stirring in its sentiment. An enjoyable offering.

A MILLION DOLLAR SMASH (L-KO), Nov. 15.—A two-reel eccentric comedy, with the principal scenes located at a railroad station. The girl's father is agent and her lover the telegraph operator. Two crooks appear at the station and one of them makes love to the daughter. The telegraph operator intervenes and is locked in the safe. The safe is blown out of the station into a passing train. There is not much humor in the opening situations. The runaway freight car furnishes considerable excitement and these scenes are all well handled. The number is one of average interest.

LIFE'S MAELSTROM (Big U), Nov. 16.—In this number Murdock MacQuarrie appears as an old time actor. He faints after a production of Richelieu and loses his place. His daughter separates from her husband, who has turned out to be a crook. She meets her father long afterward by accident. This production has a rather ordinary plot. The photography and settings are not of the best. It makes on the whole only an average offering.

GUILTY (Imp), Nov. 17.—A two-reel number, featuring Charles Ogle and Marie Weirman. This is the story of a young doctor, addicted to the drug habit, who kills a man and throws the crime upon his friend. The friend escapes from prison, is cleared later by a confession, and marries the judge's daughter. This is conventional and contains considerable unpleasantness, but succeeds in holding the interest throughout. It makes a fair offering as a whole.

THE SON OF A REBEL CHIEF (Bison), Nov. 18.—A two-reel story of civil war days, written by Wm. V. Mong, who also plays the leading role. He is supported by Nellie Allen, Mark Fenton, Harry Holden and Jane Harris. The opening scenes, depicting the old plantation and freeing of the slaves, are interesting. The son of the family goes to fight with the northern soldiers, and the chief episode is a tragic one in which he shoots his own father while on sentry duty. The number as a whole has no great novelty in plot, but is well up to the average.

World-Pictures.

BOUGHT AND PAID FOR (Peerless), Nov. 13.—A five-reel screen version of the successful stage play by George W. Broadhurst, this pic-

ture contains a powerful climax. Alice Brady and Montagu Love are the leading actors. A longer review is printed on another page.

Miscellaneous.

THE MASQUE OF LIFE (Count de Cippico), October.—A seven-reel, foreign-made motion picture melodrama full of thrills. Pete Montebello, a monkey, takes a leading part in the picture. Spectacular fire scenes in a circus and occurances on a chimney-top, high above the ground, furnish real excitement. The picture should go well with American audiences. A full review was printed on page 841 of the issue of November 11.

THE SEX LURE (Ivan), Nov. 1.—A good drama, especially notable for the work of Louise Vale in the role of a wronged wife. Others in the cast are Donald Hall, James Morrison, Frankie Mann and George Henry. The subject was reviewed in the issue of November 11, on page 841.

LESS THAN THE DUST (Artcraft), Nov. 6.—This strong production marks the introduction of Mary Pickford supported by her own company. The subject is reviewed on another page.

Vivian Martin in "The Wax Model"

Pallas Studios at Work on G. Vere Tyler Subject for Paramount Program—Thomas Holding Appearing Opposite Star.

CLOSELY following the completion of Vivian Martin's forthcoming Pallas Pictures vehicle, "The Right Direction," which will be released on the Paramount Program in the near future, the popular star commenced activities on her newest production, "The Wax Model."

This story by the well known fictionist, G. Vere Tyler, created considerable attention in "The Smart Set" about a year ago, and offers an admirable subject for Miss Martin in the characterization of petite Julie Davenant, the vivacious little daughter of a Parisian dancer. The character also provides the star with various opportunities to display her dramatic talent in several tense scenes which call for unusual emotional ability in contrast to the usual capricious nature of the flirtatious Julie. Fourteen gowns are being used by Miss Martin in this picture.

A feature of the new Martin photoplay is the unusual number of elaborate sets required by the story, the most pretentious of which is an immense view of the fashionable shop of the Frenchman Hermineux with its mirror paneled walls, rich furnishings, and large plate glass show cases containing costly gowns. Another exceptional set representing a large drawing room and conservatory occupies the entire floor space of stage number two at the Pallas studios. Various artistic scenic and lighting effects are also being staged.

Thomas Holding, who recently became affiliated with the Pallas organization, and has gained much prominence in the photoplay world under the Famous Players' banner, appears opposite Miss Martin in the role of Melville Ilchester, the handsome Englishman, who falls in love with Julie. Particular care has been evidenced in selecting each member of the cast which includes Helen Jerome Eddy, as Helen Ilchester, Pietro Buzzi, as Hermineux, and Marion Sievers, as Julie's mother. The production is being staged under the chief direction of E. Mason Hopper with James Van Trees in charge of the camera work.

MARY NASH IN PATHE'S "ARMS AND THE WOMAN."

In "Arms and the Woman," the Gold Rooster Play for November 26th, Mary Nash is seen for the first time in a Pathe picture. Miss Nash, who is now starring on Broadway in "The Man Who Came Back," is recognized as being one of the most talented leading women of the day. Under the able direction of George Fitzmaurice, she proves herself to be a screen star of unusual merit.

Miss Nash is an Albany girl, and though young in years, her natural dramatic ability has been ripened by experience in some of the best plays and with some of the best theatrical companies of recent years. She was leading woman with Andrew Mack in "Arrah Na Pogue"; she played the "girl" in "The Lure," and had the title role in "The Woman"; she was in "The Truant," and starred in "The Ohio Lady." She made her big hit in "The City." She also played a season in repertoire with Grace George at "The Playhouse."

"Arms and the Woman" is a story of to-day, tense and timely. It is based upon the manufacture of munitions in this country for the European nations at war, and tells of a young Hungarian girl who emigrates to this country and through the kindness of a wealthy manufacturer lifts herself out of her sordid surroundings and becomes a talented, charming woman. Falling in love with her benefactor, she marries him and then comes to realize that his business is that of furnishing guns to the enemies of her country. Her brother Carl, a man of anarchistic tendencies, is delegated by his countrymen to kill his sister's husband. From then on the girl is the prey of conflicting emotions. How she finds herself at last and wins happiness is most dramatically told.

Mr. Fitzmaurice has, as an Astra director, made a picture which ranks well with his previous successes, "Via Wireless," "New York," "At Bay," and "The Test."

First Release From Art Dramas

High-Grade Productions at Moderate Rentals, Policy of New Distributing Organization, to Commence Business About November 27.

THE first release of the newly-organized Art Dramas Company, which will distribute the productions of the William L. Sherrill Feature Corp., the U. S. Amusement Corp., the Erbograph Company and the Van Dyke Film Productions Corp., has been announced for November 27. It is understood, however, that this date is only tentative, and will not be made absolute until the four producing campanies have enough pictures completed to ensure the meeting of their weekly release obligations.

The releasing arrangements in the New York territory have been rather complicated; two well-known independent exchanges having met the requirements of Art Dramas in the shape of deposits and guarantees, at the same time. Neither wished to relinquish its claim to distribute the pictures. It was finally adjusted, however, and the Art Dramas Service of New York, at 729 Seventh avenue, will distribute the pictures.

One of the officials of the Art Dramas Company, in speaking of their policy of making high-grade productions to be rented at moderate prices, said:

"I have been asked by several exhibitors whether we actually could make pictures of excellent quality, and still ask less for them than the other programs do. My answer is 'Yes,' most emphatically. We intend to go further than that. We intend to give our exhibitors *better* pictures than they get on some of the other programs. And there is no reason why we should not be able to do so."

The producers of Art Dramas have not undertaken to make more pictures than they can do well. That means that every production will be made carefully, and that sufficient time will be given to the making of each one. There will be no pictures on our program rushed out in a hurry whether it is ready or not. Every picture must measure up to our standard of quality, and also to the standard of our distributors. We can easily afford to do this, because of the two big savings that we shall effect. For one, we shall employ no "stars" at prohibitive salaries. This does not mean, though, that our players will not be good. They will. But they will not get more than they can earn, as is the case with a number of companies.

"Our other great saving will be made in our method of distribution. Eliminating the middleman, as we have done, we have reduced the charge against a picture from 20 per cent. to 35 per cent. This saving, together with our saving on the player's salaries, will without a doubt, enable us to sell good pictures at a price that will enable the exhibitor to make a profit every time he shows an Art Dramas production.

THE MAKING OF "THE MASQUE OF LIFE."

Making as big a picture as "The Masque of Life" usually has its cost in death as well as money. Not only did it take seven months of strenuous directing to complete the spectacular offering, which is now being shown at the Park theater, but twelve lives were lost in it, three of them human, five horses and four full grown lions being burnt to death in the terrific fire which was one of many striking scenes. The story of "The Masque of Life" is woven around a beautiful circus girl who meets a young prince; a romance ensues, and through the death of the youth's father and his ascension to the throne, his love is lost to him. With extraordinary cleverness the story is brought to a higher pitch as it advances. Starting simply as a love story and first getting the characters firmly set in the onlooker's mind, its plot progresses so tremendously that it is fairly staggering, and in one part of the film the suspense is so great that it has not been unusual for women to scream or faint during the performance. Certaintly no producer has ever before gone to such lengths to create excitement—the capture of a real live baby by an extremely clever chimpanzee actor was one of the features in the scenario. According to the story the chimpanzee was to take a baby up a 350-foot chimney—but of course they intended to use a dummy. The chimpanzee, pursued by the crowds taking part in the film ran up the chimney as per rehearsal, but he carried the real baby with him. The fact that the director tried to commit suicide after the end of this day's work—even though the baby's life was saved, at awful peril, is an example of the energy put into the creation of this picture. It is released by Signet Films, 220 West 42d street, New York.

IT'S NOT A DULL TALE.

"The World and the Woman," a Thanhouser-made Pathe Gold Rooster play, starring Jeanne Eagels, is the story of a woman of the streets, who becomes a faith healer. It has a strong religious theme, but it is by no means a dull story. It opens wtih a big cabaret scene, and included in the five reels are two really fine battles. In one Miss Eagels knocks out Thomas A. Curran. In the other Boyd Marshall and Wayne Arey wrestle desperately on the edge of a precipice. Other exciting moments also are calculated to keep the spectators on the edge of their seats.

Manufacturers' Advance Notes

"THE TEMPTATION OF ADAM" (Selig).

"The Temptation of Adam," produced by Al. Green, from the story written by Louis V. Jefferson, and featuring Kathlyn Williams, will be released in General Film service, on Monday, November 13. "The Temptation of Adam," while in reality an unusual feature production in every detail, will be released through regular service, continuing Mr. Selig's policy.

The drama is the story of a woman loyal to her husband, but the husband becomes a prisoner through the machinations of his wicked partner. The woman suspicions her husband's part-

Scene from "The Temptation of Adam" (Selig).

ner of being the real thief. She resolves to clear his name, and in order to do so, she enacts the role of a worldly woman and entices the crook through feminine wiles to finally confess his crime.

There are many novel effects and gripping climaxes in this drama. Kathlyn Williams, in the role of "Rose Addison," who becomes a "vampire," so-called, in order to clear away the stain from her husband's name, has unusual opportunities for emotional work. She is supported in the presentation of this play by such stars as Guy Oliver, Eugenie Besserer, Vivian Reed and Al. W. Filson.

"THE SUNBEAM" (Metro).

The Metro wonderplay, "The Sunbeam," with Mabel Taliaferro as star, will be released Nov. 27. Rolfe Photoplays, Inc., is the company producing this gem of motion picture art for the Metro program. Edwin Carewe directed "The Sunbeam." The photography was done by A. A. Cadwell.

"The Sunbeam" is Miss Taliaferro's first photoplay since her successful feature, "The Dawn of Love." It is the joint product of Shannon Fife and June Mathis, who provided the artist with that other brilliant photodrama, "God's Half Acre," Mr. Fife writing the original story of "The Sunbeam," and Miss Mathis adapting it for the screen.

The play is a beautiful one of love, poverty and riches. The part of Prue Mason, "the sunbeam," is taken by Miss Taliaferro. Prue lives with her old grandmother in a crowded tenement district. Working with her in a candy factory, and living with her and "Granny" in the tenement is Danny O'Maddigan, a product of the reformatory. "Biff the Brute" and other characters of the underworld, who have known Danny in the reformatory, attempt to lure him from the path of honesty, and it is due to Prue's wholesome influence that he keeps to the right path.

Miss Taliaferro, as Prue, is supported by a distinguished cast including Gerald Griffin, the veteran "globe-trotting actor," who plays Rutherford; Raymond McKee, who plays Prue's youthful sweetheart, Danny; Gladys Alexandria, a recruit from the dramatic stage, formerly leading woman in "The Miracle Man," and Mrs. Breyer, who plays Granny. Mrs. Breyer was for ten years associated with Denman Thompson's "Old Homestead" company. Underworld characters are played by Louis Wolheim, Eddie Reddway, and Daniel Bertona. "The Sunbeam" has been given a lavish and careful production.

FAMOUS CAST IN "KING LEAR" (Thanhouser).

Edwin Thanhouser has announced the cast that will support Frederick Warde in the Thanhouser production of "King Lear," that will be released through the Pathe exchanges on December 17. Every effort was made by Mr. Thanhouser, Mr. Warde and Ernest Warde, his son, who directed the production, to make "King Lear" a notable Shakespearian event, and the cast was selected with great care.

J. H. Gilmour, who plays the Earl of Kent, is a famous Shakespearian actor whose early career—as did Mr. Warde's—included engagements in Shakespearian productions of Edmund Booth and Lawrence Barrett.

Ernest Warde, the director, is the "King's Fool," a part he played with his father on the speaking stage.

These three men, lovers of Shakespeare, scholars who understood every detail of "King Lear," were the leaders in the task of seeing that the Thanhouser production was just the sort of a play Shakespeare himself would want it to be. They made it Shakespeare's "King Lear," not a modern version of the play.

The remainder of the cast includes Ina Hammer as Goneril, Wayne Arey as the Duke of Albany, Edith Diestal as Regan, Charles Brooks as the Duke of Cornwall, Lorraine Huling as Cordelia, Boyd Marshall as the King of France, Hector Dion as Edmund, Edwin Stanley as Edgar, and Robert Whittier as Oswald.

HE MAKES 'EM.

Harry Watson, Jr., starred by George Kleine in his comedy series "The Mishaps of Musty Suffer," is one of the few residents of New York who doesn't play the ukelele. Mr. Watson makes them. His Long Island home is fitted with a cozy workshop, where the comedian spends his leisure hours making musical instruments and fancy hooks for snaring unwary bass. He has not yet tackled the manufacture of a grand piano but has ambitions.

"THE THREAD OF LIFE" (Universal).

An unusually exciting Imp two-reel melodrama, "The Thread of Life," will be released by the Universal on November 19. Ben Wilson and Frances Nelson play the leads in the story, which was written by Joseph Gollomb.

The cast includes the following characters: Dr. Carl Richard, Mayme Carter, Spider Carter and Lena Peyton.

In one of the scenes a house is burned to the ground. Ben

Scene from "The Thread of Life" (Universal).

Wilson (Dr. Richard) in disguise, attempts to chloroform a gang of crooks. He steals up the steps of a house where they are quartered, makes his way to the fire escape and, upon noticing that a lighted gas jet is close to a curtain, opens a switch, which blows the curtain against the gas jet.

The house is on fire in a few minutes and the crooks escape, leaving Dr. Richard's fiancee in the room. The Doctor carries her out through the flames in a thrilling scene, which ends when the timbers and beams of the burning house tumble to the ground.

"The Eagle's Wing"

Bluebird Production Extraordinary on National Preparedness for State Right Market.

EARLY in November, Bluebird Photoplays, Inc., will release a special issue, independent of the regular program, to be marketed along "State right" plans by the various Bluebird exchanges throughout the country. Because of the particular nature of the subject, Bluebird has determined that "The Eagle's Wing" would not logically be-

Scene from "The Eagle's Wing" (Bluebird Extraordinary).

come a program feature, even if the expense involved in its production would admit of considering the subject as a regular release.

"The Eagle's Wing" is a non-political, strictly American reflection of economical and industrial preparedness for military emergency in time of sudden and unexpected attack by any other nation. While the world war and its effect upon the great nations involved was instrumental in prompting the production, there is no specific reference to any particular nation as opposed to the United States—the subject is strictly neutral, and absolutely pro-American.

The basis of the feature is an interesting love story, with plot and inner-plot to complicate the situation and keep the outcome in suspense. The main artery of interest is in the idea advanced by the foreman of a great industrial plant, that every factory, mill and workshop in the country should be canvassed with a view to ascertaining what each concern could contribute in munitions or supplies for the army and navy in time of war. This done the Government could proceed understandingly to the discussion of any problem of international importance.

As a matter of fact the United States Government has done just this. The Naval Consulting Board, an organization for industrial preparedness, is doing exactly the things pictured by Bluebird in its extraordinary release, "The Eagle's Wing." It might be better said that the photoplay is an exact illustration, in its scientific details, of what the Naval Consulting Board was organized and empowered to do. Thomas A. Edison is Chairman of the Board, and the original membership has been augmented by State organizations that feed directly into the headquarters at Washington the information that is thus gathered throughout the country.

Every manufacturing plant, factory, mill, foundry or shop has been provided by the Naval Construction Board with blanks upon which they are urged to give details that, when tabulated, will show at a glance just what Uncle Sam may expect his subjects to do for him in time of need through industrial co-operation. "The Eagle's Wing" gives pictorial answer to a great many of these questions.

Rufus Steele wrote the story that links industry with heart interest. Maud Grange prepared the scenario, Robert Leonard produced, and R. E. Irish photographed. Herbert Rawlinson and Grace Carlyle lead a large company of players, and the matters of scenic presentation has been elaborately provided for. Considered among the average of best moving pictures, "The Eagle's Wing" would be regarded as a corking fine picture—and when the industrial features are added a "Bluebird extraordinary" results.

Mr. Steele spent months in arranging to take the photographs that reflect actual operations in the manufacture of munitions, guns, shells, shrapnel, fuse, armor plate, castings, and every element that enters into modern warfare as conducted by civilized nations. Lathes and wheels whirl before one's eyes carrying steel and iron while the finished product is followed from its earliest stages until it is racked and stacked ready for shipment. And the remarkable part of most of the pictures comes in consideration of the fact that everything is being done in mills and factories originally built and operated for the peaceful pursuit of mercantile manufacture.

MARIE DORO TO STAR AS "OLIVER TWIST."

The Jesse L. Lasky Feature Play Co. announces December 11th as the release date for its elaborate adaptation of Charles Dickens' famous novel, "Oliver Twist," in which Marie Doro is starring. Not only is "Oliver Twist" one of the most successful and most popular works of England's greatest novelist, but the fact that Miss Doro is to play the title role of this Paramount Picture gains added significance from the fact that she scored one of the most distinguished triumphs of her stage career in the Liebler all-star presentation of the play during the Dickens Centenary in 1912.

Though Marie Doro is the star of the production, an announcement emanating from any other source than that of the Lasky Company, whose casts are normally notable, would undoubtedly term the adaptation an "all-star" presentation, as the names of such great stars as Hobart Bosworth, Tully Marshall, James Neill, and Raymond Hatton are found among the supporting cast. Bosworth will play the great role of Bill Sykes, the morose, hard-headed, brutal animal. The Artful Dodger will be played by Raymond Hatton; James Neill is Mr. Brownlow; Jack Sacker is Charles Bates; Robert McKenzie is Fangs, and Elsie Jane Wilson is Nancy Sykes. Other equally well known players have been assigned to the other roles which are dear to the hearts of all lovers of Dickens.

The adaptation of the novel was prepared by James Young, who also directed the production for the Lasky Company.

SELIG'S GENERAL FILM RELEASES.

"The Sheriff's Blunder," is the name of the Selig feature play to be released in General Film service on Monday, November 20. The play features Tom Mix in a most unusual plot, a story giving him opportunities for many hazardous exploits. "The Sheriff's Blunder" also carries an unusual ending, something that is noteworthy in this day and age, when the endings of many film productions are stereotyped. Mr. Mix is supported by an all-star cast of Western players. On Saturday, November 25, "The Hedge of Heart's Desire," a one-reel drama of true appeal, will be released in General Film service.

A very interesting release is announced for Monday, November 27, entitled **"Following the Flag,"** a three-reel production. "Following the Flag" is a series of spectacular motion pictures of Uncle Sam's soldier boys in action on the Mexican border and in old Mexico. Not only the infantry and artillery, but the cavalry is shown in real and mimic warfare. A view of this picture play will make the spectators proud of the United States forces and will foster feelings of patriotism in the hearts of everyone. "Following the Flag" will be released in General Film Company's regular service.

"Mistakes Will Happen" is the title of an unusually excellent one-reel comedy, scheduled for release in General Film Company's regular service on Saturday, December 2. There is fun in almost every inch of this film.

"HIS MORAL CODE" (Essanay).

The constancy of woman, her sacrifices for love, frequently make up the film plot, but it is rare that man is credited with affection of equal intensity. Here, however, is a three-act drama in which the man gives up the woman he loves—

Scene from "His Moral Code" (Essanay).

quitting her under a stain to make it the more easy—in order to leave her free to marry a far wealthier man with whom he believes she will find greater happiness. The play is replete with intense scenes, and the ending where the lovers meet after years for a belated wedding has been well worked out. The greater part of the story's setting is in a hospital and the scenes are true to type. Three well-known stars are presented, Lillian Drew, E. H. Calvert and Edward Arnold appearing as principals.

"THE MEASURE OF A MAN" (Bluebird).

J. Warren Kerrigan and Louise Lovely will be the leading players in "The Measure of a Man," the Bluebird release for Nov. 20. This will be the second appearance of these former single stars of Bluebird in the same release. They were recently featured in "The Social Buccaneer," and the result was so satisfactory that the Bluebird management decided to have Mr. Kerrigan and Miss Lovely join in acting "The Measure of a Man."

In this feature director Jack Conway took his company to

Scene from "The Measure of a Man" (Bluebird).

the redwood forests of California to get the proper exteriors for the reason that incidents in a lumber camp comprise the essence of the plot. With very few exceptions the settings are all out-of-doors, and are accordingly attractive in the natural picturesqueness of California scenery.

Norman Duncan wrote the story, and it has had considerable circulation in published form. Maud Grange prepared the scenario. Supporting Mr. Kerrigan and Miss Lovely will be Katherine Campbell, Ivor MacFadden, and other members of Jack Conway's company.

"MISS GEORGE WASHINGTON" POSTPONED.

"Miss George Washington," the story of a girl who could not tell the truth, in which Marguerite Clark is to star, has been designated by the Famous Players Film Company for release on the Paramount Program November 20. Though originally

Scene from "Miss George Washington" (Famous Players).

intended for the program in the latter part of October, when work on the production was actually begun it was found that several elaborate settings which had not been included in the schedule would be required and the picture was necessarily delayed.

This is the photoplay which marks the first appearance of Marguerite Clark since her renewal of contract with the Famous Players, in the face of repeated reports that she was to desert the screen and return to the stage.

NINTH EPISODE OF "YELLOW MENACE" THIS WEEK.

The Unity Sales Corporation will release the ninth episode of "The Yellow Menace" serial this week, under the title of "The Crystal Globe." A new turn in the thrilling events of this picture takes place in this episode; since the action revolves more around a battle of wits than actual hand-to-hand conflicts and their murderous results which have characterized many of the earlier episodes. This naturally adds increased interest and sustains the attention of those who are following the serial.

In this episode we see Ali Singh revealed in his role as Master of Mysticism, to which he resorts with telling force, Najla being his victim. Because of her anxiety for the safety of Manning and his associates, Ali Singh believes that by applying his knowledge of the mysterious power of mysticism he can force her to disclose the secret of Manning's new abode. The treatment of this subject is handled in a very novel manner in this episode and its introduction is sure to appeal to moving picture devotees.

SYMPHONY ORGANS INSTALLED.

The Signal Amusement Co., of Chattanooga, Tenn., has recently installed four Symphony Organs in different theaters, namely, Bonita, Fine Arts, Alhambra and Theato, and a large Symphony Electric $10,000 Organ in the Alcazar theater in that city. The Symphony Player Co., of Covington, Ky., have installed a large $8,000 Electric Organ in the Champion theater at Birmingham, Ala., operated by the Hury Amusement Company, and one at Hopewell, Va., in a new picture house operated by the Tri-City Amusement Company.

"YELLOW PAWN" FOR "RIDGELY AND REID."

Cleo Ridgely and Wallace Reid, the popular pair which have won such great success in the Lasky productions, "The House of the Golden Windows," "The Selfish Woman," "The Love Mask," and "The Golden Chance," are to be co-starred on the Paramount program in "The Yellow Pawn," which is scheduled for release on November 23. It is seldom that two stars who appear jointly achieve such remarkable success as these two youthful players have won in the very short time that they have been appearing together.

In the "Yellow Pawn," Mr. Reid plays the role of a young artist, and Miss Ridgely is a girl, whom though in love with the artist, marries a lawyer at the instance of her father who represents himself as being penniless. Believing that Allen Perry, a prosperous district attorney, will be an ideal match for his daughter Kate, old Mr. Turner persuades the girl to marry him, despite the fact that she has lost her heart to James Weldon, a young artist whom she has met quite by accident.

Perry soon develops an insane jealousy of his wife, and she is wretched. Weldon becomes famous, and Perry takes her to the artist to have her portrait painted. Tom Weldon, an impecunious brother of the artist, discovers that Kate and James are old friends, and sells the information to Perry.

Scene from "The Yellow Pawn" (Lasky).

Perry, however, fails to discover any irregularity in his wife's conduct.

Weldon's servant, Sen Yat, catches Tom in the act of robbing his master's desk and stabs him in the struggle which follows. Circumstantial evidence points to the guilt of either Kate or her sister Marian, and Perry determines to employ a ruse in order to ascertain whether or not the artist is really in love with his wife. Sure in his own mind that such is the case, Perry is on the point of shooting

PATHE ISSUING BEAUTIFUL ART PORTRAITS.

Pathe is issuing a series of art portraits that take rank with the best that have ever been produced. Hamilton King, the well known artist, is painting the series which will include the best known stars appearing in Pathe productions.

It will be remembered that a year ago, Alonzo Kimball made for Pathe a similar series which was much admired. The portraits were so beautiful, many of them being in nine and ten colors, that exhibitors framed them and hung them in their lobbies where they were kept as being worthy of a permanent place.

As Mr. King's services command a high price, and as the lithographing is being done on very heavy coated paper, the portraits will cost a large sum, but it is confidently expected the results will warrant the extra expense. E. J. O'Connor, the Pathe poster man, is planning the series under the supervision of Mr. Berst.

The first portrait to be finished is one of Pearl White, star of "Pearl of the Army," the new serial to be released December 3.

FOUR SINGLE-REELS A WEEK FROM GAUMONT.

The second week that Gaumont releases four single-reels through Mutual opens with "Reel Life" No. 28, Sunday, November 12. The leading subjects for this issue include pictures of the routine life of our coast guards as well as their activities when a storm has wrecked a vessel near the shore. A second section shows how the cost of living has advanced in recent years. The diagrams are based upon government data.

The second single-reel of the week brings to the screen the second number of the new release, "Tours Around the World," November 14. These pictures of peoples and places under foreign flags are most timely. The third release, November 15, shows Hot Springs, Ark., in the "See America First" series. The fourth Gaumont single-reel is The Mutual Weekly.

PATHE'S "LUKE" COMEDIES HAVE SUCCESSFUL YEAR.

The "Lonesome Luke" comedies on the Pathe program are making an enviable reputation. It is only about a year ago that the first one made, "Just Nuts," played to remarkable business and established a record for repeat bookings. Harold Lloyd, the star, "Snub" Pollard, his able assistant, and Bebe Daniels, the charming sixteen year old ingenue, were at that time unknown, but under the able direction of Hal Roach, of the Rolin Company, they have developed into what many persons consider is the ablest comedy cast of the day. As to Harold Lloyd, the exhibitors themselves call him one of the two greatest comedians in the business.

WRITES SCORE FOR "LESS THAN THE DUST."

Edward J. Howe has completed the elaborate musical score which Mary Pickford insisted should be a feature of "Less Than the Dust," the first production made by her own company and announced for release November 6 by Artcraft Pictures Corporation. Those who have heard Mr. Howe's music declare that his "Less Than the Dust" composition is appropriate in every detail to the mysticism and superstition of the far East, and portrays beyond criticism the atmosphere of a small village of modern India.

PATHE NEWS SHOWS MEN'S FASHIONS.

The Pathe News believes in being impartial, and in consequence the men have their innings in No. 88. Latest styles in men's business and street clothing are shown in this number for the first time. Years ago the News started the fashions film, but until now the subjects have always been taken from the feminine wardrobe.

Picture Theaters Projected

WASHINGTON, D. C.—Knickerbocker Theater Company has plans by Reginald W. Geare, 327 Woodward building, for $150,000 theater and concert building at Eighteenth street and Columbia road, to be known as Crandall's Knickerbocker. It will be a four-story reinforced concrete structure, stone-trimmed, brick front; marquise over main entrance; seating capacity, 1,800.

WASHINGTON, D. C.—C. A. Barker, Curay building, has the contract to build a one-story addition, 48 by 100 feet, to a local moving picture house, to cost $7,000.

ORRANDO, FLA.—P. Philips is reported planning to erect a $50,000 theater.

CHICAGO, ILL.—West End Amusement Company, W. E. and James B. Heaney, managers, 2719 Logan boulevard, have plans by H. L. Newhouse, 4630 Prairie avenue, for a two-story theater and store building, 125 by 180 feet, to cost $250,000.

CHICAGO, ILL.—The Grand Oak theater at Thirty-ninth street and Grand boulevard, has been acquired by Alfred Hamberger. The house has seating capacity for 3,000 persons.

HIGHLAND PARK, ILL.—William Pearl has plans by W. D. Mann, 155 N. Clark street, for a two-story moving picture theater, 50 by 132 feet, to cost $12,000.

MILLARD, IA.—A number of improvements are being made to the Opera House, owned and operated by Kress & Buchecker.

SHANNON CITY, IA.—The Star theater has been purchased by Willis Oaks.

WELLMAN, IA.—The Majestic theater has been taken over by F. C. Schroeder.

GREENUP, KY.—Leslie F. Womack, Grayson, Ky., has the contract to erect a one-story moving picture theater, 26 by 80 feet, for C. F. Taylor, to cost $4,000.

O'NEILL, NEB.—The Star theater has been leased by Jordan & Simonson.

PENNSGROVE, N. J.—L. N. Cook and Joseph Workman have plans by Moffett & Stewart, 30 North Third street, for a one-story moving picture theater, to cost $25,000.

BROOKLYN, N. Y.—Plans have been completed for a one-story addition to the theater and store building of the Ditmas Theater Company, 32 Nassau street, New York City.

FORT RECOVERY, O.—M. L. Wagner has plans by A. C. De Curtins, 503 Opera House block, Lima, O., for a one-story moving picture theater, 82 by 85 feet, to cost $6,000.

CLEVELAND, O.—Reubin Shapiro and Louis Flautu, real estate brokers, 429 Society for Savings building, contemplate building a four-story moving picture theater, lodge, store and office structure, to cost $75,000.

CLEVELAND, O.—Extensive improvements have been made to the Manhattan theater, located on Superior avenue.

COLUMBUS, O.—The De Luxe Theater Company, of Lima, O., has leased the Northern theater at 584 North High street.

PORTSMOUTH, O.—Architects De Voss & Donaldson, 38 First National Bank building, are preparing plans for a two-story moving picture theater and lodge building, 22 by 135 feet.

CARRICK, PA.—M. Bluestone, grocer, Elizabeth and Lythle streets, Pittsburgh, Pa., has plans by Edwin A. Roth, 303 Wabash building, Pittsburgh, Pa., for a three-story moving picture theater and apartment building, 33 by 107 feet, to cost $15,000.

ERIE, PA.—H. V. and E. B. Ashby will shortly start work on the construction of a three-story fireproof, steel, brick and tile moving picture theater at the northwest corner of Fifth and State streets.

LANSFORD, PA.—P. F. Sharpe contemplates erecting a modern moving picture theater.

PITTSBURGH, PA.—Enterprise Amusement Company have plans by Louis O. Broise, Highland buillding, for a two-story moving picture theater and store building, 60 by 95 feet, to cost $35,000.

PHILADELPHIA, PA.—The Lebanon Building & Loan Association has disposed of the moving picture theater at the southeast corner of Sixty-first and Vine streets, to Hettie E. Bustard for a nominal sum, subject to a mortgage of $7,000. The building occupies a lot 45 by 110 feet, and is assessed at $12,500.

PHILADELPHIA, PA.—James Egnal has taken title to the moving picture theater at the southwest corner of Fifty-second street and Wyalusing avenue, for a nominal consideration, subject to a mortgage of $33,000. The structure is situated on a lot 100 by 151 feet and is assessed at $35,000.

TARENTUM, PA.—Extensive improvements have been made to the Nixon theater. The house was recently taken over by Jacob York and F. J. Nalley.

WOODLAWN, PA.—Panopolis & Lambrus have purchased a building site here, upon which they contemplate erecting a modern fireproof moving picture theater.

GREENVILLE, S. C.—Dr. W. W. Dodson has acquired building on Laurens street, and is reported planning to convert it into an opera house.

ATHENS, TENN.—The old Palace theater recently taken over by Manning & Wink, has been remodeled and renamed the Strand.

FAIRMONT, W. VA.—The Grand theater, owned by Charles Miller, has been remodeled, the interior redecorated and a new $4,000 pipe organ installed.

PORT ANGELES, WASH.—A new moving picture theater has been opened here by Hopkins & Hallberg.

WANWATOSA, WIS.—Architect F. W. Andrae, 77 Cawker building, Milwaukee, Wis., is preparing plans for a two-story moving picture theater, 100 by 100 feet, to be erected by a corporation now in process of organization.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

St. John Manager Got Publicity

Gave Big Daily Newspaper a Full Page of Advertising and Took the First 1,000 of Its Copies—These Were Given Away with a Very Noticeable Change on the First Page that Boosted the Theater.

By F. F. Sully, 68 Lansdowne Ave., St. John, N. B.

ST. JOHN, N. B.—"Billy" Smith, manager of the Empress theater in West St. John, recently "pulled off" an advertising feat that made the other moving picture theater managers in this section "sit up and take notice." "Billy" made arrangements with the management of the Evening Times, the most widely read paper in the city, for a full page ad with the understanding that the first 1,000 copies that came off the press were to be turned over to him at once. The papers were delivered to Mr. Smiths' representatives, fresh off the press, and rushed to a West St. John printer's. Here another press was all inked and waiting to give a finishing touch. The 1,000 copies were rushed through and were on the street even before the newsboys with the copies from the home office were on the streets. Across the whole front page and just over the news items of the 1,000 Times that were distributed gratis in big red letters were the words, "See the Grip of Evil" at the Empress tonight." Newsboys were stationed at the exits of mills and factories and handed out the papers to the working people before the youngsters who were asking for their usuall price of a cent a copy were on the field. The venture proved a great success and more than paid for itself that evening.

C. H. Pierce Visits.

St. John, N. B.—C. H. Pierce, a director of the Paramount Pictures Corporation, was a visitor in St. John this week, arriving with Mrs. Pierce on the Maritime Express at midday. Mr. Pierce is on a transcontinental tour for the purpose of studying conditions in the moving picture field throughout the continent. At noon he entertained the St. John men who are interested in the business at a luncheon at the Royal hotel. Another leader in moving picture circles, who was also a visitor on the same day, was Joseph Partridge, traveling general manager for the V-L-S-E.

New Theater Opens in Newcastle.

Newcastle, N. B.—W. Richards, who has had this field without opposition for several years, and has played to capacity houses in the Newcastle opera house for several months, now has as a competitor J. B. Johnson, who has just opened the New Empress, a snugly built little theater with a seating capacity of 500. The theater was opened during the past week, and is using the Mutual program, supplied by the St. John exchange. Mr. Johnson is by no means a newcomer in the business, having been manager for some time of "Happy Half Hour" theater, in Chatham, N. B. Judging from the attendance at both theaters since the field has become competitive, there is enough business in Newcastle for both to display the S. R. O. signs every night.

New Pictou House Early in December.

Pictou, N. B.—Solomon Soffe is making his debut into the moving picture and theatrical field with the erection and opening of his new $25,000 theater on Main street. The house, which has not yet been named, is said to embody all the features of a modern auditorium. The front of the house is to be very elaborately designed. The interior appointments are to provide every comfort and convenience for the patrons. Mr. Soffe has closed negotiations with Jules H. Wolfe of St. John for the complete Metro service. No date has been set for the opening of the house, but it will probably be ready by early December.

Rebuilding Sussex Opera House.

Sussex, N. B.—Dr. J. J. Daley, formerly in partnership with Charles F. Givan, who recently opened the Lyric theater, has started to rebuild the opera house. Dr. Daley and Mr. Givan ran this house successfully for several years. Following the fire, which completely gutted the building, they opened temporary quarters in the Hippodrome. Mr. Givan withdrew from the firm and opened the Lyric, which is now doing a thriving business. Dr. Daley will spend about $15,000 putting the new building in condition. He will install leather-backed chairs and the best of equipment. Fox service features will be shown. It is expected that the opera house will be ready for occupancy by Christmas.

Books Three Big Features.

St. John, N. B.—Fred G. Spencer, who has the largest chain of theaters in this section of the Dominion, has booked the three big features, "Britain Prepared," "The Battle Cry of Peace" and "The Battle of the Somme," for his houses in Amherst, N. S., Truro, N. B., and Charlottetown, P. E. I.

Worth a Passing Glance.

St. John, N. B.—Manager T. R. Marks of the Specialty Film expects a heavy season for the Gold Rooster plays, which are to be shown in Canada for the first time on Nov. 13. Already there are numerous demands for them. Two St. John houses have applied.

St. John, N. B.—H. H. McCarthur, manager of the St. John Branch of the General Film, has a long list of houses in the three provinces to supply the two special features, "The Girl from 'Frisco" and "Grant, the Police Reporter," which are to be released in this section at an early date.

St. John, N. B.—Three hundred boys of teen age from the three Maritime Provinces witnessed a screening of "Thomas Jefferson Morgan, P. J. G., during the boys' conference recently held here, as guests of the Imperial theater management. A special show for the boys and their leaders was run at 5 p. m. The picture, which is well put together and well acted advertising scheme of the Curtis Publishing Company of Philadeuphia, sent home lessons of thrift and industry to the Canadian lads, for whose special benefit the picture was brought here.

During the course of the conference Rev. P. R. Hayward of Fairville, N. B., paid a tribute to the moving picture exhibitors of St. John. He said that mothers and fathers could well allow their boys to attend the shows here without fear of having them see anything that was vulgar or suggestive.

IN MINNEAPOLIS.

"Purity" Does Big Week's Business.

St. Paul, Minn.—After drawing only a fair house at the initial performance, "Purity," featuring Audrey Munson, wound up a week of great success at the Strand theater here, last Saturday. Manager Maitland set the admission price at 15 and 25 cents, and the film, which met with favor at the hands of the censors, press and clergy, proved a valuable attraction for the large "open" house.

Metro "Romeo and Juliet" a Hit.

Minneapolis, Minn.—The Strand theater played the Metro "Romeo and Juliet" all of last week to good houses at a quarter admission. A fifteen-piece orchestra furnishing special music for the big production, and some attractive advertising did much to make the feature a valuable one from the box office standpoint. High school classes from St. Paul and Minneapolis, studying Shakespeare, attended several performances.

Young Features Doing Well.

St. Paul, Minn.—The popularity of Clara Kimball Young was evident at the Starland theater here last week. Miss Young's appearance was in the World feature, "The Dark Silence," and Manager Morton Nathan was forced to use the S. R. O. sign several times. Although none of the downtown theaters have as yet booked "The Common Law," Selznick's feature with Miss Young, the houses that do seem assured some good patronage. The Starland theater, located on Wabasha and Eighth streets, is one of the most beautiful theaters in the city, seating about 650 people, and is one of the best ventilated houses in the West. Manager Nathan, by careful advertising and appealing program has built up an excellent business in the few months he has been in charge.

Westcott Film Officers.

Minneapolis, Minn.—Manager E. A. Westcott of the newly organized Westcott Film Corporation Film Exchange, has returned from Chicago. The officers of the new corporation are: R. Dougherty, president; George Granstrom, vice-president, and Mr. Westcott, general manager.

Minneapolis, Minn.—The National Film Co., 818 McKnight building, here, has secured state rights on the Kulee feature, "The Unborn," which has been played at each of the Twin City Metropolitan theaters on two different occasions

Minneapolis, Minn.—George Kasson, special representative Northwestern Motion Picture Equipment Co., here, has returned from a six weeks' trip through the Dakotas and Montana and declares that he finds business booming everywhere he has been.

St. Paul, Minn.—The Monogram Slide Co., 694 De Soto, has secured a contract to make an entire new series of "Civilization" slides and oil painted photo enlargements for the Supreme Feature Film Co., Minneapolis, and will hereafter make all slides for the Unity Features Corp., also of the Flour City.

Minneapolis, Minn.—Manager Mendel Gottlieb of the Favorite Feature Film Co. Film Exchange, returned to his desk last week after a short visit to New York.

Minneapolis, Minn.—Manager F. S. Meyer of the Universal exchange has returned from Chicago, where he viewed "Twenty Thousand Leagues Under the Sea" and "Idle Wives," both of which are wonderful pictures, he declares.

MORE KANSAS CITY NOTES.

Dale P. Hill Will Go to Oklahoma.

Kansas City, Mo.—Richard Robertson, manager of the World Film service in Kansas City, Mo., reports that Dale P. Hill, formerly booker in the Kansas City office, will go to Oklahoma as the traveling representative of the Kansas City office. The placing of the Oklahoma territory under the jurisdiction of the Kansas City became effective October thirtieth. Mrs. Julia Woodard will succeed Mr. Hill as booker in Kansas City.

Maze Begins Big Features Policy.

Kansas City, Mo.—W. O. Clarke, proprietor and manager of the Maze on West Twelfth street, Kansas City, Mo., believes the best business is for big features, and has changed the policy of his house to that. He started "The Unwritten Law" Sunday, October 29, advancing prices to 15 cents from 10 cents, and his house of 610 seating capacity was crowded from noon until nearly midnight. He opened at 9 Sunday morning, but the early attendance was very light.

Bowles Sends "L" Out.

G. H. Bowles, publicity agent for the Universal Film & Supply Co., of Kansas City, recently put out a very neat little advertising stunt for the feature production, "Liberty," in this territory. The advertisement was on "L" shaped cardboard, and on the one side was printed, "Something on the square that comes from "L." On the back of the cardboard at the top of the "L" was printed "L" stands for "Liberty," and here are some exhibitors who do too. Below this were ten small testimonies by various exhibitors in the territory.

Big Features Booked.

Kansas City, Mo.—The Rialto, at Twelfth and Grand Ave., Kansas City, recently booked the Universal Feature, "Shoes," which will be shown the entire week beginning November 5. This five-reel picture has already been shown at a number of suburban theaters in Kansas City, and at one downtown theater.

The Rialto, of Kansas City, Mo., recently booked the eight reel feature "Ramona," which will be shown the entire week beginning October 1. This picture was shown to a good crowd on the opening night, despite the fact that the admission price is twenty-five cents.

The Metro Romeo and Juliet picture was booked to the Strand theater, at Thirty-sixth and Troost avenue, and will run the entire week beginning November 5. E. A. Finch, proprietor of the Strand, has made arrangements to have a special twelve piece orchestra for the entire week.

ROCKY MOUNTAIN NOTES.

Children's Matinee at Salt Lake.

Salt Lake City, Utah.—Manager George E. Carpenter of the Paramount-Empress theater, has inaugurated a weekly "Children's Matinee" which is given every Saturday morning at his theater.

The innovation in motion picture affairs in Salt Lake has proved to be a huge success and in his endeavor Mr. Carpenter is assisted by the club women of Salt Lake, who arranged with him for the performances.

When the first matinee was given two weeks ago it was necessary to call for the services of every house attache and several patrolmen to marshal the long line of children who sought admission, and by the time the performance began the theater was jammed with laughing, chattering children.

Marguerite Clark in "The Prince and the Pauper" was the first special bill for the kids, and the second was "Hearts of Men." The children's performance at the Paramount-Empress is one of the most progressive moves made in this city for the entertainment of the little ones since the motion pictures became a big part of the social life of Salt Lake City.

Liberty Theater Reopens.

Salt Lake City, Utah.—After being dark for several weeks, during which extensive renovation and re-decoration was accomplished, the Liberty theater reopened Friday, October 27.

ON PACIFIC COAST.

San Francisco Notes.

It is estimated that no less than 10,000 persons have been turned away from the Columbia during the first three weeks of the showing of "Intolerance." The first twenty presentations of the film were viewed by 32,573 persons.

The Empire theater on Market street has installed a new front and lobby that is a material improvement over the former one.

Work on the Strand, at Ellis and Mason streets, is progressing rapidly, and this house will be opened early in the spring.

Pictures of the recent Exposition have been one of the attractions of late at the Theater St. Francis.

Northern California News.

Eureka, Cal.—Joseph Turcio has fitted up one of the older houses of this place, and has opened it as the Portola theater.

South San Francisco, Cal.—The Royal has changed hands and is now being conducted by Eschelbach & Taylor.

Salinas, Cal.—The White theater has been reopened under the management of R. F. Shinn.

Watsonville, Cal.—J. R. Wilson, formerly manager of the local T. & D. theater, has been transferred to Reno, Nev., and E. A. Miller, of the Reno house, has been sent to Watsonville.

Fresno, Cal.—M. R. Parra is preparing to erect a theater at an estimated cost of $50,000.

Sacramento, Cal.—The Actography theater has been reopened by Mr. Morris, of the Sequoia.

Oakland, Cal.—The Piedmont theater has been sold to H. Schwatka.

Dunsmuir, Cal.—W. S. Webster, of Woodland, has opened a theater here as a link in a chain of houses planned for this section.

Many Exhibitors Visit City.

San Francisco, Cal.—A large number of out-of-town exhibitors have been here of late selecting theater supplies and arranging for winter service. The general report is that conditions are very favorable for a heavy volume of business during the next few months.

K. A. Adelberg, of the Liberty theater, Marysville, made the trip to this city by automobile.

P. W. Brubeck, of the Union theater of Fort Bragg, Mendocino county, has been here looking over service. Business here is usually best during the summer months, as lumbering is the mainstay of the community.

C. F. Unger, of Selma, made the rounds of the local exchanges recently. He states that the proximity of this town to Fresno, and the cheap automobile transportation service are factors which he has to consider in booking pictures.

Mr. and Mrs. N. I. Throckmorten, of Oak Park, spent some time here a short time ago.

J. H. Knowles, president and general manager of the New York Amusement Company of Sonora, Cal., spent several days here recently.

IN BRITISH COLUMBIA.

Local Operators Give Banquet.

Regina, Sask.—A banquet was held recently at a local cafe by the local members of the I. A. T. S. E. and Moving Picture Operators' Union, and about forty were in attandance. The guests of honor were H. L. Gage, manager of the Rex theatre; O. W. Powell, manager of the Regina theater, and B. S. Courtney, head of the Basil corporation, owners of the Canadian rights for "The Birth of a Nation," which was filling a week's engagement at the Regina.

Speechmaking was indulged in, and a large time was had by all, so to speak.

J. M. Maxwell Will Steer Publicity.

Vancouver, B. C.—James M. Maxwell has returned from Colorado to take charge of the publicity department of the National Film Service, Limited (Triangle program). Mr. Maxwell's headquarters will be at the Rex theater, where Manager W. P. Dewees keeps the business of the company going smoothly, and where there has been fiitted up the neatest and most compact little film exchange it has ever been our pleasure to see.

Mr. Maxwell was formerly in charge of the photoplay department of the Vancouver Daily Province, and during that time was the biggest and best picture department carried by any Canadian paper.

Operator Made a Manager.

Victoria, B. C.—Operator Thoreau of the Majestic theater is now also manager of the house, having recently been placed in charge by B. S. Heisterman, the proprietor of the Majestic.

Patriotic Dance at the Gem.

Ladysmith, B. C.—The ladies of the I. O. D. E. recently gave a patriotic dance at the Gem theater, the seats being removed for the occasion. Many people living in other nearby towns attended.

S. J. Hackney Runs Star.

Rossland, B. C.—E. J. Cann, who recently opened the Star theater, has given up the house, which is now being conducted by S. J. Hackney, the owner.

IN PORTLAND, OREGON.

Al. Bloom, new manager of the Reel Play feature film company, is in Portland looking after his interests in and around that city.

Manager Kerr of Metro's Northwest exchange is also in Portland spending a week attending to the booking of Metro's "Romeo and Juliet."

Visitors to the exchanges this week were: A. H. Hilton, Grand theater, Lewiston, Idaho; W. C. Hopkins, Lincoln and Dream theaters, Port Angeles; W. S. Quinby, Liberty and Bell theaters, Bellingham; H. T. Moore, Colonia, Tacoma.

Ralph Earle, Pathe cameraman, Mrs. Earle and Dr. Abbott of Portland, were in the city on a 10,000-mile automobile tour of the northwestern national parks. Mr. Earle is securing film topics for the Pathe service. They have just spent three weeks in Glacier National Park.

W. Potter, manager of the Universal Film & Supply Company exchange, has just returned from a trip into the wheat-growing sections of Montana.

Pennsylvania Censor's Complaint

Dr. Oberholtzer Says That Pictures Are Mostly Bad—Claims That the Board Is Fighting with Its Back to the Wall Against Efforts of Producers to Put Across Impossible Films.

By F. V. Armato, 144 No. Salford St., West Philadelphia, Pa.

PHILADELPHIA, PA.—Ellis Paxson Oberholtzer of the Pennsylvania State Board of Censorship, embodied the fruits of his observations as a member of that bugaboo of picture progress in a speech before the State Federation of Pennsylvania Women here on October 26th.

Dr. Oberholtzer is quoted as follows:

"The tendency of the moving picture today is toward the melodramatic," he said, "and fully seventy-five per cent. of them are of this character, compared to a pitiful five per cent. that are educational. The remaining twenty per cent. are of the slap-stick comedy type.

"There is a glut of pictures depicting immorality, scenes of dens of vice, drunkenness and other phases that have no place in a public place of amusement. The board of censors has a continual fight to prevent these pictures being shown. Even the titles are often an insult to public morals, and on one occasion a film company had to change a suggestive title three times before it met our requirements.

"We are literally fighting all the time with our backs to the wall against the efforts of film producers to put across impossible pictures. But we are in this fight to stay."

Local men of prominence in the motion picture industry, while privately expressing their surprise and chagrin that service on the board should not have opened the speaker's eyes to the real methods and purposes of the producers, seemed inclined to think no special denial or answer to the charges was necessary. It appeared to be the consensus of opinion that a statement so manifestly exaggerated and unsupported by what public opinion knew to be the facts in the case could only recoil on its maker, and that a few more such unwise statements from the same source would do more to awaken public consciousness to the manifest absurdity of censorship than much campaigning against "Breitingerism."

Good Business With Higher Rate.

Ashland, Pa.—J. V. Schreck of the Temple theater here reports excellent business with Paramount, Triangle, World and K. E. S. E. pictures. The theater was formerly a five-cent house, but the admission has been raised to ten cents, with entire success, in spite of strong five-cent competition from another house. It is Mr. Schreck's belief that any house of ordinary size that shows a five or six reel feature in addition to a serial at a five-cent admission is headed to failure full speed ahead. He is an ardent advocate of attractive lobby display and because small posters are becoming more and more general he suggests that film companies should pay more attention to the one and three sheet sizes and endeavor to make them more effective and attractive.

John F. Hays Improves the Brunswick.

Philadelphia, Pa.—John F. Hays has recently taken over the Brunswick theater, on Frankford avenue, in this city, and has made extensive improvements to the house. George S Miller, who actively cooperated with Mr. Hays in the enterprise, has taken active charge of the house, and is meeting apparently with good results. The York Street Palace, which is under Mr. Hays' personal management, is doing capacity business nightly. Mr. Hays has booked Rex Beach's "The Ne'er Do Well" for five days, and it will be presented at both his theaters. An orchestra has recently been added to the attractions at the York Street Palace.

Marguerite's in French, Pauline's in American.

Philadelphia, Pa.—Oscar Morgan, publicity manager of the local Paramount, had a rather clever inspiration recently, for which he has great hopes. It is his thought to introduce an original design in millinery under the name of the Marguerite Clark chapeau or the Pauline Frederick hat, and have it offered for sale at leading department stores and specialty shops.

J. D. Cummings Narrowly Escaped Blindness.

Philadelphia Pa.—J. D. Cummings, of the Globe theater, 60th and Market streets, West Philadelphia, recently returned from the Medico-Chirurgical Hospital, where he had been receiving treatment for an affection of the eyes. It is reported that he narrowly escaped blindness

H. G. Fontana Productions Get Big Picture.

Philadelphia, Pa.—"Civilization," Thomas Ince's latest photospectacle, has been released for Pennsylvania, Ohio, Delaware, Maryland and West Virginia by A. G. Fontana Productions. It will be marketed through the offices of Messrs. Newman and Marcue, 1225 Vine street, Philadelphia.

Frank D. Hill's New Improvements.

Reading, Pa.—Though there are twenty-two motion picture theaters in this city, Frank D. Hill of the Lyric theater, is satisfied with his share of the business. The Lyric is one of the handsomest of local theaters. Mr. Hill believes in keeping his theater up to date, and has recently completed quite extensive improvements. A very pretty stage setting is in evidence, consisting of an artistic lattice work grille, covered with creeping vines and gay with artificial flowers. Small vari-colored electric lights are half concealed in the flowers and permit of a wide variety of beautiful effects. A large pipe organ, with many special attachments and a three-piece orchestra, combine to furnish an excellent musical program.

Bluebird Advertising Campaign.

Philadelphia, Pa.—V. R. Carrick has completed plans for an extensive advertising campaign for Bluebird photoplays. The chief object of the campaign is to co-operate with the exhibitor and to promote new business for him.

The campaign has been started in the columns of The Philadelphia Evening Telegraph and Evening Ledger, supplemented by advertising in the trolley cars, and in the trains of the elevated and subway systems. Throughout the state the campaign has begun in the Wilkes-Barre Times-Leader, the Harrisburg Telegraph, the Williamsport Journal.

McKeesport's Fine New Picture Theater

H. A. Victor & Sons Have Opened Their Splendid Picture Theater—City Officials Attend the Premier Show—Interesting Details.

M'KEESPORT, PA.—The Victor theater opened its doors here on Monday, Oct. 3, introducing to the public its handsome and commodious auditorium, with its lavish display of rich and tasteful furnishings, for the first time.

Its opening was honored by the presence of Mayor Lysle and the city officials of McKeesport, and, together with the splendid and large attendance, witnessed the ceremony of the christening of the Victor by Mrs. Rae Nuance Victor.

H. A. Victor & Sons, the owners, have planned the arrangement of the chairs, eliminating any cause for dead seats. There are 600 seats and individual boxes for which 20c. is charged. One of the notable features is the handsome large organ which was played to accompany the Vitagraph feature, "The Tarantula," during the first half of the week. A double page advertisement announced the opening of the Victor in one of the McKeesport newspapers.

R. S. Vandergrift to Manage Serial Dept.

Philadelphia, Pa.—Robt. S. Vandergrift has joined the Mutual office as manager of their serial department.

"Grant, Police Reporter" Pleases.

Philadelphia, Pa.—The first episode of "Grant, the Police Reporter," was shown at the Family theater with considerable satisfaction. C. L. Bradfield, the manager, is pleased with the future prospects of his new serial and positive that the popularity of this serial will grow with each succeeding chapter.

Picture Employees' Ball a Big Succcess

Eagle Hall, Philadelphia, Scene of Brilliant Dance—Nets $2,000—Some of the Prominent People Among Those Present.

PHILADELPHIA, PA.—The mask motion picture party given by the employes of the local theaters was a decided success to the extent of $2,000. Eagel's Hall, where the affair was held on last Tuesday night, was jammed full of masqueraders of all sorts. Charlie Chaplins were in droves, while Pierrettes and Harlequin were much in evidence. Dancing, merry-making and refreshments were freely indulged in. The prominent employes present were S. Kaplin, Chas. Boone, R. Madden, B. Katz, J. Carter and a delegation from Baltimore and Washington.

Mr. and Mrs. Sausage led the grand march, followed by the chorus girls who are now appearing in "The Breakers" here at the Gaiety theater. Kitty Dougherty sang several songs and made a big hit.

Nelson Edwards Now Local Cameraman.

Philadelphia, Pa.—Nelson Edwards, the International cameraman, who, until recently, was with the Austro-German forces, on the French and Russian battle fronts, as official photographer for the Teutons, is now making his headquarters here. He will go after local news pictures for the Hearst-International News Pictorial.

A. G. Steen Shows Billy West Comedies.

Philadelphia, Pa.—A. G. Steel, of the Philadelphia branch of the Unicorn, gave a private showing of the Billy West comedies to a number of exhibitors and newspapermen, who expressed themselves as delighted with the pictures. Bookings of these comedies will be accepted on November 6th.

New Ardmore Theater.

Ardmore, Pa.—Hassinger and Kettering, two live picture men, recently opened the doors of the attractive and up-to-date theater here to the suburbanites.

Lancaster's New Hippodrome.

Lancaster, Pa.—George Krupa, president of the Hamilton amusement company, has recently opened the new, modern and handsomely equipped Hippodrome theater. The architecture of the house is both novel and beautiful and possesses much of the classic beauty of a Grecian temple. Mr. Krupa takes a most optimistic view of the picture business and believes that present prosperous conditions will continue.

P. Glenn's "Crimson Stain" Campaign.

Philadelphia, Pa.—P. Glenn, having accomplished some remarkable results in booking "The Yellow Menace" for the Electric theater supply company, is starting a whirlwind campaign on "The Crimson Stain" mystery, backed by splendid local advertising in the Philadelphia Evening Telegraph.

Five Kings in One Hand.

Philadelphia, Pa.—A casual visitor to the Bellevue-Stratford Hotel grill room in Philadelphia one night last week, would have been surprised if they had known that around one of the tables sat a group of some of the most powerful motion picture magnates. Investigation proved that it was only a social meeting, although such a gathering would at most times lead one to expect that a big deal was being put over. In the group were William E. Smith, president of the Famous Players, distributing Paramount in eight states, having offices in New York, Philadelphia and Washington; Louis J. Selznick, Hiram Abrams, Carl Laemmle and Stanley V. Mastbaum, owner and operator of the biggest chain of high-class motion picture houses in the country.

I. A. Farrah Heads Harrisburg Universal.

Harrisburg, Pa.—I. A. Farrah, formerly of the General Film, will manage the new Harrisburg branch exchange for the Universal Program to be distributed here. This new branch was recently opened by V. R. Carrick as a distributing point for his Philadelphia office. The exchange is located at No. 5 South 4th St., Harrisburg, Pa.

Buy West Allegheny Theater.

Philadelphia, Pa.—Wm. F. Boogar and John S. Evans have taken over the West Allegheny theater, previously owned by B. Amsterdam. The transaction was made on Monday, Oct. 3rd, the house being in a very prosperous condition.

New Ticket Booth at the Logan.

Philadelphia, Pa.—The Logan theater, located at 4900 North Broad street, has recently installed a handsome new ticket booth, which adds materially to the attractiveness of the entrance and lobby. The management of the house take special pride in their children's matinees held every Saturday morning. Special educational and comedy features suitable for juvenile eyes are shown and the kiddies join with gusto in the singing of patriotic songs.

IN BUFFALO.

His Theater Not a Shoe Store.

Buffalo, N. Y.—Harold B. Franklin, general manager of the Lyric and Family theaters, Buffalo, humorously announced that he wasn't advertising a "shoe sale" in his publicity of "Shoes." Franklin's later attractions were Bertha Kalish in "Love and Hate" and Theda Bara in "Romeo and Juliet."

"Fall of a Nation" Fills Shea's.

Buffalo, N. Y.—Manager Moses of Shea's Hippodrome, Buffalo, took care of capacity business at his recent performances of Thomas Dixon's "Fall of a Nation." The accompanying music, written by Victor Herbert, was flawlessly handled by the Hippodrome's complete orchestra.

Express Deliveries in Buffalo

Screen Club Discusses a Trying State of Affairs—Houses Have Remained Dark on Account of the Non-Delivery of Their Shows—Screen Club to Make Effort for a Larger Membership—The Coming Screen Ball.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y., Nov. 1.—Increased membership of the Buffalo Screen Club is desired by that organization. This subject was discussed at a meeting in the clubrooms Monday evening, October 30. President Christoffers presided. A vigorous campaign will be conducted and each member has agreed to bring a new member into the club. Messrs. Marsey and Becker were appointed a committee to arrange for the Screen Club ball, to be held some time in January. Various screen stars will be invited to be present and the 1917 ball promises to eclipse the successful one held last spring.

The club held open house on election night. Returns were read and good fellowship marked the evening. Among the visitors were performers from local theaters.

Discussion of Express Deliveries.

Members of the Screen Club, exchange men and exhibitors alike are impressed with the situation in connection with the unsatisfactory service offered by the various express companies operating in and out of Buffalo. Some of the out-of-town exhibitors get their shows two or more days late, and their paper is often held up three days. Houses are often dark as a result of the delay, and the irate exhibitors blame the exchange men for the non-delivery.

When the shows and paper ought to be at the theaters they are sometimes lying comfortably at the express offices. In reply to criticisms regarding the delay the express companies state that they cannot get enough men to handle their goods. They state that the shortage of reliable labor is likely to continue through the winter and no improvement of present conditions is in sight. The words of the express managers are in effect: "We agree to deliver your shows, but we do not agree to deliver on time." The exhibitors whose shows do not arrive promptly put the blame on the exchange men for loss of patronage. The exchange men in turn find that their hands are tied in their efforts to recover on their losses through dilatory express shipments.

"I wish to invite all the exhibitors of this territory to the Mutual office," said President Christoffers of the Buffalo Screen Club, "so they can study this acute express situation. I would like the exhibitors to go with me to the express offices and hear for themselves the reasons given by the express managers for the delays, which mean a heavy loss to both the exchanges and theaters. The exhibitors will then realize the unusual handicaps under which we are operating. They will also make the proper allowance for the delayed shows and realize that all the exchanges in Buffalo are doing their level best to give their patrons as prompt service as the present conditions will permit."

Manager Hyman Pleases Mothers.

Buffalo, N. Y.—Edward L. Hyman, manager of the New Victoria theater, Buffalo, is making a bid for the patronage of children. Special attention is given to their safety and entertainment. Every Saturday afternoon, from 2 to 4:30 o'clock, he gives a special matinee for the youngsters. His efforts in this line are endorsed by the parents and teachers of public school No. 18 of his neighborhood, and the Mothers' League of this city. Members of the League chaperone the children at each performance. A special section is reserved for the kiddies and there are educational, comedy and drama reels for their benefit. That Mr. Hyman has worked up the enthusiasm of his little patrons is proven by the crowds at his matinees.

Edward A. Lark a Bankrupt.

Buffalo, N. Y.—Edward A. Lark, who, according to printed reports, is "a film maker of Irondequoit, N. Y.," recently filed a petition in bankruptcy in United States District Court, Buffalo. His debts amount to $4,362 and his assets total $1,505.

Lobby for "Lass of the Lumberland."

Buffalo, N. Y.—Miniature logs arranged so they spelt the name "Helen Holmes" were recently placed in the lobby of the Linden moving picture theater, Buffalo, by L. E. Barger, manager. Other touches were added to the lobby so it had a forest effect. The purpose was to attract attention to the new serial, "The Lass of the Lumberland." Mr. Barger showed the first run of this production. He also obtained the permission of the police captain and public school principal of his district to give a free matinee, at which the film was enjoyed by 800 school children. A two-reel comedy was an extra attraction. Mr. Barger is a stickler in handling a crowd of children, so at the end of the show he asked them to stand and sing "The Star-Spangled Banner." While singing they left the theater without the slightest confusion. Those at the front of the house filed out first and each row departed in their proper succession. Of course the 800 children advertised the show and the good treatment they had received from the manager, and in the evening the grown-ups of the neighborhood crowded the Linden to witness the serial.

"We are gradually working the Linden into a ten-cent house," said Mr. Barger. "Formerly we had a ten-cent performance only one day a week, but now we have four ten-cent days. On the other days the admission is five cents."

A Run for Their Money.

Buffalo, N. Y.—H. H. Ziems, manager of the Happy Hour theater, Buffalo, a five-cent house, offers his patrons a different feature each day.

"I want to give my audiences a run for their money," he said.

Jamestown's "Movie" Goes Back.

Jamestown, N. Y.—H. C. Sandstrom of Warren, Pa., writes that he has given up the Movie theater, Jamestown, N. Y. He says the theater has reverted to its original owner.

PRAIRIE STATE NOTES.

Iowa Theater Changes.

Washington, Ia.—W. M. Griffin, who took over the Star theater, is now operating at the Garden theater.

Colo, Ia.—Fred C. Perry is erecting a motion picture theater here.

Mason City, Ia.—The Regent theater has a new policy of three acts of vaudeville with changes on Sundays and Thursdays with photoplays.

Clinton, Ia.—"The Birth of a Nation" returned to the Clinton theater, November 5, for a week.

Des Moines, Ia.—A home talent society film, "Unto the Least of These," was shown at the Auditorium for three days for the benefit of the new Women's and Children's Hospital.

Davenport, Ia.—"The Birth of a Nation" returned to the Burtis theater for the week of Oct. 29.

Marshalltown, Ia.—The city physician

Court Quashes "Nation" Injunction

Censor Board of Ohio Can Now Continue Banning "The Birth of a Nation" in the State—Supreme Court Finds No Law by Which It Can Act in the Matter—No Announcement from Epoch Company.

By Hubert Persons, 410 Standard Theater Building, Cleveland, O.

CLEVELAND, O.—The fight to permit the showing of the motion picture play "The Birth of a Nation," in Ohio, has been lost—for a time at least. The Supreme Court on October 24 dismissed the petition for an injunction against the Ohio Board of Censors to prevent them from interfering with the production of the play in theaters throughout the state.

The court held that there is no law by which it can decide whether the order of the Board of Censors, restraining the producers from showing the picture, is reasonable or unreasonable.

This action has the effect of a ruling defeating the producers, for the decision leaves the power of the Board of Censors unmodified. What action might be taken in any possible effort to break down the power of the board, in spite of this setback, was not immediately made known by those fighting for the right to let the people of Ohio see the play.

Film Shows Steel Making.

Massillion, O.—The Columbia Film Company recently completed the taking of pictures showing the entire process of manufacturing steel by the open hearth method. The pictures were taken at the mills of the Central Steel Company at Massillon, O.

Is a Player-Piano Unfair to Labor?

Cleveland, O.—Whether use of an automatic piano in a motion picture theater, instead of hiring a union musician, constitutes unfairness to labor, is one of the questions to be decided when a suit, filed October 23 in the Cuyahoga county court of common pleas, against three labor organizations, comes to trial.

Charles Papp and Joseph Maros, proprietors of the Milo theater, are asking an injunction against the International Alliance of Theatrical Stage Employees, the Cleveland Federation of Labor and the Musical Mutual Protective Association. They allege their theater has been picketed as unfair to labor because Maros operates the motion picture machine and because an automatic piano furnishes the music during the shows.

Suit Over Tangle in Dates.

Cleveland, O.—A mix-up occurred here during the week of October 23 when two motion picture theaters, for the first time in Cleveland, sought to use the same photoplay feature. The upshot was an injunction suit, started a few days previously, by the States Film Company against the Alhambra theater.

The States Film Company own the Ohio state rights to the Thomas H. Ince film "War's Women" and they brought suit in the court of common pleas for an injunction restraining the Alhambra from running their picture.

Some time ago the Alhambra is said to have contracted with the company to have "War's Women" at any date to be decided upon later. The Alhambra management decided to run it the same week the Orpheum theater—which is in the downtown section, while the Alhambra is in the East End section—was running it. So the States Film Company sued for the return of the print of the photoplay.

Screeners to Hold Smoker Nov. 14.

Cleveland, O.—The Cleveland Screen Club will hold a smoker for members at the Elks' Club on Tuesday night, November 14, when a number of stars of the legitimate stage will be invited to attend.

Favors Standardization of Film Laws.

Cleveland, O.—Director of Public Safety A. B. Sprosty, of Cleveland, has offered his assistance in company with other public safety directors of the large cities throughout the country in the plan of the National Association of the Motion Picture Industry to standardize the fire protection laws of the country. The object is to provide greater safety for the patrons of motion picture and legitimate theaters.

A Beautiful New Cleveland House.

Cleveland, O.—One of the finest motion pictures in Cleveland was opened on October 28, on the south side of the city. The new house is called "The Jennings," and has a capacity of 1,000 persons. It is located at West 14th street and Fairfield avenue, and is owned by Thomas Urbansky.

Club Woman Gives Pictures High Place.

Dayton, O.—Motion pictures played a part in the twenty-first annual convention of the Ohio Federation of Women's Clubs, which held its convention here beginning October 17. Miss Bertelle M. Lyttle spoke on the "Better Motion Picture Movement." In her address she grouped the motion picture theater with the pulpit, the state and the press in forming public opinion.

"Nobody is trying to reform the motion picture business, but we want the very best for the children and the younger people," Miss Lyttle said, in presenting the family program idea as worked out in Cleveland.

"The exhibitors are not philanthropists, but are willing to help the club women to promote worth-while programs. Don't expect the exhibitors to show the family program unless you are willing to build up audiences."

A Chain of 1,000 Picture Shows Proposed

Rumored Plan of Men in The American Tobacco Company to Build Great Chain of Interlocked Theaters Interests Cleveland.

CLEVELAND, O.—A local newspaper has published what is said to be the "inside" story of the plan recently announced to start a chain of 1,000 five-cent motion picture theaters throughout the United States. The story has now been published here that Cleveland and other Ohio towns are to be included in the chain, which is said to have the backing of several principals of the American Tobacco Company.

The story runs that the picture houses are to accept United Cigar Store coupons as admission tickets. The value of the coupons will average, it is estimated, two cents against the admission price. It is said the corporation back of the unique enterprise is capitalized at $25,000,000.

According to the story, the promoters figure that each house will return a profit of $5 a day, giving them a profit from all the houses of $1,000 a day. But it is said they will be satisfied with $2.50 daily average profit. With 1,000 picture theaters to buy film for, the men behind the deal think the manufacturers will cut prices materially to get the solid business of the combine.

Opening of Youngstown's New Strand Theater

Picked the Same Evening for Its Premiereas Did a Big Local Hotel That Occupies the Same Building—Seats 1,000 Persons.

By Kenneth C. Crain, 610 First National Bank, Cincinnati, O.

YOUNGSTOWN, O.—The Strand, Youngstown's newest moving picture theater, opened recently on the same evening as the opening of the new Tod hotel, a very handsome house, and the festive air lent by the occasion resulted in big business for the opening night. The house occupies the northeast wing of the hotel building, and seats over 1,000 persons, the arrangement of the seats being such that there is a perfect view of the screen from every one. The decoration is unusually rich, and the ventilation is a feature, the house being connected up with the ventilating system of the hotel, by means of which washed air is furnished. Triangle films will be shown at the new house, which was designed by architects Knox & Elliott, who handled the hotel building proper and who are also the architects of the Hippodrome, Youngstown's largest theater.

Romeo and Juliet for Second Week.

Cincinnati, O.—So successful as a drawing card did the Metro production of "Romeo and Juliet" prove, at the Walnut theater, that the management arranged for a second week, and the engagement was filled with the same large houses that were noted during the first week. This formed a record for the Walnut, as heretofore there has neither been a run of two weeks for any picture in that house, nor of any picture for as much as one week at the prices received for the Metro film, 25 cents for the lower floor and 15 cents for the balcony. Following the second week's engagement, the first exhibition in Cincinnati of one of the new Mary Pickford Artcraft films, "Less Than the Dust," was scheduled for the Walnut.

Films Stirring Finish of Latonia Race.

Cincinnati, O.—Realizing the high value of a fair amount of sporting interest in new films, Clarence Runey, of the Cincinnati Motion Picture Co., secured at Latonia on the closing day of the fall race meeting one of the best pictures which he has been able to get of the races. The hair-raising finish, the winner in front of the judges' stand, with the floral horseshoe about his neck, and the exhibition of the beautiful silver service given as a trophy to the owner of the winning horse, were all shown in the picture, giving several hundred feet of first-class stuff.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Gang of Swindlers at Work.

Dayton, O.—The police have been active in the investigation of reports that several men have been engaged in swindling girls by representing themselves as connected with leading film concerns. A pair recently arrested had been calling themselves representatives of the Triangle Film Corporation, but a telephone call to the Triangle office at Cincinnati showed that this was not the case, and the arrests followed. It seems that the men had been engaged in similar work in other cities, and an effort is to be made to break up the operations of the gang.

Tennessee Topics.

Nashville.—J. P. Masters, manager of the Elite, Bowling Green, Ky., was in the city last week, looking over the local industry.

Murfreesboro.—Oscar Altman, manager of the Princess, is still confined to a Nashville hospital with a severe attack of typhoid fever.

Nashville.—Five hundred books, each containing 24 five-cent coupons, were offered at $1.00 each last week, being good for admission at both the Crystal and Knickerbocker theaters. The entire supply was practically exhausted during the two days' sale.

New Theaters and Changes in Nebraska.

Oakdale, Neb.—George Bowen and Cloyd Lawerence will open a moving picture show here.

Wayne, Neb.—Judge James Britten has let the contract to improve the interior of the opera house.

Omaha, Neb.—Manager Rachman of the Grand theater has installed a new projector and a new screen.

Ord, Neb.—Fred Bell has sold his moving picture theater here to E. B. Naite of Arcadia.

Omaha, Neb.—Al Christie comedies will be distributed in this territory by F. A. Van Husan, proprietor of the Western Supply Co.

Toronto Trade Jottings.

Toronto, Ont.—Trade shows are now being held twice weekly in Toronto for the Greater Vitagraph, under the direction of W. C. Kookin, Canadian general manager for the "V." The private exhibitions are staged on Tuesday and Thursdays at the Victoria theater, Yonge street.

The first Clara Kimball Young release, "The Common Law," was booked for the new Regent theater, Toronto, for six days starting November 6. This feature was banned by the Ontario censors, but was later passed by the Theatrical Board of Appeal.

Toronto, Ont.—One print of the British five-reel war picture, "The Battle of the Somme," was shown in two Toronto theaters, the Globe and Rialto, during the entire week of October 23, after its first run of one week at the new Regent. There were 55,000 paid admissions at the Regent for the first run of the fighting views and the two smaller houses, which are also located in the downtown district, held big crowds.

Begin on Canadian Film Studio

Canadian National Features, Ltd., of Trenton, Ont., Has Started Work on a Three-Story Film Plant There—Jerry Shea Is the Company's President—Half of the Company's Capital Stock Has Been Paid Up.

By W. M. Gladish, 1263 Gerrard Street, E., Toronto, Ontario.

TORONTO, ONT.—The Canadian National Features, Ltd., one of the moving picture producing companies organized in Canada last spring, has started an apparently sincere move toward the establishment of a picture industry in the Dominion. The town of Trenton, Ontario, has been chosen as the address for the headquarters of the company and work has been started on the erection of a three-story studio in a local park. The president of the concern is Jerry Shea, of Shea's Amusement Company, Toronto and Buffalo.

Half of the authorized capital of the company, it is said, has been paid up. The company will spend, it is announced, about $20,000 immediately for its plant, and forty persons will be employed at the start.

It was the original intention to build the studio at Kingston, Ontario, but negotiations with the City Council of that place finally fell through.

Heard at Local Lair.

Toronto, Ont.—Mitchell Granby, Toronto manager for the Fox Film, went to New York to attend the recent Fox convention at the Hotel Biltmore. During his absence the Toronto headquarters were managed by Benjamin P. Rogers, assistant manager.

Charles Ramage, formerly the shipper at the Toronto office, has now gone on the road for Fox.

Fox's "Romeo and Juliet" was billed for Loew's theater for the entire week of October 30.

Fire Wouldn't Burn Stick; Stick Wouldn't Beat Dog.

Toronto, Ont.—The props of the Mutual Toronto office were packed up several weeks ago, to be moved to new premises on Adelaide street, East. D. Cooper, Toronto representative of the K-E-S-E, practically took possession of the quarters at 15 Wilton avenue, which were about to be vacated by the Mutual. In addition the Toronto exchange managers' association took steps to acquire Cooper's office on Bay street for use as club headquarters. Nobody has yet moved, however, in spite of announcements, owing to a hitch in arrangements. Therefore, let it be known that the Toronto Mutual office is still on the eighth floor of 15 Wilton avenue, and D. Cooper still has his shingle hanging at 96 Bay street.

The Exchange Managers' Association has decided to look for club quarters and the manager of any exchange around town would be pleased to receive suggestions.

Washington (D. C.) Office of Kleine, Edison, Selig, Essanay.

Kicked Out of Canada.

Toronto, Ont.—Frank R. E. Woodward, alias R. E. Taylor, who ran foul of the Toronto police in connection with the promotion of a school for moving picture actresses, was arraigned before Magistrate Denison of the Toronto Police Court, to answer to four charges of fraud. He was ordered deported and was told to return to his former home, Chicago. Woodward was formerly an officer of the 97th Overseas Battalion of the Canadian Expeditionary Force, better known as the American Legion.

Toronto's First Theater Goes.

Toronto, Ont.—The Toronto moving picture field has just lost a real landmark. One of the oldest existing theaters, the Queen's Palace, has ceased to exist and the owners have decided to change the premises into a store—the original nature of the building. The Queen's Palace was the first picture theater on College street, one of Toronto's main thoroughfares, but the house had accommodations for only 180 people. The theater paid well for many years, but its management had changed hands several times during the past year.

New Managers at Beaver.

Toronto, Ont.—The names of the managers for the Beaver theater, Toronto, the latest to come under the control of R. S. Marvin, also of this city, have been announced. Fred Brown will look after the front of the house, while Bill Dineen is the stage and property manager. Brown started with the Mutual's Toronto exchange and then bought the Temple theater, Queen street. From this he went to the Beaver. Dineen is a veteran road show man and has become renowned as a theater decorator.

The Beaver is running a four-act vaudeville show, but the main attractions are the pictures.

Local Theater Notes and Changes.

Brockville, Ont.—One of the largest picture theaters in Ontario, outside of Toronto, is the Brock theater, Brockville. It has a seating capacity of 1,100, although the population of the town is only 9,000. It is quite frequent that the house is filled—which means that twelve per cent. of the town is seeing the show.

Haileybury, Ont.—The Bijou theater, Haileybury, has been remodeled and re-opened by its owner, P. H. Jory.

Ashawa, Ont.—The Grand theater, Oshawa, has been re-opened by Miss Conlin.

Leamington, Ont.—H. W. Purcell has taken over the Lyric theater, at Leamington.

Ridgetown, Ont.—G. Flaharty, formerly of Detroit, has assumed control of the Star theater, Ridgetown.

Toronto, Ont.—The People's theater, Toronto, a downtown house, is now managed by M. Morris, formerly manager of the Bonita theater, Toronto.

Goderich, Ont.—G. E. King, formerly manager of the opera house, Orillia, has purchased the Model theater at Goderich from Mr. Wetmore.

Lobby Made Like Juliet Balcony Set

Perace's Tudor Theater in New Orleans Has Particularly Effective Lobby Display for Shakespearean Picture.

By N. E. Thatcher, Times-Piceyune, New Orleans, La.

NEW ORLEANS, LA.—The last full week in October was marked by the exhibition in New Orleans photoplay theaters of number of special features which again proves the contention that the picture-loving public will pack the show houses when they have a production that is worth while. The most pretentious feature was the Metro Romeo and Juliet, shown in Pearce's Tudor theater. This show was released on October 22, and the original intention was to have exhibited on October 29, but the Fox production of the same Shakespearean subject was released on regular program for October 22, and Manager Bugbee of the local Metro exchange, rearranged his bookings so as to give the Pearce theater an even break. Then the war was on—a dignified war, as becomes exhibitors who stand for the best in the business, but none the less earnest. From early in the afternoon the Tudor was jammed with patrons and the laws were taxed to the limit in providing standing room. This condition prevailed until late at night.

The Pearce interests conducted the entire exhibition in keeping with the high character of the production. A liberal and comprehensive advertising campaign had prepared the people to expect a good show. A special musical program was arranged for the exhibition and "Jack" Clark, who watches all the points in the Pearce offices, had turned the lobby of the theater into a thing of beauty by producing a replica of the famous balcony scene in native trailing vines and turned the entrance into a bower of beauty with palms and blooming plants. From the pavement to the curtain, and back again, the atmosphere was Shakesperean.

At the Empire theater the Fox version of Romeo and Juliet was shown as a regular program attraction. These simultaneous showings awakened close attention from the competent critics and stimulated the interest in the shows.

Work to Begin on New Theater.

New Orleans, La.—The buildings on the site of the new Liberty theater have been razed and the lot is about ready for excavation to begin. Work is being pushed with all possible speed. Manager Boehringer has returned from a trip to New York, where he had been arranging features for his theaters under the control of the Boehringer Amusement Company. He was accompanied to New York by Architect A. Drennan, who is building the Liberty, and who was under instructions to visit all of the most successful theaters and to incorporate into the finishings of the Liberty every innovation that will add to the beauty or service of the new house.

Exhibitor J. W. Woods Dies.

Meridian, Miss.—The death of John W. Woods, which occurred on October 22, was a distinct loss to the motion picture industry in this section of the country. He had done more to put the business of the exhibitor on a high plane than any other man in this city, and to his untiring efforts is due the fact that this is one of the best exhibition towns outside of the larger cities. While Mr. Woods was not directly identified with the details of local exhibition, he was the moving spirit in the Tri-State Amusement company and its recognized head. He had recently secured control of the Sugarman interests here and had announced that he was now in a position to give the people of Meridian such a motion picture service as he considered they deserved, and at the same time he expected to reap a suitable reward from both the Strand and the Princess theaters, the only ones in operation in the city. His death came suddenly. He had finished writing business letters to New Orleans exchange men and had gone to the cemetery with Mrs. Woods to place flowers upon the tomb of their deceased daughter. Returning to the automobile he was stricken and died before a hospital was reached. New Orleans exchange men sent condolences and appropriate floral offerings.

Local World Film Manager.

New Orleans, La.—Anna H. Sessions, manager of the World Film exchange here, has just returned from a successful trip to Memphis, where she had been called to close some deals for film service. Miss Sessions has been making a most enviable record in this territory since she took over the management of the World's affairs last May. She enjoys the distinction of being the only woman film exchange manager in the entire South, but her chief concern as regards distinction is to secure a position well toward the top of the list of managers who are showing results. And she has much to encourage her on that score. When she took charge of the office, the World was releasing two feature productions a week. Shortly after her appointment these releases were reduced to but one a week, which was equivalent to cutting her sales opportunities squarely in two. Notwithstanding this handicap, she resolutely went to work and soon had the weekly receipts of the office above the minimum mark which had been set by the home office. She systematized the work in the office; cut down the overhead expenses and increased the efficiency of each member of the force and at the same time secured his loyalty and esteem as well. She is a tireless and intelligent worker and measures her service by no other standard save results. She has increased the office receipts over $400 weekly up to the present, and her efforts have not diminished. She has the happy faculty of making and retaining friends among exhibitors and in business circles, and her friends are all proud of her success because she deserves it.

Anna H. Sessions.

New Jacobs Theater Coming Along.

McComb, Miss.—Work on the new Jacobs theater is progressing with despatch and it is expected that the house will be ready for business by Dec. 15. Every necessary appliance to make this one of the cosiest motion picture theaters in this section is being installed by Manager J. E. Alford. The contract for 700 modern opera chairs has just been awarded and the purchase of other fittings is being completed. It is the intention to provide stage room for some of the regular theatrical productions and occasional shows of this character will be put on, although the Jacobs is primarily a photoplay house. McComb is a division point on the Illinois Central Railroad and most convenient point for filling of open dates in the long jump from Memphis to New Orleans.

New House for Brookhaven.

Brookhaven, Miss.—Manager Grady Ford is making contracts and arranging all of the details for the erection of one of the finest motion picture houses to be found in any Southern city of like size of Brookhaven, which has 8,000 population and is counted one of the smartest cities in the Gulf States. The new theater is to have all of the modern features and is to be complete and substantial in every detail. It is far enough along to predict its completion close around the New Year.

"The Crisis" Coming as Road Show.

New Orleans, La.—The exhibition rights to the visualization of Winston Churchill's novel, "The Crisis," have been purchased by Mississippi parties for the states of Louisiana, Mississippi and Tennessee, and it is the intention to send the ten-reeler en toure with all of the theatrical adjuncts that characterize a road show.

Local Film Progress.

New Orleans, La.—November is ushered in with marked activity in film circles in the Crescent City. Not since the inception of the motion picture has there been so much interest of the tangible kind displayed in all quarters. With the building of two new and up-to-the-minute photoplay theaters in the most populous and expensive business sections of the city outside of Canal street, and with men of affairs behind each project, the motion picture situation here has found an abiding place in real estate, banking and speculative circles. Work on the Strand theater is going forward with all haste. The Sanger interests are missing no detail to make their new house attractive, and they are financed sufficiently. Not a minute is allowed to go to waste in the preparation for the building of the new Liberty theater on St. Charles street, and it is promised to be quite the best place of amusement of this sort that the people down here have seen. Manager Boehringer of the Boehringer Amusement Company has just returned from another trip to New York upon which he was accompanied by his architect. A Doubting Thomas asked, the other day:

"Mr. Boehringer, are you really going to build as fine a theater as you claim in the Liberty?'

"If I don't, I'm going to leave an awful hole in St. Charles street," was the answer.

Already these two enterprises are producing a realignment of the film service. Exchange men are watching for advantageous contracts and the leading exhibitors are casting about for service to their liking. It is anybody's race up to the present time. Meanwhile the second run exhibitors are getting some very good shows at prices that enable them to make more money than they thought was in the world.

Newspaper Dines Exchange Men.

New Orleans, La.—A few days ago Manager Thompson of the New Orleans Item, gave a dinner to the exchange managers and laid before them a plan to induce the suburban exhibitors to become more liberal and consistent theater advertisers. There are over sixty suburban picture shows in this city and few of the managers allow themselves to be annoyed with advertising unless they can get it free and they pay no attention to the quality. A few of them, however, have built up exceptionally strong patronage by using intelligent publicity. It was the purpose of the gathering to induce the exchange managers to stand sponser for a system of newspaper advertising that had been evolved and which would amount to an assessment on each exchange. The matter was taken under advisement by the exchange men.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Local Film Nears Completion.

ATLANTA, GA.—Under the direction of Robert Hastings Goodman, a number of scenes have been taken of the Players' Club's film "The Fight on Stone Mountain." Scenes now necessary to complete the picture include Mrs. F. S. Ellis' house and grounds, Mrs. R. F. Maddox's grounds, showing her pretty sunken garden, a tea dance at the Piedmont Driving Club, a view of the Georgian terrace, Capital city club, a block of traffic at Five Points, State Capitol, road to Stone mountain, and many scenes on Stone mountain. One important one will be the place where Borglum is working on his monument to the Confederacy. Goodman is going to have a painted miniature made and double exposed on the face of the mountain, showing in an idealistic manner Borglum's immortal work. Hoey Lawlor, art director of the Scenic Film Company, who is doing the technical work, is working on the miniature, and expects to have it completed in two weeks. It is a labor of love with Mr. Lawlor, who is familiar with Gutzon Borglum's idea and will try to reproduce it with his own brush.

Fayetteville's New House to Open.

Fayetteville, N. C.—The new Strand at Fayetteville, N. C., will open about November 15.

Competition in Juliets Pays Managers

In Louisville the Two Shakespearean Pictures as Rivals Stir Up Enough Interest Among Local Patrons to Fill Both Houses.

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, Ky.—Booking and showing of two films, by two different houses, of the same subject and at the same time has its advantages and disadvantages, according to local exhibitors. During the first half of the week of October 30 "Romeo and Juliet" were to be seen at both the Mary Anderson and Walnut theaters, the former being a Fox, while the latter was a Metro production. Either picture was good, and in many cases the public took a shot at both, largely for the purpose of drawing private conclusions and making comparisons. The run at the Walnut lasted through Thursday, while that of the Mary Anderson wound up on Wednesday. In both cases the houses handled excellent businesses. The Mary Anderson sold all of its seats at ten cents, while the Walnut featured its lower floor at twenty cents. A little feeling was to be seen in some of the newspaper advertising, but those on the inside were of the opinion that this was designed to attract interest, and also to make people see both shows in order to find out if one show was so much superior to the other, as was claimed in both cases.

That the combined advertising attracts far more interest, and has its beneficial results is also claimed, the Mary Anderson and Majestic having had among the best runs in their careers just one year ago while both theaters were showing "Carmen" productions. In that case, however, both houses charged the same admission price, that being one dime, and the public paid its dime and took its choice. Placing pictures on a competitive basis, where plenty of good advertising is thrown in, generally results in the public coming out well.

Population of Louisville Grows.

Louisville, Ky.—Reports, claimed to have been circulated through political activity, and to the effect that people of Louisville were moving away from the city to points in the North and West where factories were busy with war orders, have been proven false by statements issued by the Louisville real estate board, which has announced that instead of there being a lot of vacant property in Louisville, the census shows that there is less available empty property than in some time. Including shacks and untenable property of all kinds, there are but 2,308 empty buildings in the city, as against a usual average of 2,500. In addition small residence building has been going along at a rapid rate all summer and for the past two years, and the population of Louisville today is probably larger than ever before.

Joe Goldberg Busy.

Louisville, Ky.—Joe Goldberg, manager of the Big Feature Rights corporation, is now working six men in ten states and is getting good results. The company has taken state rights on several good features during the past few months.

New Bowling Green Theater.

Bowling Green, Ky.—Manager Tom Masters, of the Crescent Amusement company's Bowling Green interests, has announced that the Nashville company will erect a new theater in the spring, the theater to have a seating capacity of 500 and to operate as a five-cent house. The company recently gave up its Elite theater and has reopened the Strand. The new house if erected will take the place of the Strand, giving the company two large theaters in Bowling Green, the other being the Crescent, a ten-cent house.

F. A. Ogden Takes Over the Cozy.

Winchester, Ky.—F. A. Ogden, who for several months managed the Cozy theater for a local syndicate, recently resigned as manager, but a day or two later purchased the business, which in the future he will operate personally. In addition to the Cozy Mr. Ogden has leased the Rex theater, of Lancaster, and has closed a deal with Hays Foster, of Stanford, Ky., for the Stanford opera house, which will be converted into a moving picture theater.

Harry R. Miller to Open Horse Cave Theater.

Horse Cave, Ky.—The Thomas opera house has been leased by Mr. H. B. Thomas to Harry R. Miller of Grand Haven, Mich., who will open the theater shortly. Mr Miller is preparing to show Paramount pictures, minstrel shows, stock company productions and some vaudeville. Admission prices will be held at ten cents.

Lancaster, Ky.—The Lancaster opera house has been opened under the management of W. J. Romans, a live wire, who expects to make a big showing.

Pikeville, Ky.—On account of small patronage in the winter months the Star theater of Mossy Bottom closed for the season with the end of October and will remain down until spring.

Empress Theater at Nashville Sold

Important Suburban House Taken Over by Irvine Roberts of Local Supply Company—Will Continue Its High Class Policy.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, Tenn.—The Empress theater, located at Twelfth and Woodland streets, has been sold by Carson Bradford to Irvine Roberts of the Roberts & Carter Theater Film Supply Company. The Empress is one of the city's leading suburban houses, and was the first to be constructed outside the central theater district. Mr. Bradford only recently acquired control of the Strand, one of the large uptown houses, and for that reason found his time would not permit the operation of the Empress also. Mr. Roberts has been connected with the local film industry for a number of years, both as theater man and supply agent, and is well known to local moving picture men.

Krech Changes His Plans.

Nashville, Tenn.—John C. Krech, owner of the new theater on South Fifth avenue, has decided to convert his house into an exclusive negro theater. As announced in the November 4th issue of the World, the house was constructed to be used jointly for white and colored patronage. It was pointed out at the time that the plan hardly seemed feasible, in that both races would be seated on the same floor, even though the color line would be drawn through the middle. The new theater will be open in about two weeks, and will be known as the Liberty.

Kaufman's Big Trip South.

Memphis, Tenn.—Manager A. H. Kaufman of the United made a flying trip to New Orleans during the last week in October, and during the two days spent in that city closed contracts with seventeen suburban houses for his Mutt and Jeff cartoons, besides the first run date on St. Charles street with the Lyceum theater. In addition to this the Fichtenberg enterprises, the largest exhibiting medium in the state, are using each release ten days. United has also secured Rudolph Dirks' Katzenjammer cartoons, and beginning November 15th will release one subject each week.

Improvements at Strand.

Nashville, Tenn.—Included in the list of recent improvements at the Strand is an electric fountain placed inside the front door, directly behind the musicians' pit. Softly shaded incandescents are placed in the center of the fountain, around which the water sprays, lending an artistic effect to the front part of the auditorium. The lobby has been made larger by cutting away a partition wall adjoining a stairway leading up over the house, which not only furnished more room for the patrons' use, but also provides additional space for poster display.

Billy Arnold With Strand.

Nashville, Tenn.—W. R. Arnold, known in theatrical circles as Billy, has been appointed by Manager Carson Bradford as advertising and publicity agent for the Strand theater. Mr. Arnold is an old newspaper man, and is also representative of several theatrical trade papers. He is well fitted for the work, and the Strand may expect some high-class publicity work through his affiliation.

United Seeks Larger Quarters.

Memphis, Tenn.—The local branch of United Film Service has found it necessary to lease more spacious quarters. On November 20th the Memphis offices will remove from 153 Union avenue to the new address, 52 South Fourth street, where the building is at present being remodeled in accordance with their specifications.

They Went Right By.

Nashville, Tenn.—Having learned from past experiences the danger to a theater of an over enthusiastic bunch of college students after a football victory, Manager Harry Sudekum proceeded to put this knowledge into practical use by stationing a squad of police reserves in front of the Princess after the Vanderbilt-Virginia game. It has been the custom of the rah-rah crowd in past years to march through the theater district and storm the houses one by one, with much resultant damage, but Manager Harry anticipated the move on this occasion. Consequently the nightshirt parade filed placidly by the wall of bluecoats without so much as pausing to look in.

Federation and Minor Operators

Illinois State Federation of Labor in Convention Adopts a Resolution Favoring New State Law on Licensing Operators—Would Prohibit Men Under Age of Twenty-one Being Left in Charge of Booths.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

QUINCY, ILL.—At the convention of the Illinois State Federation of Labor here, a petition was presented from moving picture operators, local No. 288 of East St. Louis, asking for changes in the law regarding operators. A resolution introduced by Delegate Weston of East St. Louis providing for a state law requiring examination to determine fitness as a condition precedent to being permitted to operate a film machine in a theater and that no person under the age of 21 years be permitted to fill the position of such operator. The resolution was favored.

In connection with the introduction of the resolution, a delegate said that since he had been in Quincy a fire had occurred in the Colonial theater and the lives of several hundred spectators had been in danger. He said the blaze was caused by a youth operating the machine.

The Value of Popular Amusement.

Alton, Ill.—Moving pictures will save our present civilization from the destruction that overwhelmed every civilization of the past, according to Miss Mary Gray Peck, who spoke before the state charities and correction here. "They provide," she said, "what every previous civilization has lacked—namely, a means of relief, happiness and mental inspiration of the people at the bottom."

Rev. G. C. Dunlop of Springfield advocated motion pictures in the parish houses of the churches.

Strike of Musicians and Operators in Peoria.

Peoria, Ill.—Difficulties between the musicians' and the stage hands' unions at the Hippodrome theater here has resulted in a strike. Louis Ellsworth, operator, joined the strikers at the order of the local operators' union. There is said to be no possibility of the strike extending to other houses.

New Illinois Incorporations.

Springfield, Ill.—Secretary of State has issued certificates of incorporations to the following:

Chateau Theater Co., Chicago; capital, $35,000; incorporators, Nathan Ascher, Harry Ascher, Lewis F. Jacobson.

Civilization Film Co. of Cook County, Chicago; capital, $20,000; incorporators, Joseph R. Burres, Edward Horschler, Seymour Koven.

Difficulty in Getting Shows for Children.

Upper Alton, Ill.—According to a local paper Mrs. W. A. Clark, manager of the Ouatoga theater, has difficulty in securing the programs which have been selected by the Women's School Patrons' association for the Friday matinee for school children.

Manager W. E. Boyington Dead.

Freeport, Ill.—William Ensign Boyington, 61 years old, for one and one-half years manager of the Strand moving picture theater here, is dead. His wife and three children survive.

New Theaters and Changes.

Anchor, Ill.—The Photo Pla theater has discontinued its show.

Oakland, Ill.—H. R. Barricklaw, a former exhibitor here, has purchased the Grand theater.

Creal Springs, Ill.—A moving picture show will be opened in the opera house here.

North Henderson, Ill.—The moving picture theater has been closed here, but special features will be given from time to time.

Vermont, Ill.—Edward Brown has leased the opera house here and will conduct a moving picture theater here.

Niantic, Ill.—A moving picture theater has been opened in the Hall building here.

East St. Louis, Ill.—The Criterion theater at Fourteenth and State streets is under new management.

Among Illinois Managers.

Springfield, Ill.—The Gaiety theater had "Civilization" for a six-day run

Champaign, Ill.—The Champaign High Schol has booked a series of semi-educational films and will use the proceeds of the shows for paying for moving picture equipment.

Waukegan, Ill.—Carl Muller, manager and owner of the Elite theater, and Chas. Quiggle, his brother-in-law and associate, left for Iowa to spend three or four weeks hunting ducks.

Ottawa, Ill.—Manager Lewis, of the Gayety, had a 2,000-foot film of local news made as a special attraction for his patrons.

Rockford, Ill.—The Grand theater will book a return date of "The Birth of a Nation." It also will have winter dates for "The Fall of a Nation" and "Civilzation."

Moline, Ill.—Moline has a large Swedish population, therefore the sixteen reels of Swedish pictures, which were taken under the instructions of the Swedish government, proved a profitable attraction at the Avoy theater.

Davis, Ill.—Thirty-eight children were admitted to the local moving picture show because they did not miss school for a month.

Theater Changes in Michigan.

Battle Creek, Mich.—W. C. Dyer has opened a moving picture theater on West Main street.

Laurium, Mich.—William Steffens, of Hancock, has assumed the management of the Lyric theater, succeeding Walter Sanders.

Holly, Mich.—James B. Starker has sold the Gem theater to Charles Baird.

Iron River, Mich.—The New Caspian theater has been opened.

Ironwood, Mich.—The Rex theater, which was built last summer by Con Geary, will be under the management of Chester Kitzman. The new house has a seating capacity of 700.

Menomonie, Mich.—"Aschers," the new theater erected here by Ascher Brothers of Chicago opened with Clara Kimball Young in "The Dark Silence." The house, which seats 700, is thoroughly modern and has a $3,000 pipe organ, at which Mr. Reger, regular organist in one of the Ascher's Chicago houses, presided.

Grand Rapids, Mich.—Manager Kline of the Majestic Gardens had a Hallowe'en night, surprising his patrons with witches, jack o' lanterns and other Hallowe'en decorations.

Manistee, Mich.—Manager Lauer of the Lyric theater showed "Molly-Make Believe," for the benefit of the women of the Congregational church.

Decatur's New Avon Theater to Open Soon

Thanksgiving Set for Premier of J. F. Allman's Beautiful New Theater—A Few Interesting Notes About Its Decorations.

DECATUR, ILL.—J. F. Allman of the new Avon theater will open the house Thanksgiving evening with "The Fall of a Nation." Among the early attractions booked by this house are "Sherlock Holmes," "Secret Service," "An Enemy to the King," "The Man of Mystery" and "The Chattel."

The Avon has a beautiful white stone front. Two seven-foot statues, gracefully draped women in white cast, have arrived and will be placed on the top of the building, surmounting the pillars at each side of the entrance. Directly over the curtain is a third statue, a woman in the nude, reclining at full length. On a parallel with this figure extending completely around the theater figures of women's heads in white are placed. Below, on another parallel, lion heads circle the interior. The eyes of the lions are green lights.

The ceiling is finished in clouded blue. The balcony and boxes are in white with a tint of cream. The lighting system is indirect and is so arranged that all lights may be left burning while a picture is being shown.

The giant pipe organ will be another feature of the theater. It will be electrically controlled and will be located in three parts of the building. To the left of the curtain will be the great organ, to the right the swell organ and in the extreme rear the echo organ.

A Marriage on Theater's Stage.

Lincoln, Ill.—Allen Ganson and Miss Evelyn Elliott, both of Havana, Ill., and both members of the orchestra of the Star theater of this city, were married before an audience. The stage was decorated for the event, and as they stood under a big wedding bell of electric lights, the clergyman pronounced them man and wife.

A number of present were given them by Lincoln merchants.

South Dakota Appeal Against Sunday Law

Preparations Are On to Have Initiative Appeal Made to Revoke Present Puritanical Sabbath Blue Laws.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

PIERRE, S. D.—It is not unlikely that a petition will be initiated to repeal the puritanical Sunday law, which is causing so much trouble for moving picture exhibitors and moving picture patrons in South Dakota. It is hoped the legislature will repeal the law without further action. However, if the results cannot be obtained in this manner there will be a referendum by voters at the 1918 election.

The South Dakota law against Sunday theaters has been a constant source of controversy. It is not enforced for the very simple reason that it is not backed by public sentiment. Every effort made to secure conviction for violation of this law has resulted in failure. Jurors simply ignore the existence of the law and register their opinion of whether the restriction is right or wrong. Many people of good moral and religious standing do not hesitate to attend a clean entertainment on Sunday. They decide for themselves whether any act is moral or immoral.

State University Film Service.

Vermillion, S. D.—The University of South Dakota has added to its field by providing an educational and industrial film service which is supplied to any school, commercial club, woman's club, town or religious organization. This film service is without charge except that the organization doing the exhibiting pays the express.

New Theaters and Changes in Dakota.

Fryburg, N. D.—The Fryburg local of the Farmers' Union contemplates the erection of an opera house.

Edgeley, N. D.—The Iris theater has been opened here.

Garrison, N. D.—The opera house here is now under the management of E. L. Voracher.

Rutland, N. D.—Stricker & Cameron have purchased the Olson Brothers' amusement parlors.

Willow Lakes, S. D.—H. J. Sneider has purchased the moving picture show at this place.

Iowa Theater Notes.

Burlington, Ia.—The Grand opera house has been sold to Mr. and Mrs. Martin Bruhl.

Dyersville, Ia.—The Nemo theater has been opened by A. E. Bennett.

Centerville, Ia.—The Orpheum theater has been sold to Ted Lane and Jacob Ritter.

Osage, Ia.—Katz & Gauss have leased the Sprague theater to Fred Birum, owner of the Lyric theater.

Clarinda, Ia.—The Bon Ton theater has been sold to Ira Cummings, of Shenandoah.

Minneapolis as Film Center

List of Local Exchanges Shows Thirty-eight Doing Business in Twin Cities—Minneapolis Claimed as Third Distributing City in Country—St. Paul Has Forty-seven Picture Shows—Minneapolis Has Ninety-one.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Checking over the list of film companies in St. Paul shows that there are now thirty-eight doing business within the two cities, all but four of them being in Minneapolis. The list of exchanges, locations and managers follows:

In the Film Exchange Building:—Minneapolis Artcraft Picture Corp., Ben E. Drum, manager; Supreme Feature Film Co., Harry Rathner, manager; Unity Features Corp., Harry Rathner, manager; Lochren Film Corp., William A. Lochren, president; Westcott Film Corp., E. A. Westcott, manager; Federal Features Corp., E. O. and S. Freedman, managers; Friedman Film Corp., Benjamin Friedman, general manager; Triangle Film Corp., Ralph Bradford, manager; Kleine-Edison-Selig-Essanay exchange, Harry Graham, manager; Pyramid Film Co., E. F. Meyers, producing director; Favorite Features Film Corp., Mendel Gottlieb, manager; Selznick Pictures exchange, Phillip Lewis, manager; E. L. K. Film Co., Benjamin Rosenberg, manager.

In the Produce Exchange Building, Minneapolis.—Greater Vitagraph, W. K. Howard, manager; M. R. Dick Film Co., M. R. Dick, manager; Harry Rowe Film Co, Harry Rowe, manager; Minnesota Metro Corp., Otto N. Davies, manager; Unicorn Film Service, R. L. Hewitt, manager; Independent Film Corp., A. R. Nelson and J. E. Moor, managers; Famous Players Star Feature Film Co., Bert Barnett, Sr., manager; Pathe Exchange, Inc., H. E. Friedman, manager; Zenith Feature Film Co., Inc., J. F. Cubberley, general manager; International Film Service, Inc., H. C. Andress, manager; World Film Corp., Mr. Levy, manager; Elliott-Sherman Film Corp., J. A. Brehaney, general manager.

Other Minneapolis exchanges.—Fox Film Corp., Jewelers' Exchange, S. N. Robinson, manager; Kayancee Film Corp., Jewelers' Exchange, D. H. Naylor, Jr., president; Mutual Film Corp., 22 North 6th street, W. H. Stafford, manager; Universal Film Corp., 731 Hennepin avenue, F. S. Meyer, manager; Bluebird Photoplays, Inc., 721 Hennepin avenue, Harry Muir, manager; Brandon-Crandall Co., Metropolitan theater, W. R. Brandon, manager; General Film Co., Inc., 909 Hennepin avenue, C. C. Knapp, manager; W. R. Frank, Vista theater.

St. Paul.—Raths-Seavolt Film Mfg. Co., 821 University avenue, O. N. Raths, manager; Great West Film Co, Inc., Merchants' Bank Building, W. F. Tobin, general manager, J. G. Gilosky, president; M. E. T. Film Co., Metropolitan theater, E. S. Tunstall, manager; Feature Film Co., 27 East 7th street, S. R. Thompson, manager.

Supply Houses, Minneapolis.—Rialto Theater Supply Co., 733 Hennepin avenue, S. A. Louis, manager; Northwestern M. P. Equipment Co., Pantages theater, J. V. Bryson, manager; Theater Equipment Co., Film Exchange, J. G. Feinberg, manager; Mutual Film Corp., 22 North 6th street, W. H. Stafford, manager; Universal Film Co., 721 Hennepin avenue; C. C. Knapp; Twin City Film Renovating Co., Produce Exchange, S. R. Dworsky, manager; St. Paul Feature Film Co., 27 East 7th street, S. R. Thompson, manager.

The above list of exchanges well proves Minneapolis' claim to be the third largest film distributing city of the country. The Mill City exchanges' territories reach as far West as Idaho, as far east as northern Michigan, as far north as the Canadian border, and as far south as Missouri and Kansas. As a supply center, Minneapolis has no equal west of Chicago. There are five producing companies in the Twin Cities. St. Paul has forty-seven picture theaters and Minneapolis ninety-one. The New Garrick, Minneapolis, with a seating capacity of 2,400, is the largest exclusive picture theater in either St. Paul or Minneapolis. All of the Twin City theaters have admission prices of five and ten cents; fifteen, twenty and twenty-five cents being charged only for mammoth productions.

Northwest Brevities.

Aitkin, Minn.—Manager J. C. Heywood of the Moveum theater here has announced he will sell his theater in the near future owing to ill health.

Havre, Mont.—C. W. Koerner has sold his interest in the New Lyric theater here to his partner, F. D. Needham.

Crookston, Minn.—The new Bijou theater here opened last week with "The Miracle of Life" and a two-reel Chaplin comedy.

Grand Rapids, Minn.—Jesse Madson of Hibbing, Minn., is building a new theater. The dimensions of the building, which will be strictly modern, are 25 by 125 feet.

Chippewa Falls, Wis.—N. A. Anderson of Duluth, Minn., purchased the Victor theater here last week at a sheriff's sale. The price paid is said to be $19,000.

Strawberry Point, Ia.—A. A. Berguhn has bought out the interest of B. A. Smith in the Lyric theater.

Clarinda, Ia.—Ira J. Cummings has leased the Bon Ton theater here.

Edgeley, N. D.—Shields & Weaver opened the new Isis theater here last week with Clara Kimball Young in "The Dark Silence," a World feature.

Great West Film Plans Local Studio

Has Just Completed "The Golden Goddess" and Technical Staff Has Returned to the City—Is Looking About for Studio Site.

ST. PAUL, MINN.—The Great West Film Co., here, has completed its first production, a five-reeler, entitled "The Golden Goddess," and with the return of the technical force from Malta, Mont., this week, plans for the erection of a local studio will be made. Several good locations for studios have been offered the company and regardless of which one is accepted, the Great West is assured some very picturesque and handy headquarters. The Great West is featuring in its initial release Miss Marjorie Daw, formerly with the Lasky Co., Wallace D. Coburn and C. M. Giffen, Westerners with ability that is well known. Miss Daw, it is said, has displayed some rare acting in "The Golden Goddess" and will take leading parts in the future five reelers to be commenced at once. The Great West will release its features through one of the six largest distributing companies of the country, an official announcement of this company being forthcoming shortly. The Great West plans to produce comedies and other short reel subjects as soon as studios are completed and scenario contests have been begun in the states of Montana and Minnesota for the purpose of getting some stories to picturize. "The Indians' Tale of Christ" will be the Great West's second five reeler.

Marjory Daw.

Pantages Minneapolis House Opens.

Minneapolis, Minn.—The Pantages theater, showing vaudeville and pictures, and expected to open October 15, was opened to the public Sunday, October 29. The new theater is a beautiful one, managed by H. A. Cornell, formerly of Oakland, Cal., and the short-reel pictures the theater has arranged for showing have been well chosen. The theater is located at Seventh and Hennepin, one door from the Lyric.

New Palace to Open.

St. Paul, Minn.—The New Palace, the new Ruben & Finkelstein vaudeville and picture theater at Seventh and Wabasha streets, will be opened to the public next week if present plans carry. The new theater, with a seating capacity of about 3,000, will be the largest vaudeville or picture theater in this territory. It is the seventh Twin City theater either erected or controlled by Messrs. Ruben and Finkelstein.

Pictures Make Mankind Bigger

Significance of the Moving Picture Business Shown in a Report by Kansas City Investigator—It Brings to the Doors of Modern Man What in Former Times He Had to Travel Far to Get—Influence on Expositions.

By Kansas City News Service, 206 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, Mo.—The significance of the moving picture show has recently been brought home to Kansas City most emphatically, and many men who have noticed the popularity for the first time, are wondering what "the answer is." Here's the way it happened.

Kansas City has been the home of the American Royal Live Stock show for nearly 20 years—a national event. Hundreds of Kansas Citians fondly hoped that some day this show would be made a great exposition that would attract the whole world as the Royal now attracts the pure bred beef cattle men. But the dream of an exposition gets nowhere now. And one man who has studied the subject carefully, answers: "The moving picture." This man cannot be quoted directly; but he is an official of one of the great organizations, and he has by special request made a study of the benefits to merchants and communities of expositions. He said:

Makes Mankind Bigger.

"There was a time when people had to go long distances to annual fairs to see the developments in art, science and business—and they took the trips because they wanted to see other cities, the market places, and the various scenes that help them to understand what is going on in the world.

"It's different now. The large majority of people get exactly this touch with their fellows, this insight into the movement of the world, through the moving pictures. And they get thrills there, which are far beyond what they could get in actual experience on any excursions. They have not the same need nor desire to travel or to see big fairs that they had once.

"Of course there are other factors in this situation too. Many agencies are carrying information direct to the citizen that takes the place of what he learns at the fairs. The automobile is enabling the farmer and small-town dweller to get about more, and keep in closer touch with progress.

"It is evident that the moving picture is carrying information and a distinct message to hundreds of thousands more than ever could attend the events. And so it seems to me a duty devolves on the producers to fill the need that the people are unconsciously allowing them to satisfy."

Visitors in the City.

Kansas City, Mo.—Jack Johnson, proprietor of the Echo theater at Great Bend, spent two days in Kansas City visiting the Universal Film & Supply Co. in Kansas City. Mr. Johnson was very enthusiastic about the service he had been receiving.

R. C. Cropper, manager of the Universal Film & Supply Co. in Kansas City, and P. L. Ryan, who has charge of the sales promotion department, recently returned from a weeks visit to St. Louis, where they made a special effort in the promotion of sales. They report a big business there.

J. R. Rider, proprietor of the Rex theater at Bevier, Missouri, spent two days in Kansas City recently visiting the Kansas City exchanges.

Other recent visitors to the Kansas City exchanges were: E. T. Burgan, Grant theater, Beloit, Kansas; Roy Heffner, Princess theater, Nowata, Oklahoma; W. A. Millington, Crystal theater, Ottowa, Kansas; Forest Kerrens, Starr theater, Butler, Mo.; A. E. Oelrich, Casino theater, McPherson, Kansas; C. E. Neeswanger, Crystal theater, Osburn, Mo.; Joe Fox, Holland theater, Wichita, Kansas; D. F. Cook, LaHarpe, Kansas; J. I. Wright, Rex theater, Bevier, Mo.; Mr. and Mrs. R. H. Holmes, Royal theater, Emporia, Kansas, were in Kansas City recently taking the Grand Opera, and visiting the various exchanges; Mr. Schaffer, Strand theater, Sedalia, Mo.; and Frank Warren, Hippodrome theater, Elevenworth.

Plenty of Money and Good Weather.

Kansas City, Mo.—N. S. Quade, representative of the Unicorn, the Kansas City territory including Oklahoma, Kansas and Missouri, reports good conditions in the territory. Mr. Quade says people seem to have plenty of money and the weather has been fine so that the motion picture houses in the territory are enjoying a good business and full houses.

United to Add to Its Forces.

Kansas City, Mo.—Joe Levy, manager of the United Film Service of Kansas City, reports that he expects to add two new men to his sales forces in the near future. A number of applications have already been received, but none have been selected yet.

J. E. Storey Getting Lined up.

Kansas City, Mo.—J. E. Storey, the new manager of the K-L-S-E service in Kansas City, reports that he is beginning to get the office work lined up, and good results are already beginning to promise a still better year's business. Many inquiries are being turned in regarding the Selig baseball picture, which is the only detail film on the market showing the worlds series.

Exhibitor T. E. Pusby Dies.

Wakito, Okla.—T. E. Pusby, proprietor of the theater at Wakito, Oklahoma, died recently after a short illness. George Pasby, a brother to the diseased man, will run the theater.

Present from Grateful Exhibitor.

Kansas City, Mo.—F. L. Kiltz, manager of the local Mutual, had a very pleasant surprise a few days ago. A pair of his very good customers, a man and his wife, owners of a theater in Kansas City, recently presented him with a fine twelve piece desk set, and a dozen solid silver pens.

Swanson's Theater Party for Old Folks

Salt Lake City Magnate Gives a Birthday Party to Neighbor People Over Seventy Years and to Children.

By H. W. Pickering, Deseret News, Salt Lake City.

SALT LAKE CITY, UTAH.—William H. Swanson, president of the Swanson Circuit and owner of the American, Rex and Liberty theaters in Salt Lake City, has again demonstrated his capacity as host. Wednesday, October 25, was Mr. Swanson's birthday and, in celebration of the event, he and Mrs. Swanson entertained on that day the old folks and orphans of this city and county at a special performance of "The Old Folks at Home" at the American theater.

The plans of Mr. Swanson were heartily entered into by the old folks central committee, an organization of this county which has in charge the welfare of the citizens more than 70 years of age and annually provides entertainments for them.

This committee sent out a circular letter to the old folks stating that Mr. Swanson desired their presence at his theater on the occasion of his birthday. This communication was read from every pulpit in the city last Sunday. The result was the largest audience of old folks and children that ever attended a performance of the sort in this city.

Mr. Swanson was assisted by a corps of young women ushers who were directed by Mrs. W. Mont. Ferry, wife of the mayor of Salt Lake, and by a special committee from the old folks organization. Flowers were presented to every guest and a large flashlight photograph was taken of the audience. Professor J. J. McClellan, organist at the famous "Mormon" Tabernacle, who is also organist at the American theater, played a program of old-time melodies, including several request numbers.

The musical program and the picture were greatly enjoyed by the old folks and the orphans. The former occupied the body of the house and the latter were seated in the balcony.

Mr. Swanson has announced that he intends setting aside October 25 of each year as a special day for the old folks and orphans to attend the American as his guests. If the property passes out of his hands, he says, he intends to include a stipulation that the old folks shall be entertained on October 25 as a part of the transaction.

Old People, Neighbors of American Theater, Invited Guests.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

F. D. Cochran Visits Seattle.

SEATTLE, WASH.—F. D. Cochran, brother of R. H. Cochran, vice-president of Universal, arrived in Seattle the other day from China. Mr. Cochran has been two years in the Orient establishing Universal exchanges in Manila, Tokio, Singapore, Bombay, and Rangoon, Burma. His trip home is merely a furlough for himself and Mrs. Cochran, for he expects to return after a few weeks visit. He paid the local offices a visit and, after a ride through the city, left for Portland. From there he will go to San Francisco, Universal City, and on to New York.

Mr. Cochran states that the Universal films have a clean sweep in the Orient, with no competitors of any moment to dispute their supremacy, and the kind of picture demanded by the exhibitors and the people is not the society drama nor the comedy, but the most sensational melodrama. Business conditions, he says, are excellent.

Changes in Seattle Paramount.

Seattle, Wash.—Several new employes have been added to his staff by Manager Frank S. Fountain of the Paramount exchange, notable of which are G. G. Maxey as head of the merchandise department, who was formerly a road man for Pathe of this city, and Bernard Reuben has been promoted to the office of chief booker.

Walla Walla Theater Changes Hands.

Walla Walla, Wash.—The Dime theater has been purchased by W. H. McDonald and H. C. Tilley from the Crews amusement company. Messrs. McDonald and Tilley paid a visit to Seattle this week to make the bookings for their theater, and signed a contract for Triangle films.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Seattle, Wash.—H. G. Rosebaum, Northwest manager of Artcraft, has just returned from a trip covering the larger towns in Montana, Idaho, and Eastern Oregon. He reports excellent business, adding that out of twenty towns he booked nineteen. Montana, states Mr. Rosebaum, is at present the best state for the picture business in the Northwest.

Censorship Talk in Colorado

Mothers' Congress in Denver Asks for Censorship—Proposes Running a Theater of Its Own—Reopening of the "Nation" Film Suit and Powers of Denver's Excise Officers—Pueblo Stirred by "Purity."

By E. C. Day, Denver Times, Denver, Col.

DENVER, COLO.—Moving picture censorship bobbed up from different angles in Colorado this week and as a result the courts, public officials, film manufacturers, exhibitors and moving picture devotees have all been given something to think of.

Usual Cry for Censorship.

The combined convention of the mothers' congress and parent-teachers' association started the ball when the course of a discussion relative to the proper rearing of children, the usual cry for censorship of moving pictures, was raised. The Denver, through its attorney, reopened the old suit filed by Elliott & Sherman to prevent the city from interfering with the showing of the "Birth of a Nation" in Denver. Elliott got a temporary restraining order when the original suit was brought and no further action was taken until this week when the city filed a supplemental answer. The temporary injunction will be dissolved and the case tried on its merits.

In the New Charter?

Since the filing of the original suit the city charter has been amended with respect to the powers of and duties of the excise officials. The city attorney contends that the new charter gives the manager of safety and excise a right to "issue, revoke and suspend theater licenses at his discretion."

If this contention is upheld by the court the official will be able to stop any entertainment that does not meet with his approval, through the revocation or suspension of the license of any exhibitor who refuses to obey his mandate.

Club Women Want Own Theater.

The upshot of the moving picture discussion before the mothers' congress and parent-teachers' convention may be the erection and operation in Denver of a theater by these organizations themselves. Mrs. W. R. Ramsey, president of the Denver District of the Mothers' Congress, is back of the move. It is planned to have the state organization finance the building of the theater and then to exhibit educational films exclusively.

Pending the time when these plans can take definite form the mothers have named committee to wait upon local exhibitors and urge the adoption of a practice now in use in other cities of giving Saturday morning performances for children only.

"In the meantime," said Mrs. Ramsey, in discussing the question with the correspondent of the Moving Picture World, "we are co-operating with those who are willing to give us the best picture shows. The mothers' congress has already made an investigation of the picture houses of the city and all the managers have expressed their good will toward us."

Trouble Over "Purity" in Pueblo.

The question of censorship was also raised in Pueblo out of the prevention by city authorities of the showing of "Purity," the Mutual production in which Audrey Munson is starred. The picture was booked to run for one week in Pueblo beginning October 25. The police stopped the show and Manager Ward C. Robertson offered no opposition pending a review of the production by a committee of citizens representing all walks of life. This committee is to be composed of 100 persons. If a majority of this body finds that the picture is immoral, no attempt will be made to show it, but if on the other hand they approve of the production, it will be exhibited regardless of any attempt of the city commissioners to stop it."

Manager Robertson has engaged Attorney E. F. Chambers to represent the theater in the controversy that is threatened when the next attempt is made to show the picture. Denver is showing the picture this week and other bookin s will make it unavailable for use in Pueblo for two weeks.

The city commissioners stopped the exhibition on request of the city federation of women's clubs. He admits that there is no city ordinance empowering such action, but used the power vested in him by the city charter to revoke theater licenses to enforce his mandat.

Wisconsin News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Theaters and Interesting Items.

STEVENS POINT, WIS.—Fred Shaurette, of Stevens Point, and Clinton Ostrowski, of Milwaukee, have purchased the equipment of the Ideal theater from C. W. Rice and that house, which has been closed for several weeks, will be operated by them with Universal service.

Valley Junction, Wis.—J. F. Hackett has sold his show to Mr. Hart of Elroy.

Evansville, Wis.—Albert Keesey, who recently leased the Grand theater from Marlin Wilder, closed that house because of lack of business.

Boyceville, Wis.—An opera house is under construction here.

Mauston, Wis.—When "The Birth of a Nation" is shown at the Armory, Nov. 13 and 14, it will be under the auspices of Company D, Wisconsin National Guard.

Milwaukee, Wis.—The Toy theater, which has been charging 15 cents admission, has reduced its price to a dime.

Portage, Wis.—Manager Eulberg of the Portage opera house has been making a number of changes in compliance with the suggestion of fire department officials.

West Allis, Wis.—The Board of Education has purchased a moving picture machine for the Washington school in the first ward.

Stoughton, Wis.—Guelson & Bacon, local exhibitors, have announced that the admission for adults will be raised from five to ten cents.

Milwaukee, Wis.—The Press Club of this city had a private showing of "Purity."

Denver Operators to Dance Thanksgiving Eve

Local Union Plans a Big Time at the Second Annual Ball—Committee Has Been Appointed to Plan for the Affair.

Denver, Col.—The Rocky Mountain Screen Club is still on a quiet hunt for a screen notable to lead the grand march at its proposed ball. The organization's efforts to land a star have thus far been unsuccessful and in the meantime plans are indefinite.

Denver, however, is to have a grand ball under the auspices of one branch of the moving picture industry. It is the second annual ball of the Operators' Union. It is to be held Wednesday night, November 29, the eve of Thanksgiving

Last year the operators' ball was the biggest event of its kind held in the city. It was held in one of the city's largest dance halls, but this proved entirely inadequate to hold the crowd and as a result the city auditorium has been engaged for the coming ball.

The committee in charge of the affair is: George Thomas, chairman; Oscar Olson, J. E. Dunn, Tom Melton, Herman Brady, and James Dooley.

Marshall Stedman Guest of Honor.

Denver, Colo.—Marshall Stedman, engaging director of the Universal company in California and the husband of Myrtle Stedman, Paramount star, was the guest of honor at the weekly luncheon of the Rocky Mountain Screen Club, Thursday.

Mr. Stedman is in Denver for a rest. This is the first vacation that he has had in years.

W. A. Calkins Joins Pathe.

Denver, Colo.—W. A. Calkins, former manager of the Bluebird exchange in Denver, has accepted a position as road man for the Pathe company.

L. J. Bartel Comes to Denver.

Denver, Colo.—L. J. Bartel, formerly of the Universal staff in Des Moines, is now assistant manager of the Universal exchange in Denver.

Report on Municipal Government

San Francisco's City Government Recently Reported on by Bureau of Municipal Research of New York—Says Many License Fees for Doing Business Are Too Low—Light in Picture Theaters Discussed.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—A survey is being made of the municipal government of San Francisco by the New York Bureau of Municipal Research and preliminary reports are now being issued. Moving picture interests are much interested in the statement that many of the existing license fees are too low, many are graded inequitably and not a few lines of business escape the payment of any license tax. In case the recommendations of the bureau are carried out it is believed that marked changes may be made in the license fees paid by moving picture houses, and that film exchanges may be called upon to pay a graduated tax.

The portion of the report of most interest to exhibitors, however, is that given over to the subject of "commercialized vice and its contributing causes." Among other things the bureau recommended that portions of moving picture houses be set aside for the use of unescorted women and children, and that the management of these places be compelled to keep their houses partially lighted. The report declares that total darkness in theaters is maintained for commercial reasons and is unnecessary.

Eastern Film Men Visit Coast.

San Francisco, Cal.—Andrew J. Cobe, of New York, spent a week in this city late in October in the interests of the Unity Film, of which he is vice-president and general manager. M. A. Levy, president of the concern, was also here and a thorough canvass was made of the business situation in this territory. This concern recently released its first serial, "The Yellow Menace," and while Mr. Cobe made arrangements for further releases, including the "Tweedledum" comedies, made by F. Perez of Ambrosia fame.

Former Manager Tendered Luncheon.

San Francisco, Cal.—The Film Exchange Board of Trade of San Francisco recently tendered a luncheon to H. W. Oviatt at the Tait-Zinkand cafe, the affair being attended by almost every member of the organization. Mr. Oviatt until recently filled the position of manager for the local branch of the Pathe exchange, and was one of the founders of the Film Exchange Board of Trade, being its treasurer until his retirement from the local field. At the luncheon he was presented with a handsome umbrella by members of the organization, the presentation speech being made by X. K. Stout, of the Mutual. He will be succeeded as treasurer of the board of trade by Louis Reichert, manager of the local branch of the Metro.

Film Heads Meet.

San Francisco, Cal.—Tirey L. Ford was host recently at a luncheon at the Hotel Stewart to members of the Animated Cartoon Film corporation, sixteen persons being present. Matters of interest to artists, cartoonists, and photographers were discussed and views exchanged. Among those present were Frederick Burgh, president of the corporation; Byington Ford, secretary and treasurer; C. E. Cleveland, superintendent, and Seth Heney, manager.

Peerless Adds New Line.

San Francisco, Cal.—The Peerless Film Service, 100 Golden Gate avenue, has arranged to release the "Katzenjammer Kids" in this territory, and now has a splendid line of comedies, including the "E. & R." Jungle Comedies, and the Christy Comedies. In order to keep its film stock in perfect condition a film cleaner has been installed.

Artcraft Enlarges Offices.

San Francisco, Cal.—The Artcraft corporation, which recently opened offices in the Pacific building, has taken over two adjoining rooms, and is now ready for its first release. C. Mell Simmons, of the local branch, has completed a highly successful trip through the territory south of this city, while division manager Arthur Kane has been meeting the many exhibitors who have called at the local office to arrange for service.

Breck Supply House Adds to Line.

San Francisco, Cal.—The Breck Photoplay Supply Co., 70 Turk street, has secured the exclusive agency in this territory for the new line of advance slides of players put out by Frank B. Howe of Los Angeles. These slides are uniform in design, with a border representing the proscenium arch of a theater surrounding the picture of the star, and a space at the bottom for the names of coming attractions.

Paramount in Small Towns.

San Francisco, Cal.—One of the most interesting developments of late in the work of the local Progressive exchange has been the manner in which theaters in some of the smaller cities in this territory have come over to the Paramount standard. Among those that have signed recently for this service have been the Empire theater, Sunnyvale; the Palace, Pittsburg; the Angeles theater, Angels Camp; Dreamland, Riverbank; Mission opera house, Dinuba; Sunset, Fowler; Rex, Clovis, and the Alpaugh theater, Alpaugh. Some of these houses are in towns of scarcely more than 500 inhabitants.

Film Man Off for South America.

San Francisco, Cal.—Sol L. Lesser, of the All Star Feature, is preparing to investigate the South and Central American markets for film, and has sent C. Hendriques on this mission. Mr. Hendriques expects to dispose of considerable film while away.

Young Production Well Received.

San Francisco, Cal.—"The Common Law," featuring Clara Kimball Young, has proved such a success at the Portola that it has been retained for a second week. For the first time since assuming charge of this house manager Eugene Roth has advanced the admission price, fifteen cents having been made the minimum for this production. Capacity houses have been the rule for this production, the increased price for matinee performances having had no appreciable effect.

New Exchange Ready.

San Francisco, Cal.—The De Luxe Film Lasky Corp. has succeeded the Lasky Amusement Enterprises, and the De Luxe Film Corp., with offices in the Humboldt bank building, and has taken over additional office space which is being fitted up for film exchange purposes. This concern has secured the California rights to the "Conquest of Canaan," and is arranging for an elaborate trade showing at an early date in the Theater St. Francis.

Immense Organ for Oakland House.

A Wurlitzer Hope-Jones Unit Orchestra costing $48,500 is being installed in the new T. & D. theater at Eleventh and Franklin streets, Oakland, Cal., which is to be opened November 22. The delivery of this instrument at the theater a short time ago took the form of a parade, wagons bearing the sections being covered with banners calling attention to the fact that this instrument would be the largest on the Pacific Coast and would be installed in the world's greatest photoplay house, one with a seating capacity of more than 3,600.

The largest pipes in this unit orchestra weigh as much as a ton and are installed in specially constructed concrete chambers above the proscenium arch. A large force of workmen are busy installing the instrument in order to have everything in readiness on the opening date.

Delivering $48,500 Organ to T. & D. Theater at Oakland, California.

SPOKANE ITEMS.

Prosperity and Plenty Hereabouts.

Spokane, Wash.—Moving picture men from outside towns of the Spokane country, who have visited the city recently, report business good and that the wheat and potato crops, good prices, activities in the lumber mills and mines and other sources of revenue, for workmen and farmers, have added greatly to their incomes.

J. E. Gregg, proprietor of the Gregg theater, Coulee City, Wash., was a visitor at the Pathe exchange and said: "Business has been fine with me. The wheat crop has been a great boom to business. I have from 100 to 200 persons at every show and my prices are ten and twenty cents. I give shows Tuesday, Friday and Sunday nights with a Sunday matinee, and have the only place in town. The farmers and others from ten to twenty miles around come into town in their automobiles to see the show and bring their families with them. It is a treat for the children as well as the adults."

J. B. Gardner, of Sandpoint, Idaho, who operates the Gem theater there, said: "Business is good with me and the people come from the surrounding sections to the shows. The lumber mills are running steady, which aids business. The Charles Chaplin comedies get the money."

E. M. Densmore, proprietor of the Gem theater, in the Union Park section of Spokane, said: "Everybody in my section of the city has money and they come to the show. There is work for all who really want work, and this results in good business for me every night and Sunday matinee."

Gathered Among Spokane Exchanges.

A. H. Hilton of Lewiston, Idaho, has sold the Grand theater and taken over the Temple theater, there. He is having it entirely remodeled and is installing indirect lights inside and putting a number of lights outside. He went to Seattle for draperies and some other equipment. The house seats about 850.

Mr. and Mrs. Fred Anderson, who run the Bell theater, Palouse, Wash., motored into the city to visit R. T. Madden, of the Mutual exchange, and report business brisk.

Peter Arena of Whitefish, Mont., has just opened the Liberty theater in that place and reports business starting fine. L. J. Shaw, formerly proprietor of the Rex, at Coeur d'Alene, Idaho, has taken the management of the Liberty for Mr. Arena.

Williamette Valley Feels Prosperity

Oregon's Exhibitors West of the Cascade Mountains Feel Real Business Impetus—Patrons Loosening Up—George Bligh Again Comes to Town With a Smile—Road Men Report.

By Abraham Nelson, 601 Journal Bldg., Portland, Oregon.

PORTLAND, Oregon.—After many months of just breaking even, the Williamette valley exhibitors are again beginning to see the sunshine through the Oregon mist and reports from the South are looking up. Several theater transfers, a new circuit and keen picture competition denote returning prosperity to the territory south of Portland, which road men have heretofore dreaded to cover.

At Salem It's Fine.

So said George Bligh, he of the gay hued raiment and optimistic temperament. George stayed away from Portland's Film Row for a long time because he couldn't conscientiously live up to his reputation for optimism, but the other day he came back, diamonds, vest, smile and all. He reported big business on return engagements of "Civilization" and "The Birth of a Nation," dandy crowds on "Purity" and general good business on his regular program of Mutual master pictures.

George Guthrie, who operates the Oregon at Salem, has done well on "Gloria's Romance."

Baum Goes to State Line.

Sol Baum, manager for Bluebirds, has been making personal calls on his patrons in Oregon, Washington and Idaho and recently completed a trip to Ashland and return. He reports the Vining and the Lyric theaters at the state line city to be enjoying prosperity under the able direction of Mrs. Bergner during her husband's absence in San Francisco and that the wail of poor business that road men have heretofore reported as coming from Southern Oregon exhibitors was entirely absent.

The Eugene theater, at Eugene, is now operating under the direction of Wm. Alexander. This house is showing a few days of Hippodrome vaudeville, but depends on a well-known feature program for its chief attraction. A. H. McDonald of the Rex is successfully meeting his competitor with Pantages vaudeville and a competing feature program. The way both theaters are lavishing money on their shows indicates that the theater business in Eugene has picked up considerably during the past month or two.

At Oakland, Oregon, Doc. H. H. Owens has his new theater about completed. It is called the Wigwam.

M. G. Cooley, Silverton, has sold the Gem theater to Earl Hartman. Mr. Cooley still owns the opera house.

"Kirk" Comes Back Happy.

A. S. Kirkpatrick, traveling representative for Mutual, spent the week end in Portland after a successful trip through Southern Oregon and Coos Bay. He reports that A. F. Edwards of Gardiner, Oregon, has a most excellent theater. Although the town is 200 miles from the state's metropolis and out of the usual line of travel, Mr. Edwards conducts his house in big town style.

Mr. Kirkpatrick reports that Frank Hull has sold his theaters at Eagle Point and Central Point to H. L. Hall, who has also purchased the house at Talent. He will operate the three theaters in a circuit.

Scarlet Fever Epidemic.

Portland, Oregon.—W. E. Tebbetts, manager of the Alhambra theater, reports that a scarlet fever epidemic among the children in the southeast section of Portland has been playing havoc with the picture show patronage. Several schools in the district have been closed and 105 cases of the malady are said to exist in that part of the city. The reopening of one of the schools indicates the passing of the epidemic, however.

Gets New Organ.

Walla Walla, Wash.—A. W. Eielr has installed a new photoplayer in the Bijou Grand theater. The instrument cost $12,000 and is the only one of its kind here. Manager Eller does not hesitate to say it is a dandy.

Why Compete in Costume Plays?

Portland, Oregon.—During the recent showing of two versions of "Romeo and Juliet" at two of the best theaters exhibitors commented on manufacturers' persistence in making costume plays and on the inadvisability of the duplication of such productions by competing manufacturers. Such a state of affairs does not get money for anybody, said one exhibitor, stating further that if the stars were put to work in two different, original, real screen stories at one-tenth of the reputed cost of the Shakespearean productions they would have got money for everybody concerned.

"Manufacturers must know that costume plays are passe," said the exhibitor in question. "If they don't know it they are not in touch with the situation."

Censor Under Civil Service.

Portland, Oregon.—The office of secretary of the Portland censor board has been ruled to come under municipal civil service. Mrs. E. B. Colwell, the secretary, has been ordered to take on examination to test her fitness for the job. The chances are she will keep it inasmuch as 40 points out of the possible 100 will be given for experience, personal qualifications and education. Mrs. Colwell has all the experience there is in these parts in being censor secretary, because she has held office ever since the present censor ordinance went into effect. After a city position has been placed under civil service the incumbent cannot be retired except for cause shown.

Lannon Reports Luck.

Portland, Oregon.—Jack Lannon, of the Greater Feature Films Co., Seattle, visited Portland for a few days and closed with the People's theater to run "Where Are My Children?" a week, starting Nov. 12. He has state rights on Pavlowa and "Where Are My Children?"

Picture Operator's Wife Burned to Death

Burning of the Princess Theater at Republic, Wash., Has a Tragic Outcome—Operator's Wife Visiting Booth Is Caught in Flames.

By S. Clark Patchin, E1811 Eleventh Avenue, Spokane, Wash.

SPOKANE, WASH.—A fire started in the operating room of the Princess theater at Republic, Wash., on October 21, at 11 P M. The wife of the operator, Mrs. B. F. Hibbard, was visiting her husband and lost her life in the burning building. The property loss to buildings burned, as a result of the fire in the theater, amounted to $15,000, of which only $500 was covered by insurance.

Some Pathe and other films were destroyed by the fire. The fire destroyed two adjoining buildings and for a time the entire business section was threatened and the Eagles Aerie building, across the street, was slightly damaged.

The moving picture show was nearly over when Mrs. Hibbard suggested to her husband that the carbon would not last. Mr. Hibbard was preparing to put in a new one when the red hot carbon dropped from the pincers to the floor on which were some unreeled films that the operator had not stopped the performance to reel up. The films started to burn and were threatening the clothes of Mrs. Hibbard when the husband kicked the burning material out of the fireproof box through a trap door into the balcony of the theater.

A brisk fire immediately followed and soon the wooden fixtures and buildings were burning fiercely.

Mrs. Hibbard yelled "Fire," and the thirty persons in the audience were able to escape. Mr. Hibbard, calling on his wife to follow him, charged through the flames, believing his wife was obeying his command. He escaped, seriously burned, but the flames overcame her and the fire had made such headway that her rescue was impossible.

Three small Hibbard children were left motherless.

The Palace theater was owned by W. L. Stedman and B. F. Keck, and was formerly known as the Republic opera house. Recently it was remodeled for a moving picture show.

The operating room, asbestos-lined and fireproof, was situated toward the front, next the lodge rooms, and was approached by a stairway through a trap door.

Mr. Hibbard is in a prostrate condition, with hands and face badly burned, at Frank Keck's house.

New Manitoba Amusement Co.

Winnipeg, Man.—The Manitoba Amusement Company has just been formed, with the following named as incorporators: W. B. Lawrence, Mrs. Lawrence, Gordon T. Howden, Walter Fogg, and Bruce Campbell.

Name in Letters of Flowers.

Vancouver, B. C.—A delightful innovation has been used on several occasions recently by Manager J. R. Muir, of the Dominion theater. Instead of the usual painted banner across the front of the lobby, bearing the name of the star or the play, Mr. Muir has displayed the name of the star in letters of flowers, supported at top and bottom by a flower border. The wire base for this beautiful form of banner is very easily constructed.

Operators Win with Diplomacy

Vancouver Picture Operators Meet with Managers and Have Sincere Talk on the Question of Wages—Robert Foster Speaks for the Local Union and Persuades Owners that Increase in Pay Is Needed.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—A meeting of importance to the moving picture operators of this city was held recently at the Rex theater, and attended by a majority of the local managers, as well as by several members of Vancouver Local No. 348, I-A-T-S-E. The conference was held for to bring about certain changes desired by the operators, including a higher scale of wages.

Robert Foster, chief operator at the Dominion theater, acted as spokesman for the union men, and handled the matter in a manner that won the approval of all those present.

The former union scale called for a minimum of $15.00 per week, with an eight-hour day in the downtown houses, while the minimum in suburban theaters was fixed at $12.00. Many houses, however, have paid considerably more than these amounts. It was pointed out by Mr. Foster that with living expenses here maintained at such a high level, a man with a family would have difficulty in maintaining himself on $15.00 a week, and it would be impossible for him to keep his mind strictly on his work of operating. There was no intention of calling a strike, said Mr. Foster, or of using any such methods of enforcing their requests, but he put the matter in the simple light of justice to the men. The theater managers were quick to appreciate this attitude, and the minimum scale was forthwith raised to $20.00 per week. All but one of the large downtown houses have agreed to this arrangement, and it is thought that all will be included within a few days. The minimum scale in suburban houses was raised to $16.00 per week.

Another improvement in conditions is involved in a change of the operators working hours, calling not only for a continuous shift, but shorter hours than before. Heretofore, when the moving picture theaters were under the jurisdiction of the city, two operators were required in the booths, and the men worked on "split shifts," each operator working part of the afternoon and part of the evening. Now, however, the provincial authorities have decided to allow one man to handle two machines, and as none of the houses run for more than twelve hours a day, the maximum time an operator will be required to be on duty will be six hours. Some of the men will work only five hours per day, or even less.

It is possible that slight changes will be required in some of the operating rooms, but nothing radical is contemplated. It is considered likely that additional switches will be required, so that the light can be instantly shut off from the rewind bench.

Needless to say, the operators are greatly pleased over the new order of things, and look forward to a still further improvement of conditions.

"Battle of Somme" Banned by Vancouver

Fear That Western Canadian Citizens Haven't Stomachs Enough to Enlist After Seeing the Horrors of Real War.

VANCOUVER, B. C.—"The Battle of the Somme," the official British film epic which has been acclaimed as the greatest war picture ever taken, has met the usual fate at the hands of the British Columbia board of censors. It has been condemned.

This remarkable picture, which is controlled in Canada by the Famous Players Film Service, Ltd., has been passed in every other province in the Dominion of Canada, and is now being exhibited to capacity houses in all parts of the country. But notwithstanding the judgment of other boards in Canada as to the advisability of showing the picture, and the judgment of the absolute leaders of thought and action of the British Empire, it remained for the British Columbia censors to decide that the film did not constitute a suitable exhibition. Major Tite and other local military officers were called in to confirm the decision of the censor, and did so—because, it is claimed, they feared the showing of the film might interfere with recruiting in this province.

The board has indicated that the picture will be passed provided certain excisions are made, but as these will amount to many hundred feet the Famous Players officials are unwilling to have the cuts made. If it becomes necessary, however, this will be done, and the film exhibited in its shortened form, as it is considered of too much interest to British Columbians to forego the showing of it entirely. But apparently the real battle scenes, in which the Canadian public is so intensely interested, will be lacking, and the pictures thus be changed so as to be as much as possible like the scenes regularly shown in the weeklies.

Ben Soskin, manager of the Famous Players exchange in Vancouver, has left for Victoria to lay the matter before Premier Bowser, in an effort to bring about a reconsideration of the matter.

The distributing organization recently brought out a special number of the Famous Players News in the form of an "extra," and reproducing enthusiastic comments on the film by dozens of British newspapers. King George V, by the way, said after viewing the film, "The public should see these pictures, that they may have some idea of what the army is doing, and what war means."

Radical Change in Censorship in Winnipeg

Provincial Treasurer Brown Wanted to Know Why Pictures Were So Poor—Managers Explain Censor Methods—These Will Be Changed.

WINNIPEG, Man.—Through the interest taken in the moving picture industry by Hon. Edward Brown, provincial treasurer of Manitoba, a radical change is coming in the censoring of pictures submitted to the Saskatchewan board, which passes on all productions slated for showing in the two provinces.

The board of censors has been too narrow in its judgment, and was closely followed by the appeal board, which, except in a few instances, acted as a confirmation board. Productions were rejected on the slightest pretext, and conditions were becoming intolerable. The matter came to the attention of Mr. Brown, and he immediately called a meeting of the exchange managers, at which the question was gone into thoroughly. Mr. Brown inquired why a better grade of pictures was not being shown, and whether or not the regulations of the new Public Amusements Act were working out to the satisfaction of the picture men.

What the Board Was Doing.

The exchange managers stated that many pictures were entirely spoiled by the numerous excisions, and also declared that many fine productions were not even brought into the province because of the reputation for narrow-mindedness which had been acquired by the censor board, as the probability of rejection rendered it inadvisable to go to the expense of having the pictures sent to Winnipeg and censored.

Mr. Brown admitted that he had seen some films which were so badly cut up that the remaining portions failed to tell a story, and indicated that hereafter a picture which is not considered suitable for presentation in its entirety before children may be passed for exhibition before adults only. This is a change which affords distinct relief, and will mean the passing of many pictures of types which have heretofore been rendered almost unintelligible by excessive cutting, or else rejected entirely. Mr. Brown also voiced the opinion that the censor board was wasting a great deal of time and money in examining films which had already been passed by the Ontario board of censors. Any pictures which had been approved in that province, he thought, should be suitable for presentation in Manitoba and Saskatchewan, and he certainly is right.

The headquarters of the inter-provincial board will be moved to the north wing of the new parliament buildings, the change probably being made about Nov. 1. Two new projection machines are being purchased by the government to accelerate the work of inspection.

Pleased With Mr. Brown.

A. L. Johnson, local manager for the General Film, informs the World correspondent that the exchange managers are much pleased at the interest which has been taken in the industry by Mr. Brown, and his application of a deep knowledge of fundamental principles in dealing with the situation. It is thought that as a result of his efforts a decided change for the better will immediately ensue.

Operator Chosen to Sit on New Board.

Vancouver, B. C.—Robert Foster, operator in charge at the Dominion theater, has been appointed a member of the new provincial examining board for operators, under the recent amendment to the Moving Pictures Act, and has already entered upon his new duties, having left on a trip to cover a number of western British Columbia towns. The chief censor and assistant censor Oswald are the other members of the new board, and Mr. Oswald has also left the city for the purpose of conducting examinations. The entire province will be covered before the first of the year, while examinations for operators in the Vancouver district will be held at the board's new room in the court house building in this city, where an especially complete collection of projection apparatus has been assembled.

Mr. Foster informed the World representative that the examinations to be held would be real examinations, and that to pass them a man would have to be a competent operator, with a knowledge extending beyond mere threading up and turning the crank.

Only One!

Only One William Shakespeare
Only One Sarah Bernhardt
Only One Harry Lauder
Only One Adelini Patti
Only One Mary Pickford
Only One Charlie Chaplin

Only One—Yes—Only One

MOVING PICTURE PAPER

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Calendar of Daily Program Releases

Releases for Weeks Ending November 18 and November 25

(For Extended Table of Current Releases See Pages 1072, 1074, 1076, 1078.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, NOVEMBER 13, 1916.

SELIG—The Temptation of Adam (Three parts—Drama) 21398-99-400
VITAGRAPH—The Second Story Ringer (Comedy).. 21401
SELIG—The Selig-Tribune No. 91, 1916 (Topical)... 21402
BIOGRAPH—Near to Earth (Drama) (Biograph-Reissue No. 97) 21403

TUESDAY, NOVEMBER 14, 1916.

ESSANAY—Not in the News (Two parts—Drama).. 21404-05
KALEM—The New Salesman (Comedy)..... 21406

WEDNESDAY, NOVEMBER 15, 1916.

ESSANAY—Canimated Nooz Pictorial No. 19 (Cartoon-Comedy) 21407
VIM FEATURE COMEDY—His Wedding Promise (Comedy) 21408
KALEM—The Mystery of the Brass Bound Chest (No. 15 of "The Girl From 'Frisco") (Two parts—Dr.) 21409-10
BIOGRAPH—Lord Chumley (Three parts—Drama) (Biograph-Reissue No. 98)..... 21411-12-13

THURSDAY, NOVEMBER 16, 1916.

SELIG—The Selig-Tribune No. 92, 1916 (Topical).... 21414
VIM—Pipe Dream's (Comedy)..... 21415

FRIDAY, NOVEMBER 17, 1916.

KNICKERBOCKER STAR FEATURE—Target of Dreams (Two parts—Drama)..... 21416-17
KALEM—The Rogue's Pawn (No. 5 of "Grant, Police Reporter"—Drama) 21418
VITAGRAPH—The Luck of Jane (Comedy)..... 21419
VIM—Good and Proper (Comedy) 21420

SATURDAY, NOVEMBER 18, 1916.

ESSANAY—His Moral Code (Three parts—Drama)..21421-22-23
VITAGRAPH—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).....21424-25-26
KALEM—The Runaway Sleeper (No. 106 of the "Hazards of Helen" Railroad Series) (Drama).. 21427
SELIG—The Girl Detective (Drama)..... 21428

General Film Company.

Advance Releases.

MONDAY, NOVEMBER 20, 1916.

SELIG—The Sheriff's Blunder (Two parts—Drama).
VITAGRAPH—The Fasters (Comedy).
SELIG—The Selig-Tribune No. 93, 1916 (Topical).
BIOGRAPH—Fish (Comedy).

TUESDAY, NOVEMBER 21, 1916.

ESSANAY—Unto the Least of These (Two parts—Drama).
KALEM—Rival Fakers (Comedy).
BIOGRAPH—Oil and Water (Two parts—Drama) (Biograph-Reissue No. 99).

WEDNESDAY, NOVEMBER 22, 1916.

ESSANAY—Some Bravery (Comedy).
VIM FEATURE COMEDY—Title to be announced later.
KALEM—The Fight for Paradise Valley (No. 16 of the "Girl from 'Frisco") (Two parts—Drama).

THURSDAY, NOVEMBER 23, 1916.

SELIG—The Selig-Tribune No. 94, 1916 (Topical).
VIM—Mother's Child (Comedy).

FRIDAY, NOVEMBER 24, 1916.

KNICKERBOCKER STAR FEATURE—Twin Souls (Three parts—Drama).
KALEM—The House of Three Deuces (No. 6 of "Grant, Police Reporter") (Drama).
VITAGRAPH—Justice a La Carte (Comedy).
VIM—Money Made Men (Comedy).

SATURDAY, NOVEMBER 25, 1916.

ESSANAY—The Border Line (Three parts—Drama).
KALEM—The Forgotten Train Order (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).
SELIG—Hedge of Hearts Desire (Comedy).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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IN "HIS WEDDING PROMISE"
NOVEMBER 15

Calendar of Daily Program Releases

Releases for Weeks Ending November 18 and November 25

(For Extended Table of Current Releases See Pages 1072, 1074, 1076, 1078.)

Universal Film Mfg. Company.

	Serial No.
SUNDAY, NOVEMBER 12, 1916.	
VICTOR—Any Old Duke'll Do (Comedy)	01911
LAEMMLE—Shadows of Suspicion (Drama)	01912
L-KO—No release this day.	
SPECIAL BIG U—The Powder Trail (Two parts—Drama)	01913
SPECIAL FOR WEEK OF NOVEMBER 12, 1916.	
UNIVERSAL SPECIAL—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama)	01933
MONDAY, NOVEMBER 13, 1916.	
RED FEATHER—The Heritage of Hate (Five parts—Drama)	01915
NESTOR—Knights of the Bath Tub (Comedy)	01916
TUESDAY, NOVEMBER 14, 1916.	
UNIVERSAL SPECIAL—Honor Thy Country (Three parts—Drama)	01917
VICTOR—No release this day.	
VICTOR—A Case of Beans (Comedy) (Special)	01918
WEDNESDAY, NOVEMBER 15, 1916.	
LAEMMLE—No release this day.	
L-KO—A Million Dollar Smash (Two parts—Com.)	01919
UNIVERSAL ANIMATED WEEKLY—No. 46 (top.)	01920
BIG U—The Torment (Drama) (Special)	01921
THURSDAY, NOVEMBER 16, 1916.	
REX—The Diamond Lure (Drama)	01922
BIG U—Life's Maelstrom (Two parts—Drama)	01923
POWERS—Motor Mat and His Fliv (Cartoon-Com.)	01924
—Modernizing Ceylon (Educational)	01924
FRIDAY, NOVEMBER 17, 1916.	
IMP—Guilty (Two parts—Drama)	01925
REX—No release this day.	
NESTOR—A Capable Lady Cook (Comedy)	01926
BIG U—The Long Search (Drama) (Special)	01927
SATURDAY, NOVEMBER 18, 1916.	
BISON—The Son of a Rebel Chief (Two parts—Drama)	01928
LAEMMLE—No release this day.	
JOKER—Their First Arrest (Comedy)	01929
SUNDAY, NOVEMBER 19, 1916.	
REX—Lost in Babylon (Drama)	01930
IMP—No release this day.	
VICTOR—Her Chance (Comedy-Drama)	01931
IMP—The Thread of Life (Two parts—Dr.—Special)	01932
SPECIAL FOR WEEK OF NOVEMBER 19, 1916.	
UNIVERSAL SPECIAL—Liberty No. 15, "The Flag of Truce" (Two parts—Drama)	01952
MONDAY, NOVEMBER 20, 1916.	
RED FEATHER—The Devil's Bondwoman (Five parts—Drama)	01934
NESTOR—How Do You Feel? (Comedy)	01935
TUESDAY, NOVEMBER 21, 1916.	
GOLD SEAL—The Woman He Feared (Three parts—Drama)	01936
VICTOR—No release this day.	
VICTOR—Felix Gets in Wrong (Comedy—Special)	01937
WEDNESDAY, NOVEMBER 22, 1916.	
IMP—When He Came Back (Drama)	01938
L-KO—Where Is My Wife? (Two parts—Comedy)	01939
UNIVERSAL ANIMATED WEEKLY—No. 47 (Top.)	01940
THURSDAY, NOVEMBER 23, 1916.	
LAEMMLE—The Emerald Pin (Two parts—Drama)	01941
BIG U—No release this day.	
POWERS—Irma in Wonderland (Comedy-Drama)	01942
BIG U—Accusing Evidence (Drama—Special)	01943
FRIDAY, NOVEMBER 24, 1916.	
IMP—Circumstantial Guilt (Two parts—Drama)	01944
UNIVERSAL SCREEN MAGAZINE—Issue 1	01945
NESTOR—Married a Year (Comedy)	01946
SATURDAY, NOVEMBER 25, 1916.	
BISON—The Lost Lode (Two parts—Drama)	01947
LAEMMLE—No release this day.	
JOKER—A Janitor's Vendetta (Comedy)	01948
LAEMMLE—Her Message to Heaven (Drama)	01949

Mutual Film Corporation.

	Serial No.
SUNDAY, NOVEMBER 12, 1916.	
VOGUE—Picture Pirates (Two parts—Comedy)	05161-62
GAUMONT—Reel Life No. 28 (Mutual Film Mag.)	05163
MONDAY, NOVEMBER 13, 1916.	
MUTUAL—His Guardian Angel (Two parts—Drama)	05164-65
MUTUAL STAR PRODUCTION—Peck o' Pickles (American—Five parts—Drama) (No. 152)	
TUESDAY, NOVEMBER 14, 1916.	
GAUMONT—Mutual Tours of the World (Travel)	05166
WEDNESDAY, NOVEMBER 15, 1916.	
MUTUAL WEEKLY—Number 98 (Topical)	05167
GAUMONT—See America First No. 62 (Scenic)	05168
—Kartoon Komics (Cartoon-Comedy)	05168
THURSDAY, NOVEMBER 16, 1916.	
MUTUAL—Film d'Art (Three parts—Drama)	05169-70-71-72
MUTUAL MASTERPICTURE DE LUXE—Immediate Lee (American—Five Parts—Dr.) (No. 153)	
FRIDAY, NOVEMBER 17, 1916.	
CUB—Her Sun-Kissed Hero (Comedy)	05173
SATURDAY, NOVEMBER 18, 1916.	
ECLAIR—The Bad Samaritan (Two parts—Drama)	05174-75
SUNDAY, NOVEMBER 19, 1916.	
VOGUE.—Lost, Strayed Or Stolen (Two parts—Com.)	05176-77
GAUMONT—Reel Life No. 29 (Mutual Film Mag.)	05178
MONDAY, NOVEMBER 20, 1916.	
MUTUAL—The False Clew (Two parts—Drama)	05179-80
MUTUAL MASTERPICTURE DE LUXE—No. 154 (Title to be announced later)	
TUESDAY, NOVEMBER 21, 1916.	
GAUMONT—Mutual Tours 'Round the World (Travel)	05181
WEDNESDAY, NOVEMBER 22, 1916.	
MUTUAL WEEKLY—Number 99 (Topical)	05182
GAUMONT—See America First No. 63 (Scenic)	05183
—Kartoon Komics (Cartoon-Comedy)	05183
THURSDAY, NOVEMBER 23, 1916.	
GAUMONT—The Detective's Head (No. 1 of the "Vampires") (Three parts—Drama)	05184-85-86
MUTUAL STAR PRODUCTION—Lone Star (American—Five parts—Drama) (No. 155)	
FRIDAY, NOVEMBER 24, 1916.	
CUB—Jerry's Double Header (Comedy)	05187
SATURDAY, NOVEMBER 25, 1916.	
MUTUAL—Title to be announced later	05188
NOVELTY—An Artful Dodge (Comedy)	05189

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Arctic City was built for the accommodation of the Motion Picture Trade. All Picture Companies invited to visit Arctic City when desiring to make Western, Northwestern and Alaskan Pictures. Buildings erected to suit any picture purpose for company's desiring them. Scenery unsurpassed. For terms apply to, "CARIBOU" BILL, Port Henry, N. Y.

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Arrangements have been made with all the local merchants to carry all necessary clothing and supplies needed. Professional and extra people competent to take parts can be supplied if desired.

The following companies have tested this wonderful city and its surroundings; some of them have returned several times: Solax, Popular Players, Vitagraph, Equitable, Edison, Peerless, B. F. Rolfe, Metro, Famous Players, Fox, and others.

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Stories of the Films

General Film Company

ESSANAY.

NOT IN THE NEWS (Two Parts—Nov. 14).—The cast: Faith Markham (Marguerite Clayton); Elliot Dexter (Sydney Ainsworth).

Elliot Dexter and his brother are released from prison, the former vowing to lead a decent life, the latter determined to make society pay. Elliot rises rapidly in a bank, marries Faith Markham. She is told the secret of his past. At forty-five he finds himself president of a bank. His brother has continued his life of crime. He discovers Elliot in his exalted position and frightens Faith into paying him money for his silence. When she has exhausted her private account, to save her husband worry, the brother breaks into the house to force her to give him money. In the darkness Elliot shoots him as a burglar. He is exonerated, and the reporters never learn the real story.

CANIMATED NOOZ PICTORIAL, No. 19 (Nov. 15).—As usual the Canimated Nooz is on the job when the thing happens and not after it's all over. Thus, the earthquake in Turkey is filmed. The earth's quiver was discovered to have been caused by La Belle Fatemma rehearsing her vaudeville act. Wives of policemen are shown taking the examination for places on the force. This consists proving they are handier with their fists than their husbands. Travel pictures include a trip through Sardine Canyon. Carl Kickoff shows how to kick a football, in the educational section. Other features are shown. Lake Tahoe, California, and vicinity, makes up the half reel of scenic.

SELIG.

SELIG-TRIBUNE, No. 86 (Oct. 26).

Brooklyn, N. Y.—The super-dreadnought Arizona, one of the two most powreful battleships in the world, is formally placed in commission.

Boston, Mass.—Battery A, First Massachusetts Field Artillery, returns home after a long summer's grind on the border.

San Jose, Cal.—The canine aristocracy of this section lead their owners on a parade of inspection at the annual dog show.

Albany, N. Y.—Holding a public reception from an observation car, forms a strenuous part of the President's brief visit in this city.

Chicago, Ill.—Enthusiastic crowds greet the President on his arrival here.

Oakland, Cal.—As a forerunner of the $50,000,000 shipbuilding boom which has hit this city, the launching of the 7,000-ton turbine ship Capto is made a gala occasion.

New York, N. Y.—Prominent women, headed by Mrs. Amos Pinchot, open a street stumping campaign in behalf of President Wilson.

Bridgeport, Conn.—Fighting the flames for the benefit of sick and injured firemen, furnish plenty of thrills to the inmates of the Hotel Dan Johnson.

SELIG TRIBUNE, No. 87 (Oct. 30).—

New Haven, Conn.—In commemeration of the two hundredth anniversary of the founding of Yale College, a pageant is held in which 9,000 men, women and children participate.

San Francisco, Cal.—The arrival of the Hughes Women's Special in this city is made more interesting by the Wilson women, who start counter demonstrations along the Hughes line of march up Market street.

Chicago, Ill.—While returning from charity work, two men and two women met death with tragic swiftness, when their auto leaped through the open Twelfth street bridge, into the river, thirty feet below.

San Diego, Cal.—Ten thousand persons hear Miss Maud Howe deny the existance of any real basis for the designation of the Hughes women's train as a "billion dollar special."

Media, Pa.—The Rose Tree Fox Hunting Club members hold their annual Autumn meet, which affords many tense moments to the many society folk who crowded the grounds.

Fort Sheriden, Ill.—Shivering troopers, with shivering mounts, fresh from the blistering atmosphere of Texas, are greeted with cold breezes from off Lake Michigan on their arrival home.

Fashion in Furs.—These two excellent examples of the furrier's art have Dame Fashion's seal of approval this season.

THE TEMPTATION OF ADAM (Three Parts—Nov. 13).—The cast: Rose Addison(Kathlyn Williams); Adam Cavanaugh (Guy Oliver); Dorothy Blaine (Eugenie Besserer); Dolly (Vivian Reed); Homer Forrest (Charles West); the banker (Al. W. Filson); J. J. Strong (Frank Clark).

Written by Louis V. Jefferson. Directed by Al. Green.

Adam Cavanaugh becomes a theological student, and is about ready to take orders when he falls in love with Dorothy Blaine, and marries her. Dorothy, a splendid wife, is ambitious for her husband's success. She helps him to advance in the business world, and Adam comes to love money, and substitutes the worship of Mammon for the worship of the Cross.

In time he becomes unscrupulous in a matter in which he makes money. Cavanaugh's daughter, Dolly, is ready to make her social debut, and Adam puts over a crooked deal to make the money he needs for the occasion. In order to do this, he ruins a business associate, Homer Forrest, who has a beautiful and resourceful wife. Rose, Homer Forrest's wife, learns the story of his financial wreck and vows to wreck vengeance and humiliation upon the man who has led to her husband's downfall.

Rose plays the siren, leads Cavanaugh away from his wife, breaks up his home, and finally causes him to confess with his own lips that he was guilty of the crime for which her husband had been incarcerated. When he makes his confession, his wife, daughter and other witnesses are in another room. A dictograph is utilized, causing the man's words to be plainly heard. As he is led away to prison, he blames his wife because she taught him to worship money as against the worship of the Cross.

THE GIRL DETECTIVE (Nov. 18).—The cast: Norman Kirkland (Robyn Adair); Otto Taylor (Leo. D. Maloney); Robert Blake (E. J. Brady); Mae Sayler (Eugenie Forde); Rhoda Davis (Virginia Kirtley). Written by Wm. Alfred Corey. Produced by Burton L. King.

Norman Kirkland is paymaster of a large mining company, and Otto Taylor is his assistant. On pay day temptation comes to the assistant, and his temptation is too great to be overcome. Taylor abstracts money, and then to avoid what seems to be certain detection, puts the money in the wrong coat, and accuses Kirkland of theft. Taken to police headquarters, Kirkland is searched and the money is found on his person.

Rhoda Davis, a detective, believing that all is not as it should be, asks to be assigned to the case. She secures the handkerchief in which the money had been wrapped, and visits several laundries in an endeavor to confirm her theory. Finally she finds the laundry mark which shows the name of Otto Taylor, and the handkerchief is identified as his. Thus is the real criminal made to confess his crime.

BIOGRAPH.

NEAR TO EARTH (Nov. 13).—The cast: The husband (Lionel Barrymore); the wife (Gertrude Bambrick); the husband's brother (Robert Harron); Sandro (Walter Miller).

Two brothers, Gato and Giuseppe, run a truck farm in the West. Gato has become tired of a bachelor's life, so seeks Marie, the fishermaid. Marie, at the beach sees him coming down and beckons to him. He no sooner reaches her when she runs away. However, Gato soon catches her. At the shrine in the mountains they plight their troth and Gato marches home to introduce his wife-to-be to Giuseppe.

Some time after Gato is a settled married man and a busy one. So absorbed is he in his money-making that he fails to kiss Marie and to show her other tokens of affection she seems to long for and demand. Gato, though he may seem to be inclined to be domineering, intends to hand over to Marie all the money he makes, so that both he and she may return to Italy. Marie, however, can only feel incensed at his apparent neglect. Then Sandro, the wanderer, comes into their life, obtains a job as farm hand on Gato's farm. Unconsciously, he feels the unrest in Marie's heart and he attempts to take advantage of it on the way to work on the following day. She closes the door in his face. Some days later Gato receives a big price for his land from prospectors, who are sent out by a new railroad, which is to pass through that region. He concludes to wait until the deal is settled before surprising his wife with the good news. He sets out to town with his friend Philippo to close the deal. It is then that Sandro asks Marie again to go with him. At first she refuses half-heartedly. Then he threatens to throw himself over the embankment and end it all if she will not leave, and he proves to her the truth of his assertion by running over to the cliffs. He is about to throw himself over the cliff when Marie stops him and assents to his demands.

Meanwhile, Gato in town, has received the money and has purchased much finery for his wife. Giuseppe, the younger brother, finds the note which Marie has left: "Gato—You no longer show me love. I go with Sandro.—Marie." Giuseppe concludes to follow and avenge his brother and bring back the weak and fickle Marie. In the little shrine where Marie and Gato plighted their troth and swore eternal vows, he finds them. The sight of the shrine is enough for Marie, for it brings back with overwhelming force the sacred vows she had sworn to Gato. Besides, Sandro has shown his true character by compelling her to carry the pack. She welcomes Giuseppe with outstretched arms, but her joy soon turns to terror for the two men clinch in a desperate struggle and soon Sandro was rolling down the rocky embankment on the beach below. No harm, however, came to Sandro, for picking himself up, he walked off a sadder but wiser man.

Giuseppe took Marie home. Outside she paused in fear. Gato had returned home, his surprise complete. A new hat lay upon the table. Bundles were strewn upon the floor, but nowhere about could he find Marie. She slunk down upon the steps, but at last Giuseppe prevailed upon her to enter. He pushed her gently through the door, where she faced her lord. After reading the note, which she had left, Gato could think of only one explanation, "You have ruined our lives forever," he cried. "There can be no other way than death to wipe out disgrace." In his rage he began to choke her, but she, taking the stiletto from the table, begged death by that rather than at his hands. As the dagger descended, he suddenly let it fall, for his strong love for his wife surged to the surface. As his brother retired, Gato brought forth the presents he had purchased her, and told her of his luck.

LORD CHUMLEY (Three Parts—Nov. 15).—The cast: Eleanor Butterworth (Lillian Gish); Lord Chumley (Henry Walthall); Lieut. Butterworth (Walter Miller); Gasper La Sage (Charles H. Mailes); Tommy Tucker (Gus. Pixley); Meg. McGregor (Helen Hart).

La Sage and Blink Blunk having served their term in prison are released, and some years later we find La Sage the proprietor of a gambling house in London. Lieut. Butterworth invites Lord Chumley to his father's country home for the season. Chumley accepts the invitation, for he is in love with Hugh's sister, Eleanor. Hugh has been selected to deliver 1,000 pounds, collected for the widow McGregor. La Sage is aware of this, and meeting Hugh at the club, entices him to his gambling place. Here La Sage and his friends drug Hugh and rob him of 800 pounds.

The next morning, having recovered from the effects of the drug, Hugh goes directly to the home of the widow, and taking the money from the envelope is surprised to find that there is only 200 pounds. He delivers the 200 pounds to her and receives a receipt for it. In desperation he appeals to La Sage, who takes the

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receipt and promises to get the money for him. But later La Sage suggests that Hugh help him marry his sister, Eleanor. When Hugh hesitates, La Sage threatens to show the 200 pound receipt to Hugh's colonel. Thereupon, Hugh consents, and La Sage is introduced into the Butterworth home. Hugh confesses all to Chumley and tells him that La Sage wants to marry Eleanor. Blink Blunk, La Sage's former chum in prison, comes to Hugh's home and is helping himself to several pieces of bric-a-brac when Lord Chumley discovers him. Relieving Blink Blunk of these articles, Chumley learns that he knows La Sage. Chumley promises Blink Blunk money and protection to learn La Sage's history. When Chumley again meets La Sage he threatens to expose him as an ex-convict if he shows the receipt for 200 pounds to Hugh's colonel.

Later, Hugh leaves with his company for South Africa. Chumley tells him to keep quiet and serve his country—that he will raise the missing 800 pounds due the widow. Chumley sells his effects and secures lodgings opposite the barracks, but he has lost the name and address of the widow and has much trouble in trying to locate her. During Chumley's absence La Sage tells Eleanor that Chumley has caused Hugh to gamble away the McGregor fund. Inquiring from the slavey who takes care of his apartment whether she knows Lieut. Butterworth, Chumley is informed that Butterworth gave her mother 200 pounds from the regiment. Delighted that he has at last located the widow, he pays her the missing money and secures a receipt for 1,000 pounds. At Hugh's home, La Sage insists on an early marriage, threatening Eleanor that if she does not consent he will expose Hugh to his colonel. Eleanor promises to marry him if he will spare her brother, but Lord Chumley returns in time to prevent this sacrifice, bringing with him the widow, who states that she received 1,000 pounds from Lieut. Butterworth. La Sage denies this, and produces the receipt for 200 pounds, but Meg, the widow's daughter, says "that was a wedding present for Tommy and me." La Sage is taken off by detectives, and the last scene leaves Eleanor in Lord Chumley's embrace.

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JOKER.

THEIR FIRST ARREST (Nov. 18).—The cast: Sam (William Franey; Jake (Milburn Moranti); Sheriff (Charles Conklin); Widow (Gale Henry); Helen (Lillian Peacock). Story by Smythe Addison; produced by W. W. Beaudine.

Sam and Jake have graduated from a correspondence detective school and are anxious to get to work. Both are in love with Helen, the sheriff's daughter, but the latter orders them to leave his daughter alone. While they are still at the house the sheriff gets a message from a widow living near by that a burglar is in the house, and Sam and Jake both scent a field for action.

The sheriff sets out to capture the crook—and the two detectives do the same. Meantime the crook has ransacked the place and the widow is cringing in terror in one of the rooms. When the sheriff arrives she does not recognize him in his makeup, and, mistaking him for the crook, faints. The crook in an adjoining room is as frightened as is she.

The widow revives and herself captures the crook whom Helen had taken into custody, but released when Jake and Sam appeared with the sheriff, whom they declared was the real burglar. The widow now marches the crook to the station, where the others are putting the sheriff through the third degree as per the instruction book. The sheriff removes his disguise and he and the widow decide that they can find happiness together, and so Helen wins a new mother.

VICTOR.

A CASE OF BEANS (Special Release—Nov. 14).—The cast: Mrs. Newlywed (Fritzie Brunette); Mr. Newlywed (Jack Prescott); the grocer (Jack Bramall); the maid (Jane Bernoudy); the ice man (Tom Walsh). Written by L. V. Jefferson; produced by Robert Daly.

Mr. and Mrs. Newlywed are almost happy. They would be really happy if the wife did not neglect her husband for the sake of her friends. Hubby gets angry and rebels at his diet of beans. He fills the bean can with rocks for a joke.

Wifey's friends give her their jewels to put in the vault for them, and she hides them in the bean can until she has time to go to the vault. The servants find the jewels and think that the couple are crooks. They set the police on their trail and then the fun begins. The bride sets out for the vault with the can of gravel. In the end the husband is forced to eat the gravel, so that that part of the joke does not turn out quite as per expected. But the mystery is at last cleared and the couple are made happy by the experience.

HER CHANCE (Nov. 19).—The cast: Geoffrey (Harry Carter); Henry (Lee Hill); James Martin (Wilbur Higby); Mrs. Martin (Velta White); Amy (Lillian Concord); Frances (Lois Wilson). Written by Constance Crawley and Arthur Meade.

Frances is the poor relation in the household of the Martins, who are wealthy Americans and who have social ambitions for their daughter. They invite Lord Geoffrey to spend the week-end with them so that they daughter can "get him on the string."

The guest arrives and Geoffrey receives the attention of Amy, while there seems to be a mutual interest between Henry and Frances. Frances has been turned out of her room to accommodate Henry and when she finds that she has forgotten something she goes to his room to get it. She is seen leaving and accused of wrong-doing. Henry, however, knows that she is innocent and gets her address to follow her.

At last Amy succeeds in her plans and becomes engaged to the nobleman. Then Henry returns with Frances and says that she is Lady Fairfax, as he is the real lord. Frances is happy and Amy flies to her mother's arms when she find that her fiance is only a bogus lord.

IMP.

GUILTY (Two Parts—Nov. 17).—The cast: Ramon (Harry Carey); Copeland (E. N. Walleck); Captain (L. C. Shumway); Nedra (Peggy Coudray); Benton (Lee Hill); Grace (Edith Johnson); her uncle (Marc Fenton). Scenario by William Parker; produced by Henry McRae.

Ramon Valentine, an author of socialistic tendencies, who is living in the slums to gather material for a novel, finds himself under suspicion for murder. He has attempted to assist a poor family who are threatened with eviction by Copeland, a millionaire tenement house owner. He gains the enmity of Barns, a detective, who comes to arrest him for the murder, and only the confession of Joe Pagliano saves Ramon from being charged with Copeland's death.

Joe tells of murdering Copeland because he turned a deaf ear to Joe's pleas that his baby was starving and he could not pay his rent, and then dies from wounds received in the battle with Copeland. Ramon assists the Pagliano family and becomes interested in Nedra, Joe's eighteen-year-old daughter. This growing love is blasted by Jimmy, a slum boy, who has been acting as Ramon's ferret. He says that Nedra is associated with a band of thieves.

Ramon goes that night to see for himself. While Nedra is breaking into a house Ramon sees a girl being kidnapped. He recognizes her as a girl whose life he saved in an auto accident. He battles with the kidnappers, but is outnumbered. They pursue Ramon and the harbor police engage in a running duel as the kidnappers are fleeing with the girl in a motorboat. Ramon rescues the girl in the nick of time. He learns that her uncle was attempting to do away with her so as to come into her property.

Grace recalls Ramon's previous heroism in saving her life, and it is evident that Ramon has found some one who is going to become the heroine of his real life novel.

THE THREAD OF LIFE (Special Release—Two Parts—Nov. 19).—The cast: Dr. Carl Richard (Ben Wilson); Lena Peyton (Frances Nelson). Written by Joseph Gollomb; produced by Ben Wilson.

Mame Carter has been shot in a quarrel between her brother and his pal over some spoils and is taken to the hospital. There her life is saved by Dr. Richards, and as he comes to attend her every day, she falls in love with him. But the doctor is engaged to a nurse in the ward and repulses all the childish advances that the little slum girl makes. This so angers her that she gets her brother to promise that he will put the nurse out of the way.

Mame has the nurse taken to a little house in the woods, but she has misgivings and when the doctor comes in she blurts out the whole affair. He rushes to the scene of the attack and arrives just in time to save Lena from perishing in the house, which the crooks have fired. Mame is now happy, as she sees the man whom she loves happy, and the doctor is happy, as Lena is soon to become Mrs. Dr. Richards.

POWERS.

MOTOR MAT AND HIS FLIV (Cartoon Comedy—Nov. 18).—Motor Mat is a new creation and he will not last very long at the speedy rate that he is traveling. He buys a flivver from a mail order concern and after it arrives by parcel post his troubles begin. He starts the thing and then cannot stop it. He rides past the policeman and does a million things that he should not do, and at last the motor gives out. But this does not discourage him, and he gets a little squirrel to be his engine. In order to make the creature go, he hangs a little nut in front of it. To reverse, he merely changes the side on which the nut is hanging. The picture ends, however, when he tumbles from a cliff, and that is the end of his tale.

The second half of this film gives some more of the incomparable scenery that Dr. Dorsey has taken for the Universal program.

NESTOR.

KNIGHTS OF THE BATHTUB (Nov. 13).—The cast: Jack Dawson (Eddie Lyons); Thomas Dawson (Fred Gamble); Alice (Priscilla Dean); Spike O'Brien (Lee Moran). Scenario by Charles J. Wilson; produced by L. W. Chaudet.

Jack returns from college and is told by his father that he is going to start him in business as his partner. Early the next morning Jack reports for work and finds that he is to learn the game from the ground up, and is accordingly made apprentice to the boss plumber. While on the first job he learns the art of loafing, and on returning to the shop is called up by his girl, who invites him to an afternoon reception. He agrees to come, but Spike forces him to stick to the job.

At the girl's home a miniature fountain, which has been arranged on the dining room table, fails to work, and the butler sends for the plumber. Spike and Jack are assigned to the job. Jack is compelled to crawl under the table, while Spike turns the water on in the kitchen, where he gets to flirting with the cook and for-

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gets Jack's predicament. The guests gather around the table and Jack is unable to escape without disclosing his identity. After various difficulties with the fountain, in which Jack's rival, as well as Spike himself gets a soaking, Jack is dragged forth, where explanations follow and Jack attends the party in his overalls, while Spike makes himself solid with the cook and likewise enjoys a good meal.

A CAPABLE LADY COOK (Nov. 17).—The cast: Hubby ("Kewpie" Morgan); his wife (Belle Bennett); Sweedy (Wallace Beery); ice man (T. Moreno). Written by Harry Wulze; produced by Wallace Beery.

Hubby can't stand his wife's cooking and he goes to the employment agency and gets Sweedy as a new cook. They arrive home and dinner is about to be served. Sweedy never reaches the table, however, for her foot slips and the expected dinner flies away. Sweedy then starts to clean house, but soon gets in wrong by raising clouds of dust.

Sweedy now starts to do more cooking, but gets a note from the iceman saying he will meet her on the corner and go for a lark. Sweedy takes the wife's new gown and goes to keep the appointment. Hubby discovers the note, thinks his wife is false, follows and brings Sweedy home, where, in the parlor, he protests against such treatment and declares his love in hot terms, which is overheard by the wife. She steps in and the astonished husband discovers his terrible mistake.

REX.

THE DIAMOND LURE (Nov. 16).—The cast: John Morgan (Rex Roselli); Lucille Morgan (Betty Schade); Frank Wilson (Lloyd Whitlock). Written and produced by John McDermott.

One day while Lucille is riding through the park she notices a couple of crooks climbing into a machine just ahead of her and attack the owner named Wilson. Sensing that something is wrong, she follows them through the street, and, picking up a couple of cops, rescues him. Then she takes him to her home and he meets her father.

In the days that follow Lucille and Wilson become fast friends and one night Lucille and her father are invited by Wilson to his home, where he shows them a priceless diamond that he has brought from Egypt. While Lucille and Wilson are admiring a beautiful necklace in front of a mirror Morgan secrets the famous diamond in the old-fashioned locket which Lucille had removed. Lucille sees this in the mirror.

Wilson finds the diamond missing and gives Morgan three minutes in which to return the stone. Morgan is frightened. Lucille quietly opens the locket, takes out the diamond and throws it on the floor. When the three minutes are up Wilson rises to phone the police. His feet touch something on the floor—it is the diamond—and he begs forgiveness for his rash accusation.

LOST IN BABYLON (Nov. 19).—The cast: Alan Martin (Mildred K. Wilson); Nathan Bush (Malcolm Blevins); Katty Lee (Edith Roberts). Written by Harvey Gates; produced by Millard K. Wilson.

Katty's aspiring mother has decided that she shall marry the wealthy bachelor, Nathan Bush, but Katty is not over enthusiastic. Mrs. Lee sends Katty to the city to study music for a year, after which she is to return home, marry Bush and lead the village choir. But, arrived in the city, Katty longs for the bright lights and all their supposed joy.

She makes the acquaintance of a young reporter, Alan Martin, and he asks to call, thinking that he will have a quiet evening with the little country girl. But he reckoned without his host, for Katty had determined that she would see the sights of the great city.

With the aid of a couple of girls in the rooming house Katty gets "dolled" and is such a sight that she almost takes Alan's breath away. Alan turns back and tries to persuade her to tell him if she is without funds. At last they become very good friends and on their honeymoon they go to see Nathan and the choir—go to see and nothing more.

L-KO.

A MILLION DOLLAR SMASH (Two parts—Nov. 15).—Lucille is the sweetheart of Jimmie, who is her father's assistant. Her father is the station agent at Koko, an important post, as there are many shipments of gold that are all the time coming through. One day they receive word that there is a big shipment coming. On the train that is bringing the gold is "Nitro Ned" and his gang, who plan to get the money. They see the bank messenger and are about to grab the coin when he gets off at Koko. The crooks follow. The first thing that Ned does is to "get in soft" with the daughter of the master. The station master is very well pleased, as he does not like Jimmie. Jimmie is bounced and the new man takes his place.

The crook now proceeds to get the combination of the safe by means of a looking glass. Finally they decide to rob the safe, but Jimmie is on the job and holds them up with a gun. Then they lock the boy in the safe and plan to take the whole thing. The express freight is coming through that morning, so they plant a lot of dynamite so as to blow the safe into one of the vacant cars.

The time fuse goes off at the right time and the safe is blown into the car. They proceed to side-track the car and finally separate it from the rest of the train. But they fail to take everything into account. Soon the car is running wild and they are powerless to stop it. It gets to a town and goes through the streets, much to the astonishment of the natives. But the car cannot be stopped. It dashes over a cliff in a whirlwind finish. Jimmie has just enough strength left to climb out of the ruins and capture the crooks and so gains the girl whom he loves.

BISON.

THE SON OF A REBEL CHIEF (Two parts—Nov. 18).—The cast: Will Dozier (William V. Mong); Elsie Dening (Nellie Allen); Colonel Dozier (Marc Fenton); Old Wesley (Harry Holden). Written and produced by William V. Mong.

Will Dozier and Elsie Dening are sweethearts and live in the South. Colonel Dozier, is a strong sympathizer with the South, while Will, unknown to his father and sweetheart, favors the cause of the Northern people, his mother's people. When the call comes Will joins the Northern army and his father and Elsie are heartbroken. Will tries to see his father, but the latter sends him a note telling him to do whatever his heart says is right. Colonel Dozier frees the slaves on his plantation, closes the house and goes to take up his commission with the Southern army. One of the slaves, Old Wesley, follows his master and acts as his body guard.

Some time later Will is detailed with his company in the vicinity of his former home. He prevails upon his old mammy to give a dinner for the Northern boys, but as they are making ready for the feast the Colonel and some of his troopers arrive. Will discovers his father and compels him to allow him and his men to escape.

A few weeks after this Will is doing guard duty and has with him the note given by his father. He is attracted by a noise nearby and discovers a Southern soldier making notes of their encampment. He dislikes to shoot the man, but remembers the message of his father. He orders the soldier to halt, and, when he starts to run, fires. Will follows into the underbrush, where he discovers the man, dying—and also that he has shot his father.

When the war is over Will returns to his home to find Elsie and the faithful old servants tending the grave of his father and mother, and through the efforts of Old Wesley the two young people are brought together.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 12—"For the Flag"—Two parts—Oct. 30).—At the close of the last episode Pedro was about to dash over the cliff in the auto which he had commandeered. Liberty was on the road trying to make her escape and was hiding behind trees and attempting to take every advantage she could to escape detection. She thought that she was about to make her escape when she heard the forces of the rebels approaching. She made a good fight, like the plucky girl that she was, but the odds were too great and at last she was taken into custody and led back to the insurrecto camp.

Manuel was now in charge of the camp and as he saw Liberty brought in he thought that at last his thwarted desires were about to be realized. But Theresa was now in the camp and was madly jealous, as she had all along been

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really in love with Manuel, in spite of his many faults and in spite of the way in which he had treated her. So when she heard Manuel making a bargain with Liberty to the effect that if she would go north with him he would betray the Mexicans and forsake the forces of the revolution, she at once told Alviera.

LIBERTY (Episode No. 13)—"Strife and Sorrow"—(Two parts—Nov. 6).—The episode opens with Pedro recovering from the wounds that he received from his automobile accident. He is bathing them in a stream, while Liberty, who has been recaptured, is riding towards Manuel's shack. Lopez's men are reconnoitering and Manuel and Theresa are eating in their shack.

At the ruins where Bob and his men are being besieged he is ministering to their wounds when a spy arrives with information about the whereabouts of Manuel. Liberty, realizing the danger that Bob and his men are in, agrees to surrender herself to Manuel if he will let Bob go. This he agrees to do, and the two of them watch the Americans go over the hill.

The spectacle of seeing Bob leave overcomes Liberty and she swoons in Manuel's arms. He carries her to the hut and they are followed by Theresa. Theresa is wild with jealousy, as she still loves Manuel, in spite of the way that he has mistreated her. She bursts into the hut and threatens to shoot Liberty unless she is sent away. This Manuel refuses to do, and the Mexican girl, in a fit of rage, shoots Manuel. Then she turns the pistol on herself and ends her misery.

When the Mexican soldiers enter the hut they find Liberty standing over the two bodies holding the smoking pistol in her hand, so she is arrested and taken to Chihuahua to be thrown into prison. In the meantime Lopez and his troops have surrounded Major Winston and his men in the desert. The Americans are outnumbered fifty to one, but they put up a plucky scrap. But the fight goes against them and the major is wounded. A pit is dug and his body hidden in it, in the hope that the Mexicans will not find it. The episode closes as eight American soldiers, the last of the major's detachment, are standing back to back as Lopez and his men draw upon them.

LIBERTY (Episode No. 14—"A Modern Joan of Arc"—Two parts—Nov. 13).—At the close of the thirteenth episode Liberty and Pedro had been captured and were on their way to the prison at Chihuahua. Out on the desert Major Winston and his men are surrounded by a detachment of Mexicans, who outnumber them about three to one, but the Americans decide that they will fight, as they know that they will receive scant mercy at the hands of the bloodthirsty villains who are about them. But it is not long before numbers begin to tell, and, although the Americans put up a brave fight, they are getting the worst of it.

All this time Bob and his men have been held imprisoned in the ruins on the hill. They have been fighting to good advantage when the leaders of the troops that are opposing them decide that instead of wasting so many troops they will starve them out. This is very disheartening, as they have provender for only a few days left. Then some one makes a great discovery. From the hill it is possible to see the fight that the major and his men are having in trying to come to their aid. They see the latter's men cut down and realize that there is not much hope of assistance.

At last the major himself is wounded. The handful of his men who are left, feeling that the game is up and wanting to save their commander, dig a hole and put the major into it. They then fix the hole up with bayonets and put coats over so that he can breathe. When they are finished they have made a safe retreat. The remainder of the soldiers are then wiped out by a charge that is led by Lopez in person.

BIG U.

THE TORMENT (Special release—Nov. 15).—Before Jack Bronson's father dies he tells his son the story of his life. It seems that in his youth he had been rather wild out in a town in the West and had contracted a disease which he had transmitted to his son. The mother had died of a broken heart. Jack forgives his father, but is heartbroken himself, as it interferes with his plans. He is engaged to be married to a girl, yet he can hardly ask her to marry a man who is damaged goods.

At last he can stand it no longer and goes to the doctor. The doctor confirms his worst fears and tells him that it would be a crime to marry. But when he tells his sweetheart all this she laughs and says that she wants him anyway. The picture ends with the somewhat dubious happiness of the couple.

LIFE'S MAELSTROM (Two Parts—Nov. 16).—The cast: John Barclay (Murdock MacQuarrie); Myra Barclay (Edythe Sterling); Willard Wade (Bud Chase); Walter Reeves (Harry Ham); Herbert Lampson (G. A. Williams); Fisherman (W. L. Rodgers); His Wife (Mrs. Jay Hunt). Written by Murdock MacQuarrie. Produced by Jay Hunt.

Myra is the daughter of old John Barclay, well known on the stage. A few years before the opening of the story she had run away from home with a man whom she had thought that she loved. But after a few months she realized that he did not really care for her. But it was too late to go back, as she was too proud to ask her father's forgiveness. One day the police come after her husband and she finds that the reason that he never stayed at home was that he was a burglar by profession.

In the town where Barclay is playing he is taken sick, but acts in the performance, as there is no one to take his place. This brings on a serious illness that causes the disbandment of the company, as he is necessary to its existence. In the meanwhile Myra has reached her last resources. There is nothing left to pawn and the landlord wants his rent. She is sick so she cannot work, and there is nothing left for her but the streets. She is picked up by a kindly woman and taken to the hospital. But before this has happened she has written to her father, telling him of her plight and asking him to come to her aid.

When old Barclay has fully recovered from his illness he sets out to help his daughter, but finds that she has left her lodgings without giving a new address. While resting in his rooming house, thinking of the best course to follow he hears a typewriter hammering away and finds that there is a young author writing a play. Barclay, from the wealth of his long experience, gives him advice and gets a manager to promise to put it on. So the two of them go to a secluded spot by the seashore to revise the play.

In the meantime Myra has been discharged from the hospital, well but penniless. She does not know what to do, but at last decides to end it all. She jumps from the top of a bridge, but is rescued by some fisherfolk, who take care of her. But she has lost her memory and cannot remember anything that has happened. To this place come old Barclay and his young friend. When Myra sees her old father her memory returns and there is a happy reunion. Then later the news comes that Wade has been killed in trying to escape and the family is happy in the knowledge that the only cloud that was hanging over them has been dispelled.

THE LONG SEARCH (Special release—Nov. 17).—The long search ends out on the border with the death of Starlight, an Indian girl. She was stolen from her cradle by the Indians when she was only a child and her brother, at the deathbed of his mother, promised to look for her until he found her, if it took the better part of his life to accomplish his purpose. True to his word, he goes to the border and enlists in the army. One day after a raid on the camp of some Indians they find an Indian girl who has been wounded. When he bends down to comfort her he finds to his surprise that it is his long lost sister, whom he recognizes by the birth mark on her arm. The long search is ended at last as his sister dies in his arms.

GOLD SEAL.

HONOR THY COUNTRY (Three Parts—Nov. 14).—The cast: Dick Sterrett (Edward Cecil); Betty Thomas (Neva Gerber); Count Del Vaine (Joseph W. Girard); Lieut. Scott (Charles Perley); Florita (Rhea Haines); Boyd Thomas (Robert Emmons). Scenario by Alice Von Saxmar. Produced by Ben Wilson.

Dick Sterrett is the commander-in-chief of the forces of Count Del Vaine in a little South American republic. Lieutenant Scott is an American naval officer on leave who has been amusing himself with Florita, the niece of the ruler. Dick tells Scott that it is dangerous to trifle with the honor of the girl, but Scott scoffs at the idea. Boyd Thomas, a wealthy American, arrives with his daughter, Betty. The girl de-

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spises Dick, as he sells his services for gold, and likes Scott. There follows a romance between the two as Betty thinks that she loves the man. When Florita tells her uncle that her honor demands that she marry Scott, the Count is furious. He asks an explanation of Scott and when the other refuses to make good the wrong that he has done, the Count swears revenge.

One day Thomas gets drunk and insults some natives. As a result he is put in prison. Betty is much worried when her father does not return and tells Scott of her fears. He decides that he can get her father out and goes to the Count to demand an explanation. The result is that the Count lets Thomas go, but imprisons Scott. He has the American officer put in the torture room and whipped. While this is going on Dick comes in and the Count in glee shows him the torture that is going on in a room below. It so angers Dick to think that an American citizen should be treated this way that he makes the Count sign Scott's release at the point of a gun. He also has word sent to have him hold the boat so that he can make his escape, and gives him a note to give to Betty saying what he has done.

Dick is captured and Scott forgets to give the note to Betty until the boat is about to sail. She is indignant at the thought that they are going away and leaving our hero to his fate. She goes to an American warship that is lying in the harbor, and with the aid of the men that they furnish goes to rescue Dick from the torture that they are putting him through. At last she realizes that it is Dick whom she loves.

RED FEATHER.

THE HERITAGE OF HATE (Five Parts—Nov. 13).—The cast: Roberta (Roberta Wilson); Bradley (William Quinn); Mrs. Bradley (Lillian Concord); Ellen (Eileen Sedgwick); Richard Brockton (Alfred Wertz); Christine (Betty Schade); Orloaf (Paul Byron); Myra (Betty Hart). Scenario by E. J. Clawson. Produced by Burton George.

Bradley, who had been living with Myra for some time, was also making love to Florence and finally won her consent to their marriage. And so in poverty and without a name Roberta was born, and as she grew older she watched her mother die from a broken heart. Within her grew a desire for revenge upon the man who was her father and who had caused her mother's death.

Bradley has become wealthy, and is living happily with his wife and daughter, Ellen. Ellen is affianced to Richard Brockton. Bradley is anxious for the marriage to take place, as he might need Brockton's financial aid. Bradley is carrying on his busines loosely and stakes his all in a venture which will either mean ruin or immense wealth for him.

Orloaf, a hunchback, is Bradley's closest friend. Roberta obtains a position as his confidential secretary and plans to ruin him. Before Bradley's secret commands can be carried out they are common knowledge, and so his plans are frustrated. A friendship ripens between Roberta and Orloaf, who lives at the same apartment house, but he, being a cripple, thinks he cannot show his love—and she, being without a name, thinks love is not for her.

Bradley is carrying on an affair with Christine, who does not know of his married life. Roberta discovers this and so tells Christine about Mrs. Bradley and Ellen, and also tells her that she is his daughter. Christine seeks him out at his home during the progress of a big ball. Christine causes quite a commotion and in spite of Bradley's endeavor to make her keep still she tells everything. At this moment the wharf and the ship—all of Bradley's fortune—are burned.

Later Roberta and Orloaf meet at the Mission, where Hoffman's picture of Christ is hanging and Roberta realizes how shallow and selfish is the havoc she has wrought. Orloaf tries to cheer her, tries to bring out the best that is in her, but when she realizes what she has done life holds no charms for her and she tries to kill herself after writing a note to Orloaf telling him of her love for him. This note he reads and reseals and after reviving Roberta tells her of his love.

UNIVERSAL.

ANIMATED WEEKLY, NO. 44—(Nov. 1.) Sleeps Eighty-five Days.—Discovering new sleep-drug, American doctor tries it on himself, planning to slumber till end of war.—Aritzo, Italy. Sub-title: Doctors making test on eight-fifth day.

College Boys Frolic.—1,000 students make merry at University of Kentucky.—Lexington, Ky. Sub-title: "Who said eats?"

Hassenpfeffer at Wholesale.—Women join farmers in annual round-up of rabbits that destroy crops.—Palmdale, Cal. Sub-titles: One of the victims. To be sold for charity.

Safety First—at Sea.—In new life-saving device, men, women and children dare dangerous sea.—Sandy Hook, N. J. Sub-title: Overboard.

Make Recruiting Record.—Takes only fifteen days to enlist 1,000 men for coast artillery regiment.—Los Angeles, Cal. Sub-title: Col. Light (left) congratulated on recruiting speed.

Music for Lunch.—Guarde Republicaine, France's famous band, march to eat with Lord Mayor.—London, England.

Scrambled Eggs for Freshmen.—Sophomores at Dental School welcome new class in battle of eggs.—Philadelphia, Pa.

Villa Still Gets Arms in U. S.—Machine guns on way to murderous bandit seized by Federal Marshal.—Los Angeles, Cal.

Here's a Fine Job!—How'd you like to wriggle out of strait-jacket while hanging by legs in air?—Chicago, Ill. Sub-title: "Going up."

Tempts Death Too Often.—Of the four airmen, who thrilled thousands at San Francisco Fair, Pettirossi is third to be killed.—La Plata, Argentina. Sub-titles: With wife, before making flight at fair. Playing with death, he loops-the-loop five times. After a fall. Chas. F. Niles, sole survivor, now in hospital after fall in Japan.

World's Greatest Guns.—The Pennsylvania, new U. S. sea terror, is now at first gun practice off Virginia.—Brooklyn Navy Yard, N. Y. Sub-titles: Giant guns, three to each turret, can fire in any direction. One salvo from these monsters could level city, twenty miles distant. View of mighty dreadnought from her fighting top.

Can't Go Fast Enough.—Fifty miles an hour used to be fast, but it takes nearly 120 miles now to win.—Sheepshead Bay Speedway, N. Y. Sub-titles: "Here he comes, there he goes." Fighting for the lead. The winner.

Hughes' Boosters.—Crowd greet Women's Special from East on arrival at Los Angeles, Cal.

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HER SUN KISSER HERO (Nov. 17).—The cast: The boys (Neal Burns and Harry Ham); the peach (Betty Compson); the lifeguard (Dave Morris).

Harry and Neal are financially hard pressed and decide to spend the summer at the beach. They gain employment as clerks at the Seabright Hotel. Days pass and still no pretty girls come to the hotel and the boys are getting discouraged. Finally one day a peach arrives with her mother and at once the boys attempt to get in solid.

Neal succeeds in making a date with her, and she promises to meet him on the beach in the afternoon. Here Neal's hopes are wrecked, for the peach meets the sun-kissed hero of the beach, the lifeguard, and immdiately she loses interest in Neal. Harry, although he sees no chance of winning the peach himself, is not willing to resign in favor of the lifeguard. He learns that the hero of the beach is married, and going to his house tells his wife of his attentions to the fair sex on the beach. She, accompanied by her four children, are very indignant and go with Harry to see her husband's behavior for herself.

Arriving at the beach, Neal frames with an old fisherman for a false rescue and shows up the phoney lifeguard, who refuses to go after the fisherman. Neal makes the rescue and at once becomes the center of attraction for all the girls.

Harry and the lifeguard's family arrive just as a fitting climax to the day's happenings, and while the disconsolate guard is taken away by the wife and numerous progeny, Neal attempts to force his attention on Betty, whose interest is now centered in the half-drowned Joe. She exists with him, leaving both her erstwhile lovers disconsolate.

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ECLAIR.

THE BAD SAMARITAN (Two parts—Nov. 18).—The cast: Fite (Fred G. Hearn); Simon Hibler, lawyer (Hal. Wilson); Leo Ballinger, his nephew (Harry Schenck); Straw Hat (Lindsey J. Hall); Derby (Henry Alrich); Jeff Brandsford (Norbert Myles); Nona Gunter, Hibler's ward (Edna Payne).

Fite, a workingman, who has saved money to send for his wife and daughter, falls in with a couple of crooks. They decide to rob him, but upon learning his story they decide not to. Jeff Brandsford, cowboy and adventurer, has lost all his money and falls in with Ballinger, nephew of a rich man who will not advance him money. Jeff saves Fite from hanging himself and then he meets Ballinger and they decide to help Fite out, he having lost all of his money. Fite gets back his money and some time later, after working hard, Ballinger returns to his uncle's house where he claims Nona, his uncle's ward, as his wife.

MUTUAL MASTERPICTURE.

IMMEDIATE LEE (American—Five parts—Nov. 13).—The cast: Immediate Lee (Frank Borzago); Beulah (Anna Little); John Masters (Chick Morrison); Kentucky Hurley (Jack Richardson.

Immediate Lee, employed on the ranch owned by one Masters, is discharged by the manager through the influence of one of his men, who is in the brand blotting game with Masters. Beulah, a dance-hall girl, has attracted the attention of Hurley, a brand blotter, but prefers Lee. Hurley entraps Lee and cuts his mouth open with a wide gash, which leaves a permanent scar. Lee vows vengeance and follows the man all over the country. He at last meets him face to face, but Hurley is saved by the intercession of Beulah. He later is killed in a fierce encounter. The brand blotters are discovered and punished by the aid of Immediate Lee, and Beulah receives the reward of loyalty and devotion by becoming Lee's wife.

VOGUE.

LOST, STRAYED OR STOLEN (Two parts—Nov. 19).—The cast: The butler (Ed Laurie); The broker (Arthur Moon); The new butler (Paddy McQuire); The new broker's wife (Gypsy Abbott); The Chicken (Margaret Templeton).

This is all about a thousand-dollar bank note that the broker presented to his wife. She drops it, the butler picks it up and fearing discovery hides it in a can, which he throws into the alley. Later the can is tied to a dog's tail, it comes off and is picked up by a motorist and the bill drops onto the grass. A little boy ties it onto the end of his kite, and the kite breaks off and the bill is left dangling before the eyes of Paddy, the new butler in the broker's house. The broker has been carrying on a flirtation with a "chicken," so his wife gets the new broker to dress up and take her out for dinner. He has the broker's wife's purse and here she finds it. It is the reason for her attacking the chicken, with whom her husband is dining and then nestling in the broker's arms.

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PATHE NEWS, NO. 87—(Oct. 28).—

Long Branch, N. J.—James W. Gerard, American Ambassador to Germany, visits President Wilson at Shadow Lawn to report personally the real possibilities of peace in Europe.

Provincetown, Mass.—A new Spanish submarine, built in American shipyards, undergoes successful trials before being taken abroad. Sub-titles: Submerging. The crew is made up of Spanish sailors.

New York City.—A new floating police station, the first of its kind to be used in the country, is put in commission to aid in capturing river pirates. Sub-titles: All of the police boats gather to greet their new companion. Commissioner Woods has also recruited a corps of Junior Police to aid him in keeping the city's youngsters from mischief.

The Courtship of Miss Vote.—(Magazine Section).—An Animated Cartoon by Leighton Budd.

Akron, Ohio.—Tired of waiting until grow folks offer to take them out for a ride in their automobiles, little Bob Jones and his sweetheart decide to go autoing in their own car. Sub-titles: "Gas twenty cents a gallon? Give me a dime's worth for my car."

Younkers, N. Y.—Trouble between the striking carmen and traction companies is not yet ended, and policemen guard each car as it is put in operation after a lapse of seven weeks. Sub-titles: A dynamite explosion of suspicious origin also occurs in the New York City subway, tearing a big hole in the street.

El Paso, Texas.—The Elephant Butte Dam, the largest irrigation project in the world, is formally dedicated by Mr. A. A. Jones, personal representative of President Wilson. Sub-titles: Eight hundred and sixty-two million gallons of water are now stored in the huge dam, ready to irrigate the southwestern fields.

Hoboken, N. J.—Field Artillery regiments also return from the border as the need for the full force of the country's National Guard to protect the boundary line gradually disappears. Sub-titles: Their wagons rumbling through the streets make Hoboken resemble a town on the European battle fronts.

Barcelona, Spain.—Charitable women give an outing to many orphaned children in their care, who have lost parents and homes in the remorseless struggle that grips the Old World. Sub-title: Little do they realize the terrible effects of the war on their future career.

New Orleans, La.—(New Orleans only).—Mr. - rthur, a local inventor, tries out his new gun camera, with which he is able to photograph wild animals at a distance. Sub-title: A successful picture.

PATHE NEWS NO. 88 (Nov. 1).

New York City.—The Freshmen prove too strong for the Sophomores of the City College in their annual rush and they capture the much-coveted flag. Subtitles: The Freshmen of New York University, however, do not fare so successfully, and have to submit to a Hallowe'en ducking by the Sophomores.

Athens, Greece.—Immense crowds favoring their country's entrance into the war on the Entente Powers, hold a great demonstration at the home of ex-Premier Venizelos. Subtitles: Mr. Venizelos thanks his followers for their warm support of his cause.

On the Eastern Front.—The Russians have again taken the offensive in Galicia and large numbers of new troops are ready for a supreme effort to clear the enemy off their soil. Subtitles: The regiment's priest blesses the troops before they leave for the front. Endless lines of soldiers pass through the city of Nisco on their way towards the advanced positions of the Germans.

Most advanced styles in men's smart clothes for fall and winter.—Subtitles: Correct formal attire for morning and afternoon wear. Courtesy of Stein-Bloch Company. A semi-formal overcoat showing the style influence of European trench warfare. Another adaption of the army overcoat for the young civilian. A belted back model for sport or informal wear. Courtesy of Stein-Bloch Company.

Shellmound, Tenn.—Tourists make a trip through the picturesque Great Smoky Mountains to explore the wonders of the famous Nickajack Cave. Subtitles: The entrance of the cave. Some of the formations of stalactites and stalagmites which abound in this subterreanean cavern. A backwoodsman waiting patiently for stray game.

Albuquerque, N. M.—Many old-time members of his famous Rough Rider Division welcome Colonel Roosevelt when he invades the Southwest in the interests of the Republican campaign. Subtitles: His audience of ranchmen and cowboys approves his statement that America should not be too proud to fight. He is presented with bouquets by the Misses Louden, heroines of many Mexican raids. His popularity in Chicago has not waned, as is evidenced by the tumultuous reception accorded him by thousands of staunch admirers.

West Point, N. Y.—The Plebes of the United States Military Academy are quick to learn the Famous West Point marching step as they drill in their field uniforms.

Salem, Ill.—The closing days of the campaign are marked by great activity in both parties and the Democrats recruit William Jennings Bryan to aid the President's re-election. Subtitles: The great orator still retains his former campaign vigor. The Empire State's delegation to Shadow Lawn is the largest of the season.

Washington, D. C.—Mrs. Belva Lockwood, the noted international peace advocate who was the only woman ever nominated for the Presidency, celebrates her eighty-sixth birthday.

Fort Sheridan, Ill.—(Chicago only)—Several thousand people from the Windy City participate in a rousing welcome to the boys of the

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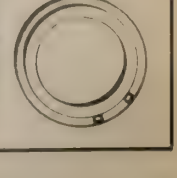


first Illinois Cavalry when they return from the border. Subtitle: Judge K. M. Landis delivers the official speech of welcome.

Denver, Col.—Citizens turn out in large numbers to welcome Col. Roosevelt when he arrives here.

San Diego, Cal.—(Los Angeles and San Francisco only)—The members of the Women's Hughes Trans-Continental Special receive a warm welcome when they arrive in the city. Subtitles: Many thousand orphans gather in the exposition grounds to hear their addresses. After the campaign oratory, the suffragettes seize some Fair pigeons.

New York City.—Many dignitaries attend services commemorating the one hundred and fiftieth anniversary of the founding of the chapel of St. Paul. Subtitle: The Society of the Sons of the Revolution participate in the ceremonies.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

GLORIANA (Five Parts—Nov. 6).—The cast: Gloriana (Zoe Rae); her mother (Virginia Foltz); Dr. Manning (Wm. Canfield); Mrs. Manning (Clarissa Selwyn); Blake Manning (Gordon Griffith); Miriam (Irene Hunt); her mother (Mary Talbot); her father (John J. Cook). Written and directed by E. Mason Hopper.

Gloriana, a child of the stage, supports her mother while her father is in the trenches "somewhere in France." One day while Gloriana is giving her performance, a cable is handed to the mother informing her that the husband and father has been killed. The shock is more than the woman's weak heart can resist. There is a call for a physician from the audience. Dr. Manning is the physician who goes to the aid of the stricken woman. Gloriana's mother, fatally stricken, begs Dr. Manning to promise that he will see that the little girl is protected through life. The doctor promises and the woman expires. Turning from the death scene, Dr. Manning discovers that his little boy, whom he had taken to the show, and Gloriana have already become friends, and when the little boy adds his request that Gloriana may go home with them, Dr. Manning consents. The little girl is finally adopted by Dr. Manning.

Mrs. Manning is not at all pleased with the arrangement, although Gloriana's ways and cleverness soon win the woman's heart. Mrs. Manning is an aristocrat with a hobby for charitable work, but in foreign countries. She is an ardent worker in the cause of suspenders for Fiji Islanders, but fails to see the need of aid and clothing for the poor of her own city.

Gloriana has taken much concern in Mrs. Manning's charity. The child has found plenty of subjects for her charity, although her deeds have all been in small measure because of her limited means. But when, one day, she finds an especially needy case, she sets about finding the way. Her course is to rob Mrs. Manning's writing desk of a considerable amount of money the woman had collected for her foreign charities.

When the robbery is discovered and the servants are all called in and questioned or accused, Gloriana is moved to compassion. She explains that the money has been stolen by a man who has compelled Gloriana, who witnessed the act, to keep silent under pain of death. This story sounds very well, as Gloriana rattles it off, but in getting down to details the child becomes entangled in her statements and finally confesses that she has herself stolen the money and invented the burglar tale. Gloriana tells that she has spent the money in charity, basing her act upon a remark Mrs. Manning had made in a speech, and that she thought the poor who surrounded her need help more than the foreigners. Mrs. Manning sees the light and Gloriana has been the cause of an awakening for the aristocratic woman with her haughty theories on charity.

SELZNICK PICTURES.

WAR BRIDES (November Release)—The cast: Joan (Nazimova); George (Chas Hutchinson); Franz Chas. Bryant); Eric William Bailey); Arno (Richard S. Barthelmess); Amelia, their sister (Nila Mac); their mother (Gertrude Berkeley); the king (Alexander K. Shannon); Lieutenant Hoffman (Robert Whitworth); Captain Bragg (Ned Burton); Minna (Theodora Warfield); a financier (Chas. Chailles).

The story first shows the life of the peasants of the mythical kingdom in which the scenes take place. The poor people have been oppressed by a grasping owner of a factory, and in a strike which ensues the workers are led by Joan. The workers win, and celebrate their victory at a picnic, where Joan meets Franz, a young farmer, one of four brothers, who live with their widowed mother, and their sister, Amelia. Franz and Joan become lovers and are betrothed, when the shadow of war is seen on the horizon of the country. Franz is eager to fight for his country, but Joan is filled with apprehension. They cease working on the little home they had begun to build, but before Franz leaves with the troops they are married.

As the brief honeymoon passes Joan becomes more and more depressed by a sense of impending tragedy, and at length the young husband leaves with his regiment. One by one the other brothers are drafted into the ranks, until at last the bride, the sister and the mother are left alone to weep and hope against fear for the return of the loved ones. Then comes news of a great battle, and with it information that Franz has been killed. Joan, in her desperation, first thinks only of her bereavement, and is determined to end her own life as well. But the aged mother of the dead husband reminds her of a new duty which confronts her. A sewing basket filled with baby garments in the making brings Joan back to a realization of her responsibility to a child which will be born, fatherless. So she sadly takes up the thread of her existence once more.

Meanwhile soldiers are falling by thousands in the battles, and the military authorities conceive the idea of compelling the young, unmarried women to marry soldiers on the eve of their departure for the war, so that in the years to come there may be more soldiers to carry out the imperial ideas of power. To Joan, in her grief-burdened state, the idea is revoting. Her old talents for leadership, developed in the strike, come to the surface, and she goes among the women, arguing against permitting themselves to be made victims and tools of the ruling powers.

This action brings Joan under the displeasure of the military authorities, and when she persuades her sister-in-law, Amelia, not to become the war bride of the commander in the village, Lieutenant Hoffman, Joan is ordered shot. When it is learned that she is to be a mother, however, the order is rescinded, and she is sent to jail.

In her cell Joan learns that the king is to pass through the village, and working upon the sympathies of the woman jailer she escapes and spreads the news. Mourning has been forbidden by royal edict, but Joan persuades the women to disobey, and in deepest black they go to meet the monarch, carrying their babes in their arms, as a protest against the war. She promises to deliver a message to the king that may perhaps bring their loved ones back from the trenches.

The king approaches, and the women go to meet him. Without using violence the civil and military authorities are unable to stem the tide of distressed humanity, and as women are now held immune from punishment for purposes of state the women march on. As they near the royal entourage the soldiers make a desperate effort to stop them by threatening to shoot their leader, Joan. But the fearless woman darts to where the king is watching the strange scene and there delivers a message—her own message, in her own way, typifying the revolt of the women of the country against the oppression under which they have suffered.

GREATER VITAGRAPH.

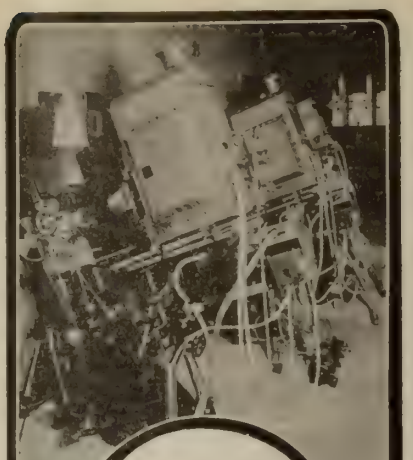
THE SCARLET RUNNER (Episode No. 8—"The Glove and the Ring"—Two Parts—Nov. 20).—Christopher Race, in Italy, after bringing a party there in his car, Scarlet Runner, meets and becomes quite intimate with the Marchese Baria, a young man who has been in love with a young woman, but who has been turned down because of his failing health. Since then, Baria has had no desire to live. Christopher takes a liking to Baria and is amused by his story. He suggests that Baria accompany him on part of the return trip, knowing that the out-of-door life will benefit him. The Marchese sees a chance to become fatally ill through exposure to the cold air and accepts.

On the trip, Baria improves annoyingly, but Race assures him that it is a mere flash of life before the end. One evening on a mountainous road, they come across a cart drawn by two horses with no driver. Women's articles, a glove and a ring among them, lead them to suspect that murder has been committed. They follow the horses to a small farmhouse. After being taken prisoners by the farmers, Baria and Christopher explain their position, and learn that the mysterious girl was a friend of the farmer's country, from which she was a political refugee.

By means of Scarlet Runner, they follow and catch another auto bearing the girl and her abductors. A rescue is effected after a fight. Baria takes the girl and her father home with him, the girl to pose as his fiancee. On his return to England, Christopher receives a letter from the Marchese, saying that the girl is no longer posing as his fiancee—she is his wife.

THE PRICE OF FAME (Five parts—Nov. 13).—The cast: John Thatcher and William Thatcher (Marc Macdermott); Constance Preston (Naomi Childers); Metz (L. Rogers Lytton); Mr. Thatcher (Logan Paul); Mrs. Thatcher (Mary Maurice); Butler (Mr. Quinn). Written and directed by Charles J. Brabin.

They were twins, and the passing years had



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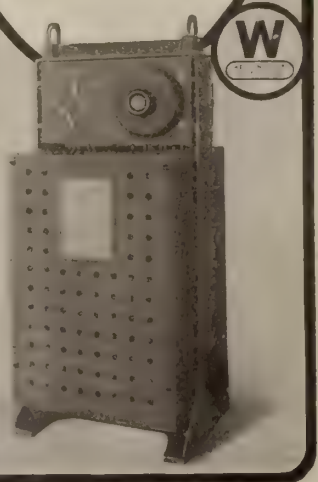

in the sifting melting-pot of life, William looms brilliantly, a success, while John is deep in the discouraging shadows, a failure. Another span of fleeting years, and William attains the summit of a meteoric career; he is a candidate for the United States Senate. John (under an assumed name so that his brother is spared the relationship of the black sheep) holds a modest newspaper position in the same city where William's campaign is centered.

William falls sick and John, taking advantage of their resemblance, addresses an important meeting and sweeps the audience into frenzied enthusiasm. Sensing in John that which she has always missed in William, the latter's sweetheart confesses her love—thinking, of course, that she is speaking to William. Soon John finds himself facing the fact that he loves his brother's sweetheart. Fate's law is Heaven's justice—William is found dead by John—and what would have been his brother's now becomes John's, as a reward to his genius.

FOX FILM CORP.

SINS OF HER PARENT (Five Parts—Nov. 6).—The picture opens with the meeting between Richard Carver and Adrian Courtney in an art gallery. Adrian is standing before a portrait, whose subject resembles her so strikingly that Richard comments on it. After they have grown to know and love each other, Adrian confesses that the woman might have been her mother, of whom she knows little. Carver, Sr., will not sanction his son's marriage until he learns who her mother is, so Richard goes in search of her.

A clue brings him to Alaska, and he discovers the woman is Valerie Marchmont, a worthless dance hall habitue. McNeil, the saloon owner, does not like the growing friendship between Valerie and Richard, so he provokes a quarrel with the latter and shoots him. Shorty, a pal of Richard's, telegraphs Adrian and Robert Carver of the accident, and the two arrive in Alaska. The elder Carver recognizes Valerie as the secret wife of one of his friends, Arthur Heatherway, and knows that her maudlin condition has been brought on by neglect and abuse from Heatherway. Carver gives his consent to Adrian's marriage with Richard.

Then the party learns that Adrian has been imprisoned by McNeil in his cabin. They pursue and reach the place just as the girl is fighting off McNeil's attentions. A hand-to-hand combat follows. Valerie is wounded fatally, but with her last effort, she kills McNeil as he is overcoming Richard. Carver and his posse leave the cabin, with Adrian weeping softly by her dead mother, and Richard sitting by her side, comforting her.

THE MEDIATOR (Five Parts—Nov. 13).—The story concerns Lish Henley, an Arizona prospector, called the mediator, who shoots and wounds Higgins, the village bully. Higgins showed resentment when Lish ordered sody-pop at the bar. Lish learns of a town called Peaceful Hill, Cal., and decides that it will be an ideal home for him. En route to the place, he encounters a mob of strikers at Keswick, a mining settlement, and is forced to knock Big Bill, the leader, senseless.

Big Bill and his gang follow Lish to Peaceful Hill and try to pay back the man for old scores. Maggie, the waitress at the hotel where the mediator stops, saves Lish by serving him a revolver on a platter just as the mob enters. In the fight which ensues, the mediator trounces the striker and his gang again. Lish's victory is the beginning of a love affair between Maggie and himself.

Big Bill is enraged at having been beaten twice by the mediator and attempts to get him out of the way so that a shipment of rich ore may be stolen from a mine next Henley's own. Bill and his strong-arm crew capture Lish but he escapes from them in the mountains and returns to camp by the short, if desperately dangerous, route of a log flume.

He arrives in time to thwart the robbers' plans but is wounded in the combat which follows. Maggie nurses him back to health. The bully's gang is rounded up and the mediator and his bride—Maggie, of course—find peace with the world at Peaceful Hill.

WORLD PICTURES.

THE HEART OF A HERO (Five Parts—Nov. 6).—During the trying days for the Colonists just before the declaration of war with England, Nathan Hale, a splendid young man, conducts a small school in New London, Conn. In the midst of his school duties he finds time to fall in love with one of his pupils, Alice Adams. His affections are reciprocated.

Hale is distinctly revolutionary in his sentiments and urges his pupils on to enthusiasm for the Colonies and love of George Washington. Guy Fitzroy, a cousin of Alice and an unwelcome suitor for her hand, is an officer in the British army, and is hated and feared for his cruelty. Alice joins in the general dislike for him and spurns his proposal of marriage.

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Hale's schoolhouse is seized by the Revolutionists for a meeting place, and Hale devotes his time to organizing a company from among the volunteers and instructing them in the art of war. After twelve months of privation and hard fighting, Hale and his companions are almost exhausted, but they struggle on. For his splendid work, Hale is honored with a captain's commission, and Alice is prouder than ever of her soldier lover.

The crucial point in the war is reached and the fate of the American nation depends upon their obtaining intelligence of the methods of the British. To do this, it is necessary for some man to act as a spy, and at the risk of his life go into the enemy's quarters and learn their secrets. Despite the plea of Colonel Knowlton, Alice's guardian, for volunteers, none of the soldiers respond, until Nathan Hale's voice rings out, "I will go." Alice rushes to her lover and begs him for her sake to desist, but Hale is obdurate and he leaves for the British camp.

In the British quarters, Hale's identity is unsuspected, until in defending a woman against a soldier's insult, he attracts to himself the attention of Fitzroy. Fitzroy has a vague recollection of having seen Beacon (as Hale now calls himself) at some previous date and he finally remembers that this is the schoolmaster who had won his cousin's love and had spoken harshly against the king. He feels sure that Hale is a spy and endeavors to get him drunk, believing that then he would reveal his identity. This plan fails, so he sends one of his lieutenants to Alice's home with a note that Nathan Hale is wounded and wishes to see her before he dies. He then accuses Hale of being a spy and tells him that his sweetheart has been sent for and that her recognition and surprise when she faces him will convict him. Hale thinks quickly and by a ruse manages to get word to Alice to be on her guard. Alice pretends she does not know Hale. Fitzroy is taken somewhat aback but watches the couple from behind a closed shutter. For a few moments Hale and Alice talk guardedly, feeling themselves watched, but at last unable to resist his love, he seizes her in his arms.

Fitzroy calls "spy," and soldiers rush on the scene. Overcoming those nearest, Hale seizes Alice and dashes off on his horse. They are, however, overtaken by the pursuing soldiers and Hale is brought back a prisoner while Alice continues on to headquarters with the valuable notes he had made. Hale is condemned as a spy and sentenced to be hanged.

Through all his imprisonment he bears himself with a manly nobility that wins for him even the enemy's love. On the eve before the execution Alice bids her beloved a last goodby. At sunrise Nathan Hale is led to the scene of the hanging. When asked if he has anything to say for himself, he answers, "I only regret that I have but one life to give to my country," and nobly ascends to his death.

PARAMOUNT PICTURE CORP.

SEVENTEEN (Famous Players— Five parts —Nov. 2).—The cast: Lola Pratt (Louise Huff); William Sylvanus Baxter (Jack Pickford); May Parcher (Winifred Allen); Jane Baxter (Madge Evans); George Cooper (Walter Hiers); Genesis (Dick Lee); Johnny Watson (Richard Rosson); Joe Bullit (Julian Dillon); Mrs. Baxter Helen Lindroth); Mr. Baxter (Anthony Merlo). Directed by Robert G. Vignola.

William Sylvanus Baxter, who has reached the age of seventeen, has deluded himself into believing that he really ought to shave and has renounced "women" for all time. But the arrival of Lola Pratt and her toy dog, Floppit, reduce him to the final stages of adoration and subjugation. Having become Miss Pratt's abject slave, William becomes conscious of the defects of his small sister, Jane, aged ten, who persists in trying to eat all the apple sauce and bread in the world, who dresses too scantily in hot weather to suit his rigorous code—and who comports herself in a manner that is trying to a young man in love.

William's first humiliation comes when he encounters Miss Pratt and Floppit while assisting the hired man, Genesis, to carry home a second-hand wash boiler. William flees in horror. At the first party given by his old, and somewhat scorned friend, May Parcher, in honor of Miss Pratt, William surreptiously dons his father's dress suit in order to counteract the effect of George Cooper's handsome new roadster, which seems to have greatly impressed Miss Pratt. But he is doomed to humiliation by the arrival of Genesis who announces that Mr. Baxter wants William to bring his clothes back at once.

There is another party at the Parcher's in anticipation of which Mrs. Baxter has hidden her husband's dress clothes against the depredations of William. As a result, the youth finds himself without suitable apparel to wear and is only relieved by the relenting of his mother. But he arrives so late that Miss Pratt's dance card is completely filled. She takes pity

on William, however, and sits out a dance with him, during which she agrees to elope with him just for the fun of the thing. William takes the appointment seriously and gets a roadster by telling the salesman that he wants to test it out for his father. Miss Pratt, meanwhile, decides to elope with George Cooper in his car. When they reach the minister's house they discover that George has forgotten the license and their romance is shattered by the quarrel which follows.

William, while hastening in his new car to keep the appointment rams a tree and wrecks the machine. Rushing ahead on foot, he arrives at the designated spot only to find May Parcher there with the news of Miss Pratt's elopement. There is nothing left for William but suicide and he prepares to die at home by the gas method, planning to save his good name by willing his dead body to the dental college, the proceeds to go to pay for the damage to the automobile. The timely arrival of May Parcher with fifty dollars, collected by the sale of her pet pony, saves William from the terrible consequences of his despair, and we find in his gratitude to May for her devotion the seeds of a new romance.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 87 (Oct 31).

SOMEWHERE IN FRANCE—German authorities distribute soup to French families in public kitchen. The German armies, operating in the mountains, are compelled to move supplies from one base to another by means of donkey trains. General von Mackensen has become military idol of the German people.

SHADOW LAWN, N. J.—Wilson Day is celebrated here by 12,000 persons who make a pilgrimage to the summer White House to hear the President speak and to see him shake hands with women and children of New York's East Side, who called to congratulate the Executive on the passage of the Child Labor Law.

FORT SHERIDAN, Ill.—U. S. troops just back from the Mexican border, mutiny when compelled to sleep in tents where chill breezes from Lake Michigan cause discomfort. Secretary of War Baker arrives at the post to settle with the mutineers.

FOOTLIGHTS AND FASHIONS—Miss Mary Boland, of "Backfire," Lyceum Theatre, appears in gowns of her own recent creation.

SALONIKI, Greece—Exclusive pictures by Ariel L. Varges showing the British motorboat patrol questioning Greek fishermen. British wounded convalescing on board a hospital lighter. Allied troops attend a solemn religious service in the field. A field bakery turns out hundreds of loaves of bread to feed the soldiers of the allied forces.

ALBUQUERQUE, N. M.—Col. Theodore Roosevelt, campaigning for the Republican presidential ticket, is given a rousing reception here by rough riders and cowboys.

NEW YORK CITY—Nearly $500,000,000.00 in gold is received in this country to pay for war munitions. Exclusive pictures demonstrate the methods of assaying this gold before it is accepted by American bankers.

THE JOCKEY OF DEATH (Milano—Five Parts—Nov. 13).—The cast: Elda (Mlle. Evelyn); Henry (M. Arturo). Director, M. Lind.

Robert Thorne has illegally seized an ancestral castle and estate. Fifteen years later he is visited by Henry Claremont, a nephew of the man he poisoned, a cousin of the little countess whom Thorne has had abducted by a gypsy circus manager, and co-heir with the countess to the estate.

Thorne, represented in the picture as "The Masked Man," successfully plots to have Henry fall over a cliff while riding horseback. Henry is not killed, and while recovering from his injuries discovers a note which tells him that his uncle has been poisoned and that Thorne is a usurper. With the aid of a trusted servant, he sets out to find the missing countess and restore the estate to her. They take with them an ivory skeleton which is the family mascot.

As Henry and the servant sit in their room one night a jockey's cap falls from the top of a cupboard onto the head of the skeleton. This gives Henry an idea. He resolves to use his ability as a horseman and do an act with the big circuses the country over, billing himself as "The Jockey of Death." He hopes to encounter the gypsy circus manager and through him find the countess.

Six months later, the girl, now grown to womanhood, is recognized by the servant in the person of a little high wire performer named Elda then appearing on the same bill in the circus with "The Jockey." The gypsy circus manager, under the assumed name of Frank, is posing as her father.

Henry communicates with Elda, who is closely guarded by the gypsies, and tells her that she is really a countess and his cousin. Frank prevents her escape, but one night, at the close of her act, the jockey lowers a rope to the pedestal leading to her tight-rope. In view of the audience, she climbs the rope to the dome of the circus building and she and the jockey then start on a wild flight. Frank has informed the police that the jockey is an international spy, which, in reality, is the true role of the gypsy. The police join in the chase.

In the flight, Elda and the jockey perform many daring feats to escape. They dive from a high railroad bridge, crawl onto a passing barge over the propeller, scale the trusses of another bridge, and, as a thrilling climax, ride a bicycle on a wire across a wide river. They finally get away and inform the authorities of the real plotters. The masked man encounters the skeleton and is frightened to death, and Frank, the gypsy, is imprisoned as a spy. The story ends with Elda and Henry taking possession of their estate.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Episode No. 11—"The Tortured Soul"—Two parts—Oct. 30).—More and more as the Crimson Stain gang perpetrate atrocities to the absolute discomfiture of the police, Dr. Montrose, considering himself as the fundamental cause, finds himself tortured by a guilty conscience. Asleep or awake, there come to mock him visions of his victims—the Crimson Stain gang. Angered by Stanley's attacks in his newspaper, Parrish the detective complains to Dr. Montrose. His method of making his complaint creates suspicion in Florence's mind, and she resolves thereafter to watch him.

Shortly after, Robert Clayton calls to take Florence out for a ride in his new automobile. As he sits in the library waiting for them to return, Dr. Montrose is suddenly disturbed by an insidious thought. Something, perhaps it is mental telepathy, whispers to him that all is not well with Florence. As he goes outside to the porch he sees Clayton and Florence returning in their automobile. Suddenly a street urchin dashes in front of the machine and is knocked down. The child is brought into the house and Dr. Montrose finds his relief, after an examination that the boy is more scared than hurt.

Later Dr. Montrose goes out for a walk. As he is about to cross the street a taxicab whirls by him and he sees in it Pierre La Rue, Tanner and Kiel. Hailing a second taxi he gives chase. They arrive before a notorious dance hall. Dr. Montrose follows the gangsters in and sees them enter a private dining room.

For a long time the Doctor waits, and his patience finally becoming exhausted, he breaks down the door and enters. Pierre La Rue jumps out of the window, and Dr. Montrose shoving Tanner and Kiel aside chases after him. Pierre jumps into a taxicab and Dr. Montrose entering another gives chase. They are joined by two policemen, and regardless of the speed laws, this procession flies through the streets.

Reaching the Montrose home in Riverdale, Pierre flings some bills at his driver and jumps into the house colliding with Florence. Surprised, Florence screams. Pierre hesitates, and just as he is about to make good his escape the Doctor pounces upon him and tearing off his disguise reveals a startling development in "The Crimson Stain Mystery."

The police are at the door. Perhaps it is a desire on the Doctor's part to solve the mystery on his own account that prompts him to save this man. Pushing him behind some furniture, Dr. Montrose breaks a window, and as the police enter points to it and says Pierre escaped that way. After they are gone, the man disguised as Pierre goes up stairs while the Doctor and Florence gaze at him in astonishment.

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 12—"The Aeroplane Accident"—Two Parts—Nov. 20).—Seeing that Najla, beyond mercifully relieving his suffering, will have nothing more to do with him, the half-breed becomes madly jealous of Manning and the rest of Najla's cultured friends, and, though hating Ali Singh with all his soul, he resolves to betray Manning and Najla and warns Ali Singh of a plot which would have meant the Demon's death. Manning and the military authorities, upon learning that Ali Singh means to steal an army plane with a stabilizing device, resolve to let him succeed, as he must surely break his neck, owing to certain known defects in the machine. Hong Kong Harry, however, treacherously betrays this plan to Ali Singh, who manages to escape and save himself, though two of his trusted helpers are dashed to pieces as the aeroplane falls to the ground.

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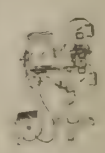
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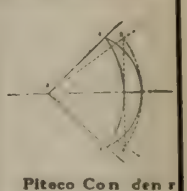
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NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

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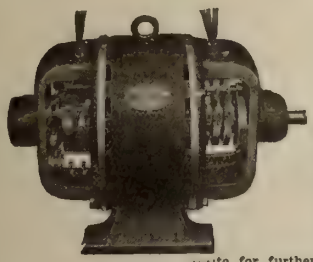

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1056, 1058)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Nov. 6—The New York Hat (Drama) (Biograph—Reissue No. 95).
Nov. 7—The Science of Crime (Two parts—Drama) (Biograph Reissue No. 96).
Nov. 13—Near to Earth (Drama) (Biograph Reissue No. 97).
Nov. 15—Lord Chumley (Three parts—Dr.) (Biograph Reissue No. 98).
Nov. 20—Fish (Comedy).
Nov. 21—Oil and Water (Two parts—Drama) (Biograph—Reissue No. 99).

ESSANAY.

Oct. 21—Essanay-Chaplin Revue of 1916, arranged from "The Tramp," "His New Job," "A Night Out" (Five parts—Comedy).
Oct. 24—Borrowed Sunshine (Two parts—Dr.).
Oct. 25—Canimated Nooz Pictorial No. 18 (Cartoon—Comedy).
—A scenic subject on the same reel.
Oct. 28—It Never Could Happen (Three parts—Drama).
Oct. 31—The Beach Comber (Two parts—Comedy).
Nov. 1—Canimated Noos Pictorial No. 19 (Cartoon—Comedy).
Nov. 4—The Heart of Virginia Keep (Three parts—Drama).
Nov. 7—Easy Ed (Two parts—Comedy).
Nov. 8—A Safe Proposition (Comedy).
Nov. 11—What I Said Goes (Three parts—Dr.).
Nov. 14—Not In the News (Two parts—Drama).
Nov. 15—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy)—A Scenic Subject on the same reel.
Nov. 18—His Moral Code (Three parts—Drama).

KALEM.

Oct. 24—The Bogus Booking Agents (Comedy).
Oct. 25—The Harvest of Gold (No. 12 of the "Girl from 'Frisco"—Two parts—Drama).
Oct. 27—The Missing Heiress (No. 2 of "Grant, Police Reporter"—Drama).
Oct. 28—Hazards of Helen Railroad Series No. 103, "The Lost Messenger" (Dr.).
Oct. 31—The Merry Motor Menders (Com.).
Nov. 1—The Son of Cain (No. 13 of the "Girl from 'Frisco"—Two parts—Dr.).
Nov. 3—The Pencil Clue (No. 3 of "Grant, Police Reporter"—Drama).
Nov. 4—"Hazards of Helen" Railroad Series No. 104, "The Gate of Death" (Drama).
Nov. 7—A Desperate Duel (Comedy).
Nov. 8—The Witch of the Dark House (No. 14 of the Girl from Frisco) (Two parts—Drama).
Nov. 10—The Man from Yukon (No. 4 of Grant, Police Reporter) (Drama).
Nov. 11—Hazards of Helen railroad series No. 105, "The Lone Point Mystery."
Nov. 14—The New Salesman (Comedy).
Nov. 15—The Mystery of the Brass Bound Chest (No. 15 of "The Girl From Frisco") (Two parts—Drama).
Nov. 17—The Rogues Pawn (No. 5 of "Grant, Police Reporter") (Drama).
Nov. 18—The Runaway Sleeper, No. 106 of the "Hazards of Helen" Railroad Series) (Drama).

SELIG.

Oct. 19—The Selig-Tribune, No. 64, 1916 (Topical).
Oct. 21—An Eventful Evening (Comedy).
Oct. 23—Out of the Shadows (Two parts—Dr.).
Oct. 23—The Selig-Tribune, No. 85, 1916 (Top.).
Oct. 26—The Selig-Tribune, No. 86, 1916 (Top.).
Oct. 28—A Close Call (Drama).
Oct. 30—Small Town Stuff (Three parts—Com.).
Oct. 30—The Selig-Tribune, No. 87, 1916 (Top.).
Nov. 2—The Selig-Tribune, No. 88, 1916 (Top.).
Nov. 5—Tom's Sacrifice (Drama).
Nov. 6—So Shall Ye Reap (Two parts—Dr.).
Nov. 6—The Selig-Tribune No. 89, 1916 (Topical).
Nov. 9—The Selig-Tribune No. 90, 1916 (Topical).
Nov. 11—When Cupid Slipped (Comedy).
Nov. 13—The Temptation of Adam (Three parts—Drama).
Nov. 13—The Selig-Tribune No. 91, 1916 (Topical).
Nov. 16—The Selig-Tribune No. 92, 1916 (Topical).
Nov. 18—The Girl Detective (Drama).

VIM FEATURE COMEDY.

Oct. 11—Their Installment Furniture (Com.).
Oct. 18—A Persistent Wooing (Comedy).
Oct. 25—Green Eyes (Comedy).
Nov. 1—Gertie's Garters (Comedy).
Nov. 8—Marked No Funds (Comedy).
Nov. 15—His Wedding Promise (Comedy).

VIM.

Oct. 26—A Maid to Order (Comedy).
Oct. 27—The Frame-Up (Comedy).
Nov. 2—Twin Flats (Comedy).
Nov. 3—In the Ranks (Comedy).
Nov. 9—A Warm Reception (Comedy).
Nov. 10—Hot Dogs (Comedy).
Nov. 16—Pipe Dreams (Comedy).
Nov. 17—Good and Proper (Comedy).

VITAGRAPH.

Oct. 23—Trouble for Four (Comedy).
Oct. 27—Betty's Affair (Comedy).
Oct. 30—The New Porter (Comedy).
Nov. 3—The Game that Failed (Comedy).
Nov. 4—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).
Nov. 6—New York Rapid Transit (Comedy).
Nov. 10—Weary Willie's Birthday (Comedy).
Nov. 13—The Second Story Ringer (Comedy).
Nov. 17—The Luck of Jane (Comedy).
Nov. 18—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).
Nov. 20—The Fasters (Comemdy).
Nov. 24—Justice A La Carte (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 4—The Heart of a Fool (Vitagraph—Three parts—Drama).
Nov. 18—The Who Went Sane (Vitagraph—Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Oct. 27—The Chorus Girl and the Kid (Three parts—Drama).
Nov. 3—Jess of the Hill Country (Two parts—Drama).
Nov. 10—The Question Mark (Three parts—Drama).
Nov. 17—Target of Dreams (Two parts—Drama).

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Notice is therefore given to all whomsoever it may concern that immediate proceedings will be taken against any person or persons found dealing or exhibiting new or second copies of the said films in the said territories, on their entire account and risk as to all cost and consequences; as also they will be held responsible for any loss we may sustain through their dealings or efforts to deal or exhibit the same.

K. D. & BROTHERS.

This communication is published according to instructions from THE HAWK FILM COMPANY, 145 W. 45th St., New York City

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1056, 1058)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 8—Number 45 (Topical).
Nov. 15—Number 46 (Topical).
Nov. 22—Number 47 (Topical).

BIG U.

Nov. 5—The Bandit's Wager (Comedy—Dr.).
Nov. 10—The Evidence, (Drama) (Special Release).
Nov. 12—The Powder Trail (Two parts—Dr.) (Special release).
Nov. 15—The Torment (Drama) (Special).
Nov. 16—Life's Maelstrom (Two parts—Dr.).
Nov. 17—The Long Search (Drama) (Special).
Nov. 23—No release this day.
Nov. 23—Accusing Evidence (Drama) (Special).
Nov. 26—The Heroine of San Juan (Two parts—Drama) (Special).

BISON.

Nov. 4—For Love and Gold (Two parts—Dr.).
Nov. 11—The Quitter, (Two parts—Drama).
Nov. 18—The Son of a Rebel Chief (Two parts—Drama).
Nov. 25—The Lost Lode (Two parts—Drama).

GOLD SEAL.

Oct. 31—The Masked Woman (Three parts—Drama).
Nov. 8—The Cry of Conscience, (Two parts—Drama).
Nov. 14—Honor Thy Country (Thre parts—Drama).
Nov. 21—The Woman He Feared (Three parts—Drama).

IMP.

Nov. 3—Stumbling (Two parts—Drama).
Nov. 5—The Secret Cellar (Two parts—Dr.) (Special release).
Nov. 7—The Voice Upstairs, (Drama).
Nov. 10—The Eel (Two parts—Drama).
Nov 17—Guilty (Two parts—Drama).
Nov. 19—No release this day.
Nov. 19—The Thread of Life (Two parts—Drama) (Special).
Nov. 22—When He Came Back (Drama.
Nov. 24—Circumstantial Guilt (Two parts—Drama.)
Nov. 26—No release this day.

JOKER.

Nov. 4—A Shadowed Shadow (Comedy).
Nov. 11—In Love With a Fireman (Comedy).
Nov. 18—Their First Arrest (Comedy).
Nov. 25—A Janitor's Vendetta (Comedy).

LAEMMLE.

Oct. 28—(No release this day).
Nov. 1—The Midnight Toll (Drama) (Special Release).
Nov. 2—Her Wedding Day (Two parts—Dr.).
Nov 4—No release this day.
Nov. 11—No release this day.
Nov. 12—Shadows of Suspicion (Drama).
Nov. 15—No release this day.
Nov. 18—No release this day.
Nov. 23—The Emerald Pin (Two parts—Dr.).
Nov. 25—No release this day.
Nov. 25—Her Message to Heaven (Drama).

L-KO.

Oct. 25—A Rural Romance (Two parts—Com.).
—An Alligator Hunt (Ditmar's Educational).
Nov. 1—Terrors of a Turkish Bath (Two parts—Comedy).
Nov. 5—No release this day.
Nov. 7—Alice in Society (Three parts—Comedy).
Nov. 8—No release this day.
Nov. 12—No release this day.
Nov. 15—A Million Dollar Smash (Two parts—Comedy).
Nov. 22—Where Is My Wife? (Two parts—Comedy).

NESTOR.

Oct. 30—Love and a Liar (Comedy).
Nov. 6—A Political Tramp (Comedy).
Nov. 10—Sweedy, The Janitor (Comedy).
Nov. 13—Knights of the Bath Tub (Comedy).
Nov. 17—A Capable Lady Cook (Comedy).
Nov. 20—How Do You Feel? (Comedy).
Nov. 24—Married a Year (Comedy).

POWERS.

Nov. 3—Us Kids (Comedy).
Nov. 9—High Life on a Farm with Hy Mayer (Cartoon—Educational).
Nov. 16—Motor Mat and his Fliv (Com.-Cartoon).
—Modernizing Ceylon (Educational).
Nov. 23—Irma in Wonderland (Comedy—Drama).
Nov. 26—Sammy Johnsin at the Sea Side (Cartoon—Comedy).
—In and Around Ancient Japan (Educational).

RED FEATHER.

Oct. 28—The Black Sheep of the Family (Five parts—Drama).
Oct. 30—The Isle of Life (Five parts—Drama).
Nov. 6—The Place Beyond the Winds (Five parts—Drama).
Nov. 13—The Heritage of Hate (Five parts—Drama).
Nov. 20—The Devil's Bondwoman (Five parts—Drama).

REX.

Oct. 15—No release this day.
Oct. 20—The Gold Band (Drama).
Oct. 29—The Moving Finger (Drama).
Nov. 3—No release this day.
Nov. 5—Her Vanished Youth (Drama).
Nov. 9—The Mantle of Deceit (Two parts—Society—Drama).
Nov. 9—A Pen Trip to Palestine (Educ.).
Nov. 10—The Eyes of Love (Drama).
Nov. 16—The Diamond Lure (Drama).
Nov. 17—No release this day.
Nov. 18—Lost in Babylon (Drama).
Nov. 26—No release this day.

VICTOR.

Oct. 24—Kitty from the City (Drama) (Special Release).
Oct. 27—A Plumber's Waterloo (Comedy).
Oct. 29—The Burglar (Comedy).
Oct. 31—Felix on the Job (Comedy) (Special Release).
Nov. 7—No release this day.
Nov. 9—No release this day.
Nov. 12—Any Old Duke'll Do (Comedy).
Nov. 14—No release this day.
Nov. 14—A Case of Beans (Comedy) (Special).
Nov. 19—Her Chance (Comedy).
Nov. 21—No release this day.
Nov. 21—Felix Gets in Wrong (Comedy) (Special).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.

UNIVERSAL SPECIAL FEATURE.

Oct. 9—Liberty No. 9, "Trapped," (Two parts—Drama).
Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).
Nov. 6—Liberty No. 13 "Strife and Sorrow" (Two parts—Drama).
Nov. 13—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).
Nov. 14—Honor Thy Country (Three parts—Drama).
Nov. 20—Liberty No. 15, "The Flag of Truce" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Oct. 30—The End of the Rainbow (Five parts—Drama).
Nov. 6—Gloriana (Five parts—Drama).
Nov. 13—A Stranger from Somewhere (Five parts—Drama).
Nov. 20—The Measure of a Man (Five parts—Drama).
Nov. 27—The Bugler of Algiers (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Oct. 9—Citizens, All (Two parts—Drama).
Oct. 16—The Franchise (Two parts—Drama).
Oct. 23—Professor Jeremey's Experiment (Two parts—Drama).
Nov. 9—The Fight on the Dam (Drama).

BEAUTY.

Oct. 10—That Sharp Note (Comedy).
Oct. 31—The Last Thrust (Comedy).
Oct. 31—The Spartan Spleen (Comedy).

CUB.

Oct. 20—He Wouldn't Tip (Comedy).
Oct. 21—That Doggone Baby (Comedy).
Oct. 21—The Deacon's Widow (Comedy).
Oct. 27—Lovers and Lunatics (Comedy).
Oct. 28—Dad's Masterpiece (Comedy).
Oct. 28—When Clubs Were Trumps (Comedy).
Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).
Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

FILM D-ART.

Nov. 6—The Ten O'clock Mystery (Three parts—Drama).
Nov. 16—Title to be announced later.

GAUMONT.

Oct. 18—See America First, No. 58 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Oct. 19—Stepping Westward (Two parts—Dr.).
Oct. 22—Reel Life No. 25 (Mutual Film Magazine).
Oct. 25—See America First, No. 59 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Oct. 29—Reel Life, No. 26 (Mutual Film Magazine).
Nov. 1—See America First No. 60 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 5—Reel Life No. 27 (Mutual Film Magazine).
Nov. 7—Mutual World Tours (Travel).
Nov. 8—See America First, No. 61 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Nov. 12—Reel Life, No. 28 (Mutual Film Magazine).
Nov. 14—Mutual Tours of the World (Travel).
Nov. 15—See America First, No. 62 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 19—Reel Life No. 29 (Mutual Film Magazine).

MUTUAL.

Oct. 24—The Folly of Fear (Two parts—Dr.).
Oct. 26—At Twelve O'clock (Two parts—Dr.).
Oct. 30—The Frame-Up (Two parts—Drama).
Nov. 9—A Mountain Daisy (Two parts—Dr.).
Nov. 13—His Guardian Angel (Two parts—Drama).

MUTUAL WEEKLY.

Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 15—Number 98 (Topical).

MUTUAL CHAPLIN.

The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Oct. 23—The Undertow (American—Five parts—Drama) (No. 146).
Nov. 6—And the Law Says? (American—Five parts—Drama) (No. 150).
Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL STAR PRODUCTIONS.

Oct. 30—Faith (American—Five parts—Drama) (No. 148).
Nov. 2—The Pearl of Paradise (Five parts—Drama) (No. 149).
Nov. 13—Peck o' Pickles (American—Five parts—Drama) (No. 152).

(*Mutual Releases continued on page 1076.*)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1056, 1058)

(*Mutual Releases continued from page* 1074.)

SIGNAL FILM CORPORATION.

Oct. 30—A Lass of the Lumberlands, No. 2, "The Wreck in the Fog" (Two parts—Drama).
Nov. 6—A Lass of the Lumberlands, No. 3, "First Blood" (Two parts—Drama).

VOGUE.

Oct. 29—He Died and He Didn't (Two parts—Comedy).
Nov 5—Bungling Bill's Bow-Wow (Two parts—Comedy).
Nov. 12—Picture Pirates (Two parts—Com.).
Nov. 19—Lost, Strayed or Stolen (Two parts—Comedy).

Metro Pictures Corporation.

COLUMBIA.

Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.

Oct. 26—The Iron Woman (Five parts—Dr.).
Nov. 6—Extravagance (Five parts—Drama).

QUALITY.

Oct. 16—In the Diplomatic Service (Five parts—Drama).
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.

Oct. 23—The Brand of Cowardice (Five parts—Drama).
Nov. 13—The Wager (Five parts—Dr.).
Nov. 27—Sunbeam (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Oct. 16—Bridget's Blunder (Comedy).
Oct. 30—A Troublesome Trip (Comedy).

FAMOUS PLAYERS.

Nov. 2—Seventeen (Five parts—Comedy-Dr.).
Nov. 20—Miss George Washington (Five parts—Drama).
Nov. 27—Nanette of the Wilds (Five parts—Drama).

LASKY.

Oct. 26—The Heir to the Hoorah (Five parts—Drama).
Oct. 30—The Soul of Kuri San (Five parts—Drama).
Nov. 6—Unprotected (Five parts—Drama).
Nov. 13—The Plow Girl (Five parts—Drama).
Nov. 16—The Years of the Locust (Five parts—Drama).

PALLAS.

Oct. 9—The Intrigue (Five parts—Drama).
Nov. 9—A Son of Erin (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 1—Greenland's Icy Mountains (Cartoon—Comedy).
Nov. 8—Farmer Al Falfa Sees New York (Cartoon—Comedy).
Nov. 15—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 22—Bobby Bumps Queers the Choir (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES.

Oct. 30—Vesuvius in Eruption (Scenic).
Nov. 6—In Classic Greece (Scenic).
Nov. 13—In Modern Athens (Scenic).
Nov. 20—British Egypt (Scenic).
Nov. 27—The Real Streets of Cairo (Scenic).

Pathe Exchange, Inc.

ASTRA.

Nov. 5—The Shielding Shadow No. 6 "The Disappearing Prisoners" (Two parts—Drama).
Nov. 12—The Shielding Shadow, No. 7, "The Awakening" (Two parts—Dr.).
Nov. 19—The Shielding Shadow, No. 8, "The Haunting Hand" (Two parts—Dr.).

GOLD ROOSTER PLAYS.

July 17—The Shadow of Her Past (Five parts—Drama).
Oct. 29—The Sultana (Five parts—Comedy-Drama) (Colored).
Nov. 5—The Hidden Valley (Five parts—Drama).
Nov. 12—Shadows and Sunshine (Five parts—Comedy—Drama).
Nov. 19—The World and the Woman (Five parts—Drama).

PATHE.

Oct. 29—The Moth and the Flame (Two parts—Drama).
Nov. 5—Scratch of the Pen (Two parts—Drama).
Historic New Orleans (Scenic).
Nov. 5—Fowls and Game Birds (Educational—Colored).
Nov. 12—Florence Rose Fashions, No. 8, "A Day in New York with Betty" (Fashion).
Nov. 12—Baseball's Peerless Leader (Two parts—Drama) (Reissue).
Nov. 19—The Warning (Three parts—Drama).
Nov. 19—A City's Milk Supply (Industry).—Here and There in Spain (Scenic—Colored).

PATHE NEWS.

Nov. 4—Number 89, 1916 (Topical).
Nov. 8—Number 90, 1916. (Topical).
Nov. 11—Number 91, 1916. (Topical).
Nov. 15—Number 92, 1916 (Topical).
Nov. 18—Number 93, 1916 (Topical).
Nov. 22—Number 94, 1916 (Topical).
Nov. 25—Number 95, 1916 (Topical).

ROLIN.

Oct. 29—Luke, the Chauffeur (Comedy).
Nov. 5—Luke's Preparedness Preparation (Comedy).
Nov. 12—Luke—Gladiator (Comedy).
Nov. 19—Luke Patient Provider (Comedy).

Triangle Film Corporation.

FINE ARTS.

Oct. 29—A Sister of Six (Five parts—Drama).
Nov. 5—Atta Boy's Last Race (Five parts—Drama).
Nov. 12—American Aristocracy (Five parts—Drama).
Nov. 19—The Microscopic Mystery (Five parts—Drama).

INCE.

Oct. 29—Somewhere in France (Five parts—Drama).
Nov. 5—A Corner in Colleens (Five parts—Drama).
Nov. 12—Jim Grimsby's Boy (Five parts—Dr.).
Nov. 19—The Honorable Algy (Five parts—Drama).

Unicorn Film Service.

BUFFALO.

Oct. 16—The Slumbering Memory (Two parts—Drama).
Oct. 22—The Honor of the Tribe (Two parts—Drama).

HIAWATHA.

Oct. 18—Fear (Three parts—Drama).

GAYETY.

Oct. 17—Wife's Frame-Up (Comedy).

JOCKEY.

Oct. 17—The Foolish Romance (Two parts—Comedy).

JUDY.

Oct. 7—The Model (Comedy).
Oct. 16—The Lost Ring (Comedy).—U. S. Fighting Craft (Educational).
Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).

LILY.

Oct. 3—Thru the Wall (Drama).
Oct. 8—The Web (Three parts—Drama).

PURITAN.

Oct. 6—The Live Corpse (Comedy).
Oct. 19—The Honor of the Gardells (Two parts—Drama).

SUNSET.

Oct. 5—A Daring Mission (Drama).

SUPREME.

Oct. 2—Pen and Sword (Two parts—Drama).
Oct. 6—The Guilty One (Two parts—Drama).

UTAH.

Oct. 21—When Hands are Idle (Two parts—Drama).
Oct. 21—The Vengeance of Dan McGrew (Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Six parts—Drama).

CHRISTIE FILM CO.

Oct. 16—The Making Over of Mother (Comedy).
Oct. 23—He Loved the Ladies (Comedy).
Nov. 13—His Friend, the Elephant (Comedy).

CONSOLIDATED FILM CORPORATION.

Oct. 30—The Crimson Stain Mystery, No. 11 Two parts—Drama).
Nov. 6—The Crimson Stain Mystery No. 12 (Two parts—Drama).
Nov. 13—The Crimson Stain Mystery, No. 13 (Two parts—Drama).
Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).

EXCLUSIVE FEATURES INC.

October—La Tosca (Two parts—Drama).

FOX FILM CORPORATION.

Oct. 23—Romeo and Juliet (Five parts—Dr.).
Nov. 6—Sins of Her Parent (Five parts—Dr.).
Nov. 13—The Mediator (Five parts—Drama).
Nov. 20—Jealousy (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama)
November—The Witching Hour (Seven parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Oct. 30—Scarlet Runner, No. 5, "The Jacobean House" Vitagraph—Two parts—Drama).
Oct. 30—The Last Man (Vitagraph—Five parts—Drama).
Nov. 6—The Scarlet Runner, No. 6, "The Mysterious Motor Car" (Vitagraph—Two parts—Drama).
Nov. 6—The Devil's Prize (Vitagraph—Five parts—Drama).
Nov. 13—The Scarlet Runner No. 7 "The Red Whiskered Man" Vitagraph (Two parts—Drama).
Nov. 13—The Price of Fame (Vitagraph—Five parts—Drama).
Nov. 20—The Second Mrs. Tanquersay (Vitagraph—Five parts—Drama).
Nov. 20—The Scarlet Runner, No. 8, "The Glove and the King" (Two parts—Drama).
Nov. 27—An Enemy to the King (Vitagraph—Five parts—Drama).
Nov. 27—The Scarlet Runner, No. 9, "The Gold Cigarette Case" (Vitagraph—Two parts—Drama).

HERALD FILM CORPORATION.

October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE, INC.

Oct. 30—Beatrice Fairfax, No. 13, "The Ringer" (Two parts—Drama).
Oct. 31—Hearst-International News Pictorial No. 87, 1916 (Topical).
Nov. 2—Hearst-International News Pictorial No. 88, 1916. (Topical).
Nov. 2—The Ocean Waif (Golden Eagle—Five parts—Comedy-Drama).
Nov. 6—Beatrice Fairfax, No. 14, "The Hidden Menace" (Two parts—Drama).
Nov. 7—Hearst-International News Pictorial, No. 89, 1916 (Topical).
Nov. 9—Hearst-International News Pictorial, No. 90, 1916 (Topical).
Nov. 13—Beatrice Fairfax, No. 15 (Two parts—Drama).
Nov. 13—The Jockey of Death (Milano—Five parts—Drama).
Nov. 14—Hearst-International News Pictorial, No. 91, 1916 (Topical).
Nov. 16—Hearst-International News Pictorial, No. 92, 1916 (Topical).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1056, 1058).

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).
November—The Sex Lure (Six parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Oct. 2—The Country That God Forgot (Selig—Five parts—Drama).
Oct. 16—The Return of Eve (Essanay—Five parts—Drama).
October—World Series Baseball Film (Selig—Topical).
Oct. 30—The Heart of the Hills (Edison— ve parts—Drama).
Nov. 6—The Prince of Graustark (Essanay—Five parts—Drama).
Nov. 18—The Cossack Whip (Edison—Five parts—Drama).
Nov. 20—The Chaperon (Essanay—Five parts—Drama).

MORTIMER D. METCALFE.

Oct.—A Reunited Party (Two parts—Topical).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studies of President Wilson and His Cabinet—the U. S. Government in Action.

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

SELZNICK PICTURES.

October—The Price She Paid (Drama).
November—War Brides (Herbert Brenon—Dr.).
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).

WORLD PICTURES.

Nov. 6—The Heart of a Hero (Five parts—Drama).
Nov. 13—Bought and Paid For (Five parts—Drama).
Nov. 20—The Madness of Helen (Five parts—Drama).
Nov. 27—The Men She Married (Five parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

GRAFTON PUBLISHING CO.

Oct.—Argonauts of California (Ten parts—Drama).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

PIONEER FEATURE FILM CORPORATION.

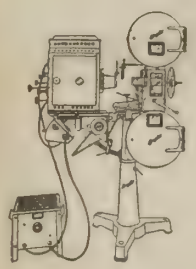
October—The Soul of a Child (Five parts—Dr.).

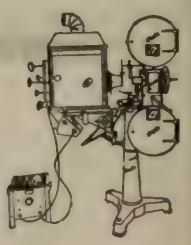
SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

UNITY SALES CORPORATION.

Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).
Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).
Oct. 16—The Land Just Over Yonder (Six parts—Drama).
Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).
Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).
Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).
Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).
Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).
Nov. 13—The Yellow Menace, No. 11, "The Half Breed's Hatred" (Two parts—Drama).
Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).





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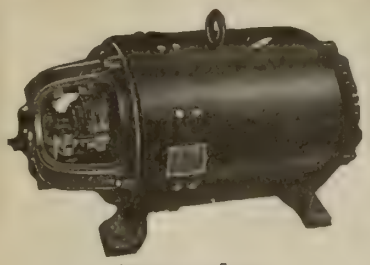

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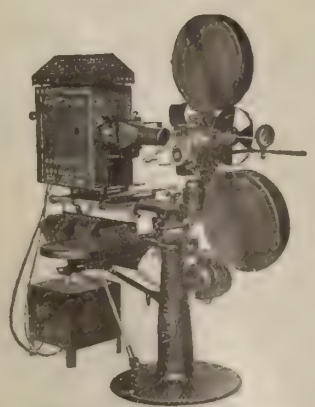

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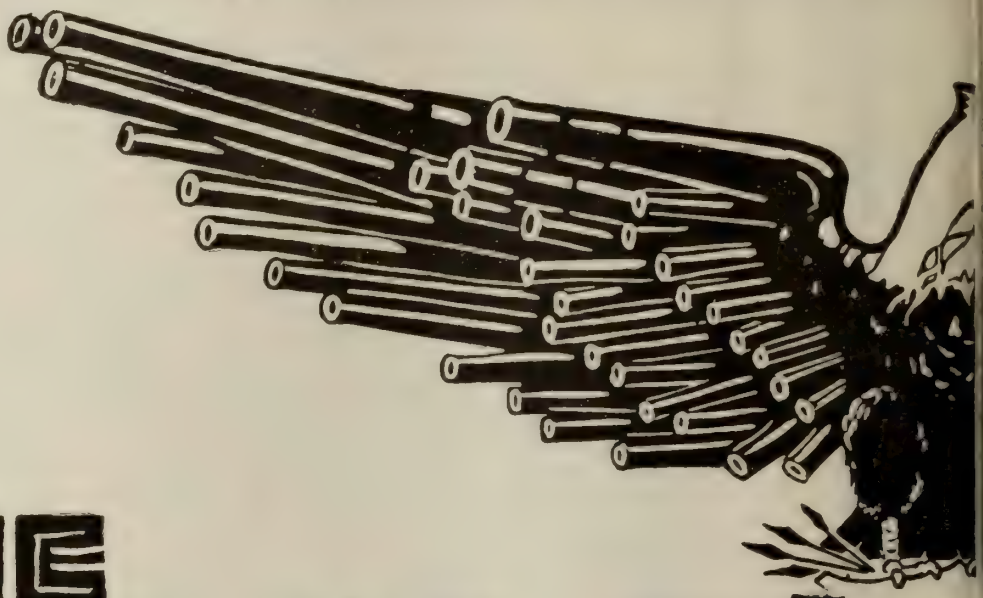

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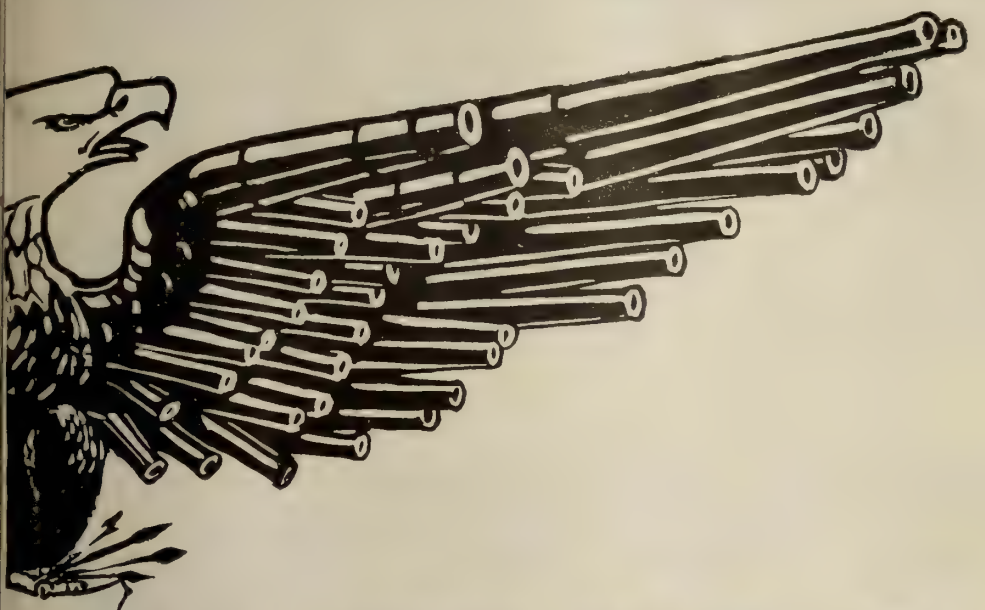

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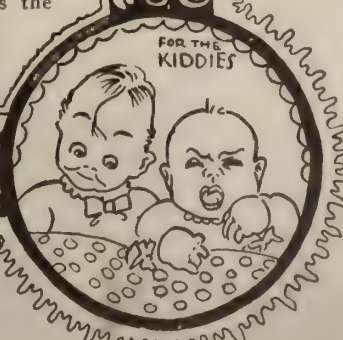

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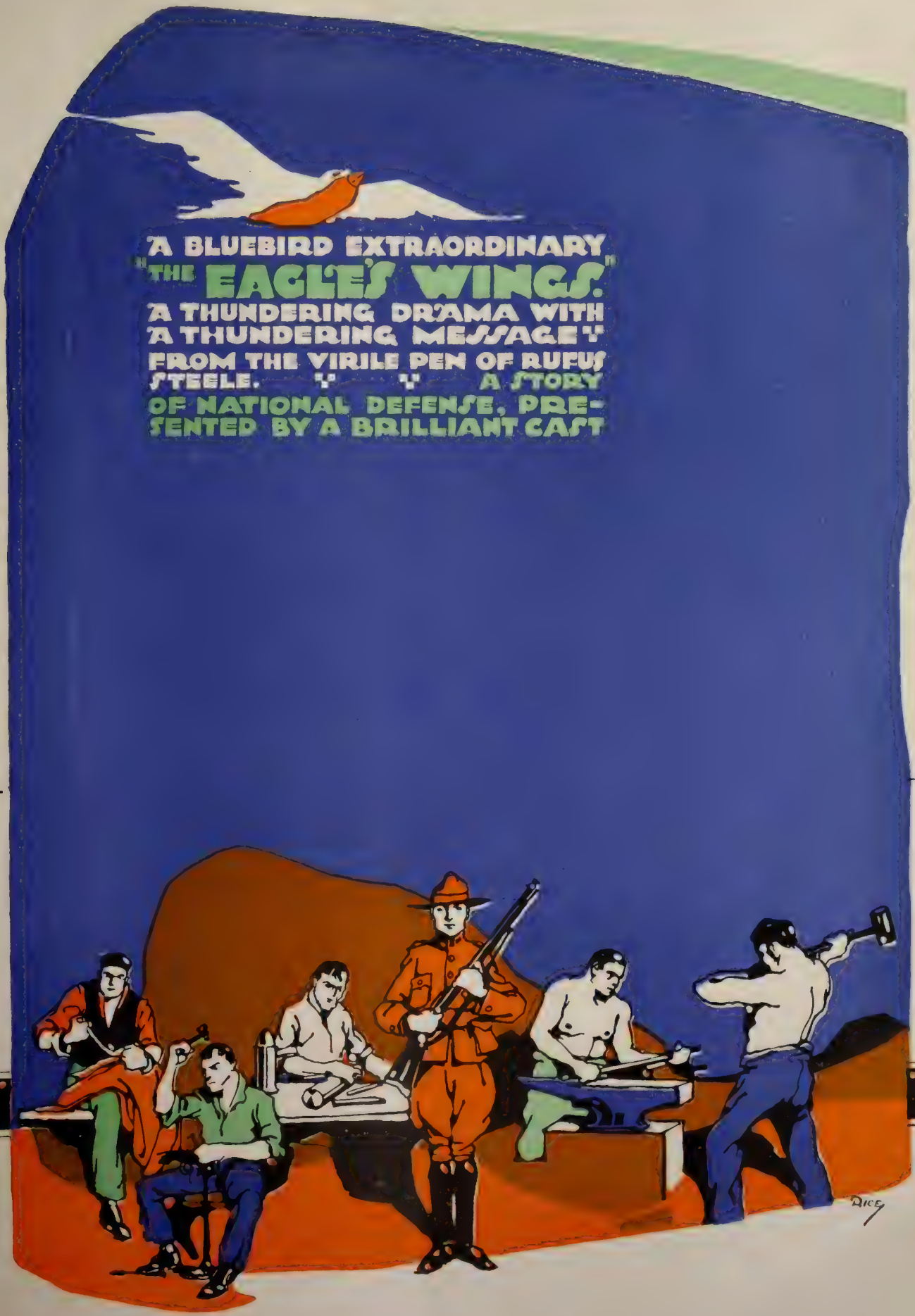
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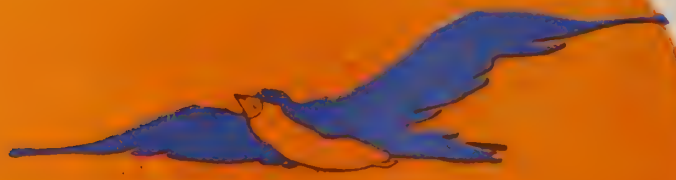

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THE BLUEBIRD Photoplay "The Eagle's Wings" is one of those rare productions that cannot be adequately described. It is too big; based on too great a theme; its hundreds of scenes cover too wide a range and its appeal to the emotions is too strong to be presented understandingly in words alone. The story is based on the idea of National Defence. No tawdry costume play is this; no trick photography or mimic warfare. For the so-called spectacular, there has been substituted a gripping realism that is universal in its appeal. "The Eagle's Wings" is not on the BLUEBIRD Program. It is a special release, and but for the fact that BLUEBIRD (Inc.) paid a huge sum for it, it would have been State Righted. It presents an unique and wonderful opportunity to all Exhibitors.

Since the first announcement of that marvelous drama of patriotism "The Bugle of Algiers," hundreds of thousands of copies of the story have been distributed to soldiers in the trenches, because regardless of nationality, it is one of the world's greatest stories of patriotism. The same qualities which have given the book a phenomenal sale are the strong points in this unusual play. The many announcements made in the Saturday Evening Post have created a demand for this superb picture which means capacity houses to you. Book now through your local BLUEBIRD Exchange, or

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY EXECUTIVE OFFICES NEW YORK

Paramount Ethics

IN the development of our business — today the vastest and most important of its kind in America — we have also found time to help our Exhibitors develop theirs.

Nor would it be fair if Paramount claimed this virtue solely as its own.

It is also the reflection of the methods of the four producers of Paramount Pictures:

FAMOUS PLAYERS
LASKY
MOROSCO
PALLAS

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED MONDAY, NOVEMBER 13th

JESSE L. LASKY

PRESENTS

MAE MURRAY

IN

THE PLOW GIRL

A story which carries the audience from the South African veldt to the drawing rooms of fashionable London Society.

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 16th

JESSE L. LASKY

PRESENTS

FANNIE WARD

IN

THE YEARS OF THE LOCUST

[ADAPTED] from the Story by Albert Payson Terhune

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY	ARTHUR S. FRIEND	CECIL B. DeMILLE
President	Treasurer	General Director

Canadian Distributors, Famous Players Film Service, Limited
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FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Their Counterfeit Vacation

A Screen-Scream in One Reel

Another BLACK DIAMOND Comedy
that will add to the Gaiety of Nations

These one-reel BLACK DIAMONDS have discovered the country's funny bone

Released Monday, November 27th

Produced by

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y

SELZNICK PICTURES

NOW PLAYING AT
THE
BROADWAY THEATRE
As A Two Dollar Attraction
AND
"TURNING THEM AWAY"

HERBERT
BRENON'S
Overwhelming Production
NAZIMOVA
IN
WAR BRIDES
By Marion Craig Wentworth

PRESS AND PUBLIC UNITE
IN ACCLAIMING THIS
THE MOST SOUL STIRRING
"HEART INTEREST" DRAMA
EVER SCREENED

AN ABSOLUTE
KNOCKOUT

LEWIS J. SELZNICK - SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

ROBERT WARWICK

Management of Harry Rapf

WILL MAKE HIS FIRST APPEARANCE AS A SELZNICK-PICTURES STAR IN AN ADAPTATION OF THE FAMOUS DETECTIVE ROMANCE

"THE ARGYLE CASE"

BY

Harvey J. O'Higgins and Harriet Ford

By Special Arrangement This Sensational Photo-Drama Will Be Produced Under The Direction Of America's Renowned

RALPH W. INCE

LEWIS J. SELZNICK—SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

CLARA KIMBALL YOUNG

HAS COMPLETED HER SECOND SELZNICK-PICTURE

"THE FOOLISH VIRGIN"

By THOMAS DIXON
AUTHOR OF "THE BIRTH OF A NATION"

"I HAVE JUST REVIEWED THIS PICTURE AND PRONOUNCE IT GREATER THAN "THE COMMON LAW." THE STORY IS INTENSE, THE ACTING SUPERB AND THE DIRECTION SIMPLY BEYOND CRITICISM."
LEWIS J. SELZNICK

PRODUCED UNDER THE DIRECTION OF
ALBERT CAPELLANI
DIRECTOR GENERAL

FOR RELEASE IN DECEMBER

SELZNICK PICTURES

Joseph M. Schenck
Presents

NORMA
TALMADGE

THE
TRANS-CONTINENTAL
FAVORITE

IN
PANTHEA

By
Monckton Hoffe

IN WHICH THIS YOUNG AND
CHARMING SCREEN STAR
WILL PLAY
THE GREATEST ROLE
IN HER CAREER

Directed By
ALLAN DWAN

LEWIS J. SELZNICK - SOLE DISTRIBUTOR
NEW YORK

PEARL of the ARMY

Produced by
ASTRA
FILM
CORP'N

The Star
PEARL WHITE
The Director
EDWARD JOSÉ

of the unparalleled success, "The Iron Claw," are the star and director of "PEARL OF THE ARMY," a new serial, unmasking America's secret foes. It's a combination *that gets the money for you!*

Advertised Everywhere. *Complete Publicity Booklets.*

RELEASED [redacted] DECEMBER 3

PATHÉ

Pathé

Florence Rose Fashions

One reel - twice a month

The best New York fashions and that means the country's best, brought to your theatre in pictures of real beauty and charm. Certain to please the women and yet the men all like them too.

Ask our nearest Exchange about them.

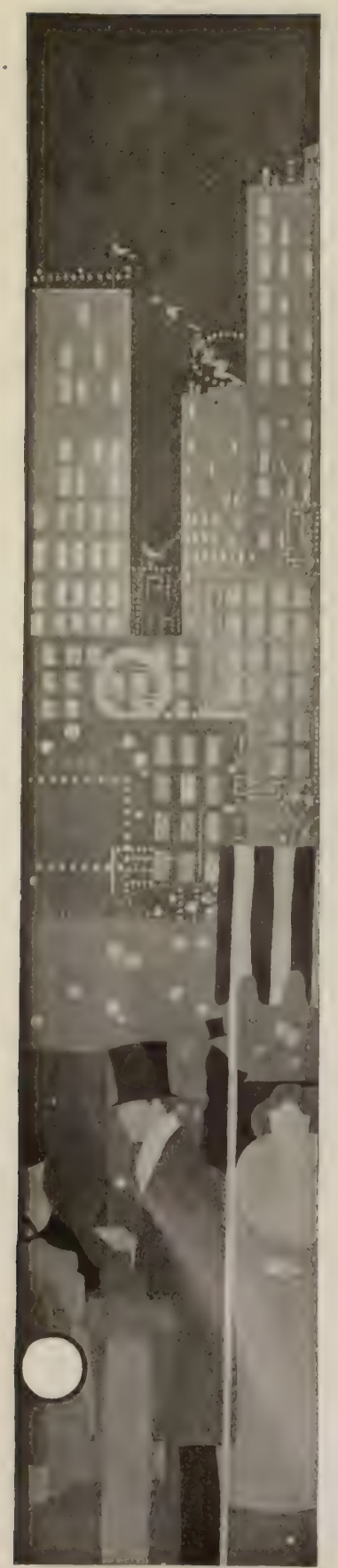
MR. FREDERICK WARDE
IN
"KING LEAR"
A THANHOUSER-MADE
PATHE GOLD ROOSTER PLAY
RELEASED DECEMBER 17.
IN PREPARATION
MR. WARDE
"THE VICAR OF WAKEFIELD"
THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y. JACKSONVILLE, FLA.
EUROPEAN OFFICE, THANHOUSER FILM LTD. 166 SHAFTESBURY AVENUE LONDON

The four strongest pictures ever released on any program

1916 NOVEMBER 1916						
SUN	MON	TUE	WED	THU	FRI	SAT
	WORLD PICTURES BRADY-MADE					
5	ROBERT WARWICK GAIL KANE in "The Heart of a Hero"					
12	ALICE BRADY in "Bought & Paid for"					
19	ETHEL CLAYTON CARLYLE BLACKWELL in "The Madness of Helen"					
26	GAIL KANE in "The Men She Married"					

The Month of Thanksgiving

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
ETHEL CLAYTON
CARLYLE BLACKWELL
in
"The Madness of Helen"
Story by EMMETT CAMPBELL HALL
Directed by TRAVERS VALE
Produced by PARAGON FILMS Inc.



SHE GREW UP WITH THE MOTION PICTURE

EVERY great movement in the world's history, every great epoch in art and industry, has had its individual who, better than anything else, has represented it. Napoleon was the great light that burned in an age of social chaos; Benjamin Franklin was the great mind that mixed common sense and fiery patriotism in the Revolutionary days; Andrew Carnegie was the genius of steel. When science and art combined to perfect the motion picture—that delicate mechanism by which animation was given to shadows—it was a little girl who opened the hearts of millions by the spark of genius and love expressed on the screen. That little girl was

MARY PICKFORD

She is known universally as the "World's Sweetheart." And as the great art of motion pictures grew, expanded and developed until it encircled the globe, wherever motion pic-

60,000 people saw this first Artcraft-Pickford Picture in Greater New York alone—thousands more were denied!

tures went "Little Mary" went too. She is the spirit of the silent drama; the soul that breathes on the shadow screen. And now comes a crowning effort, Mary Pickford's own contribution, produced by her own company, and publicly presented through Artcraft Pictures Corporation, the wonderful film,

"LESS THAN THE DUST"

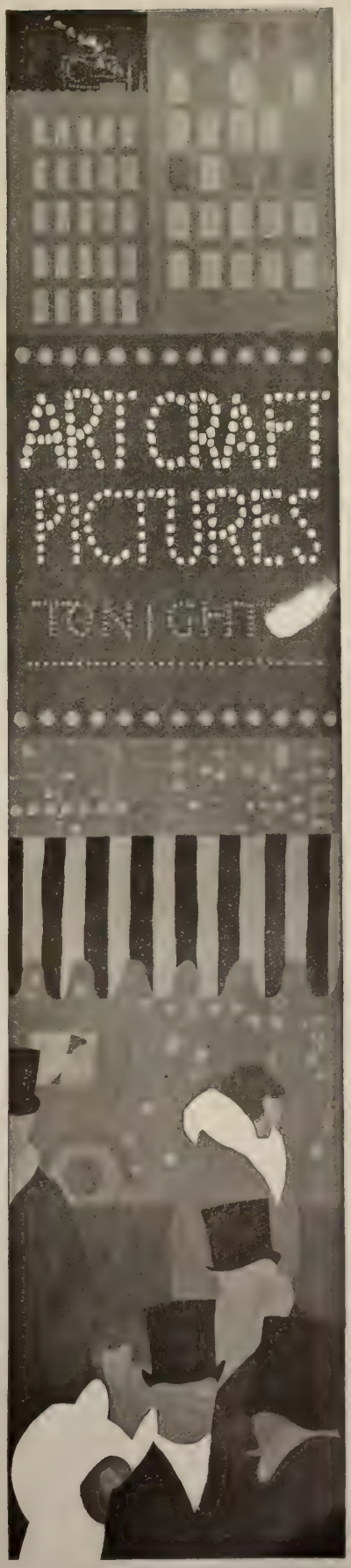
A story about India, about its marvellous mysticism, its traditions, its sun-lit skies, wastes of sand and its struggle against the white man's rule. This great human story, through which a sprite of a girl moves in absorbing situations, has been publicly shown for the first time beginning

November 5th

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE.
NEW YORK

Eighty-one Theatres in the U. S. showed this picture for six days or more the first week!



IT'S BIG !
IT'S ROMANTIC!
IT'S THRILLING!
IT'S DIFFERENT!
the Masque
THE SENSATIONAL 7 REEL SUCCESS

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PROVED
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OFFICE
SUCCESS
AT THE
PARK THEATRE
NEW YORK CITY.
SIGNET FILMS
J.L.KEMPNER
220 W. 42nd. St.
NEW YORK CITY

WHAT NEW YORK'S GREATEST CRITIC SAYS ABOUT THE SEX LURE

FROM THE NEW YORK JOURNAL NOV. 1, 1916

STAGING OF "SEX LURE" WORK OF GENIUS

By "ZIT."

Yesterday there was a private showing of a six-reel feature entitled "The Sex Lure," produced by Ivan Abramson, the genius in the directing of motion pictures. There may be other directors who produce one hundred to five hundred thousand dollar productions, but when it comes to putting an artistic finesse into a picture that costs a small amount to manufacture and make something that costs six thousand look like fifty thousand, that is the time ability tells.

Most any one can do a great deal with a great deal. But how great can a director make a thing with a small amount of money?

I have seen many, many pictures, but I don't pretend to be a critic. In fact, far be it from me to think that I was ever considered one, but I do want to go on record as saying that "The Sex Lure" is a most beautifully told story, and the most interesting one I have witnessed in many moons. For every one in the production is an artist and an actor, and Ivan Abramson has dug deep into the soul of each one of them and brought out the necessary talents to depict each part the way the author intended.

Every point in the motion picture industry has been covered by this wizard, Abramson, in this picture. To tell the story would only spoil it for those who are going to see it on the release date, which is next week.

It is home stuff—true stuff—nothing exaggerated. There is thrill after thrill. You have everything—love, murder, kidnapping, deceit, wrecking of a home, factory life, poverty and riches. It's a picture you can't afford to miss. It's a picture you have got to see. It's a picture that will hold you every minute.

If you went to see the picture at 4, and you had to catch the 4:45 train, you would miss the train to see the finish. I missed my dinner, and I want to go on record as saying that if that's a sample of Ivan Abramson's work we are going to hear a whole lot more of Ivan Abramson, and it won't be long.

THIS BOY HAD NEVER SEEN A WOMAN. HE KNEW NOTHING OF SEX, OR OF THE REAL WORLD. ALL OF THE LIFE HE COULD REMEMBER WAS SPENT ON A SECLUDED ESTATE. THEN HE RETURNED HOME TO FIND HIS PARENTS SEPARATED BY AN UNGRATEFUL BUT ALLURING FIEND-GIRL. HOW WAS HE TO PROCEED? HOW OVERCOME THE LURE OF SEX? THIS STARTLING AND UNIQUE THEME IS MASTERFULLY PRESENTED AND SOLVED IN THIS

IVAN PLAY

THE CAST

JAMES MORRISON	AS THE BOY
LOUISE VALE	AS THE MOTHER
FRANKIE MANN	AS THE FIEND-GIRL
DONALD HALL	AS THE FATHER

DIRECTED BY — IVAN ABRAMSON
STORY BY — DON DUNDAS

WRITE TODAY

BOUND TO CREATE INTENSE INTEREST, THIS PICTURE WILL BE BOOKED BY THE ENTERPRISING EXHIBITOR FOR A LONG RUN. ARE YOU THAT EXHIBITOR?

EXCHANGEMAN, HAVE YOU AN IVAN FRANCHISE? THE SAFEST AND SANEST FILM PROPOSITION IN THE INDUSTRY. BETTER WRITE US AND FIND OUT WHY.

JAMES MORRISON

IVAN FILM PRODUCTIONS

130 WEST 46TH ST., NEW YORK CITY.

FOREIGN DISTRIBUTERS,
HAWK FILM CO., 145 WEST 45TH ST., NEW YORK CITY.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

NOVEMBER 25, 1916

"The Vampires"—New Gaumont Series Coming November 23

ON THURSDAY, November 23, the Mutual Film Corporation will release the first episode of "The Vampires." This is the new Gaumont series of detective-mystery tales which succeeds the famous "Fantomas" series. The series consists of nine episodes. Each episode is three reels in length. Each story is complete in itself. Paris and its environs are the location of most of the tales. Each episode is crammed with action—thrills—mystery!

A Real Thriller.

The house of Gaumont is famous for its "series" productions. Gaumont directors are noted for the thrills and sensations they can devise and execute. Audiences all over the world have been amazed at the daring deeds performed by Gaumont players. The "Fantomas" series of mystery-detective stories made money for every theatre which booked it. "The Vampires" is conceded to be even stronger—even more sensational—even more surprising and interest-compelling. The theatres showing this new series of sensational three reel plays are sure to be packed at every performance. There is a bit of curiosity and love of the weird and unusual in every man, woman and child. By showing "The Vampires" any exhibitor can appeal to this latent love of the bizarre. Profits are sure to result.

Nine Three Reel Chapters.

"The Vampires" is released as nine episodes, each three reels in length. The first episode of "The Vampires" is entitled "The Detective's Head." It is released on November 23. Bookings are now being taken at Mutual film exchanges. Prompt action is necessary if you are to secure this new series for YOUR theatre.

"Charity?" a Special Offering

The Mutual Film Corporation is soon to release as a special feature de luxe, "Charity?" a seven reel subject produced by Frank Powell. "Charity?" is an expose of modern social conditions. It makes its appeal in behalf of common justice and fairness. It features Linda A. Griffith, wife of David W. Griffith, and known to film fans the world over as "The Biograph Girl." Supporting her in the picture appear such favorites as Creighton Hale, Sheldon Lewis and others. "Charity?" seems likely to rival for box-office value the great Mutual feature "Damaged Goods." It will be available on and after November 27 at all Mutual Exchanges.

Mutual Star Productions For November

Week Beginning November 6th.

Title. Leads.

And the Law Says.....Richard Bennett

East Is East.....Florence Turner

Week Beginning November 13th.

Peck O' Pickles.....Kolb & Dill

Immediate Lee....Borzage & Little

Week Beginning November 20th.

Lone Star.....William Russell

Week Beginning November 27th.

A Dream or Two Ago.....Mary Miles Minter

Miss Jackie of the Navy.....Margarita Fischer

William Russell As An Indian Chief In "Lone Star"

Another of the William Russell Series of Mutual Star Productions is the Mutual feature offering this week. "Lone Star" is its title. It is five reels in length. It features this popular favorite in the role of an Indian chief. As a boy he sees his mother die because the Indian medicine-man is unable to drive out the "evil spirits" with which he alleges she is possessed. Shortly afterward he sees a white physician at work and marvels at the difference in treatment. He resolves to become a physician himself. After becoming an interne at an Eastern hospital he meets and falls in love with a beautiful white girl. The girl's father, however, spurns the Indian suitor, rebuking him for daring to love a white girl. Later Lone Star strips the mask from so-called "white civilization" and decides to return to his own people. The girl he loved is taken ill. Lone Star's surgical skill alone can save her life. The father appeals to him for aid. Forgetting the taunts that have been heaped upon him, Lone Star ministers to her. Then, stoically, he packs his grip and departs for the tepees of his tribe. This unusual picture can now be booked at any Mutual film exchange.

Signal Chapterplay a Hit

"A Lass of the Lumberlands," the great new Helen Holmes chapter-play, is growing in popularity with each new release. Chapter four is crammed with thrills. An automobile accident, and a daring crawl by Helen Holmes from window to window of a speeding train are but a few of the thrills in this chapter.

Sequel to "Diamond From the Sky" Is Now Ready for Release

THE long awaited $10,000.00 sequel to "The Diamond From the Sky" is now ready. Every motion picture exhibitor knows what a tremendous success the famous serial attained. The triumph scored by this production is a matter of history. And now the sequel—an entirely new story which bids fair to score an even greater triumph—is ready for release. Writers in every state in the union, almost in every town in the United States, tried for the $10,000.00 prize offered for the best suggestion for a sequel to the original tale. Thousands of manuscripts were sent in. Months were spent in going over them. Finally the best one was chosen. The trained scenario staff of the American Film Company, Inc., prepared a working script from the prize suggestion. Work of production was then immediately begun. Now the production is finished. On Monday, November 27, the first installment of the sequel will be released. The sequel is in four chapters, each two reels in length. Each chapter is a big feature offering in itself. The four chapters form a tremendously powerful box-office magnet for four weeks.

Old Favorites All There.

All the old favorites of "The Diamond From the Sky" are again in the cast. One after another theatre patrons will recognize old friends on the screen. Again they will behold Arthur Stanley and Esther. Again they will see William Russell as Blair Stanley, the scapegrace, and Charlotte Burton as his beautiful accomplice in crime. Once more they will laugh at William Tedmarsh as Quabba, the hunchback, and his almost human monkey. Quaint Orral Humphreys, as Smythe, the English solicitor, will appear again, along with all the other almost forgotten characters who made the original story so tremendous a success. It will be a sort of family reunion after a long separation. But don't imagine that the sequel to "The Diamond From the Sky" depends upon its predecessor for its popularity. The sequel is even stronger, more powerful, more sensational and more thrilling than was the tale which it concludes.

The Prize Winner.

The name and identity of the winner of the $10,000 prize will be disclosed only in the films. This feature alone will attract thousands to the theatre showing the picture—for there is scarcely a community in the country that hasn't someone in its midst who tried for the prize. Bookings on this great sequel to "The Diamond From the Sky" are now being taken at all Mutual film exchanges.

MUTUAL

AMERICAN FILM COMPANY, INC., *Presents*

WILLIAM RUSSELL IN LONE STAR

A gripping Indian story. So-called modern civilization is weighed in the balance with Indian honor and loyalty. Most of the scenes are laid in a big city where man's inhumanity to man decides the savage hero to return to his own people.

This unit of the William Russell Series of Mutual Star Productions is filled with dramatic situations. It was superbly produced at the studios of the American Film Company, Inc., at Santa Barbara, California. Released week of Nov. 20th through the 68 Mutual Exchanges.

MUTUAL

MUTUAL CHAPLIN

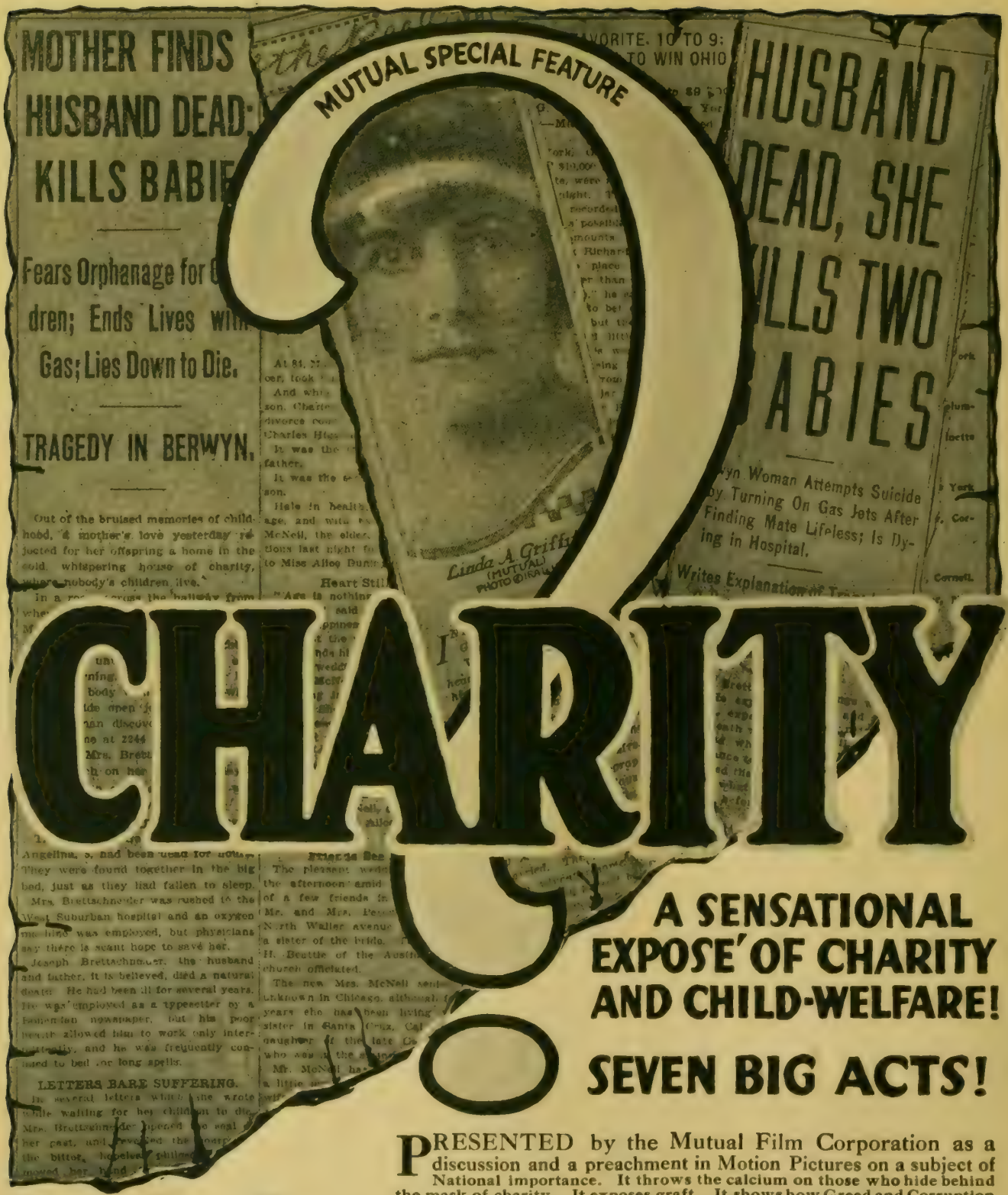
MUTUAL FILM CORPORATION *Presents*

CHARLIE CHAPLIN IN BEHIND THE SCREEN

Seventh of the Mutual-Chaplin Specials, the only authorized list of productions made under the $670,000 contract. Released Nov. 13th through the 68 Mutual Exchanges. Now playing: "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count" and "The Pawnshop."

Beware of pirated pictures, dupes, reprints of old subjects released as new, etc. Violators of Mutual copyright privileges will be prosecuted to the fullest extent of the law. Don't be hoodwinked! Get the only original Mutual-Chaplins.

MUTUAL SPECIAL FEATURE


MOTHER FINDS HUSBAND DEAD; KILLS BABIE
Fears Orphanage for C
dren; Ends Lives with
Gas; Lies Down to Die.
TRAGEDY IN BERWYN.
HUSBAND DEAD, SHE LLS TWO ABIES
yn Woman Attempts Suicide by Turning On Gas Jets After Finding Mate Lifeless; Is Dying in Hospital.
Linda A. Griffi
(MUTUAL)

CHARITY

A SENSATIONAL EXPOSE OF CHARITY AND CHILD-WELFARE!

SEVEN BIG ACTS!

PRESENTED by the Mutual Film Corporation as a discussion and a preachment in Motion Pictures on a subject of National importance. It throws the calcium on those who hide behind the mask of charity. It exposes graft. It shows how Greed and Corruption feed on "CHARITY." Its story is told in the newspapers every day. As powerful as "Damaged Goods." As sensational as "Inspiration." A big subject presented in a fearless manner. Seven acts. Produced by Frank Powell Productions, Inc. Available at all Mutual Exchanges on and after Nov. 27th.

Where Does The Money Go? See CHARITY?

BOOKINGS $100.00 Per Day

Booked Only Through The 68 Exchanges Of The MUTUAL FILM CORPORATION.

Whose Eyes?

Whose Nose?

Whose Mouth?

Mutual Film Corporation Announces

THE $10,000.00 TO SEQUEL

THE DIAMOND FROM THE SKY

Four Big Chapters!

Release Date Nov. 27th

Announcement of Winner In The Films!

Stars:

William Russell
Charlotte Burton
Rhea Mitchell
William Tedmarsh
Orral Humphrey

MILLIONS have been waiting for the Sequel to the famous serial—"The Diamond From the Sky." And now it's ready for release. On Monday, November 27th, the first chapter of the $10,000 Sequel will be shown for the first time in theatres all over the United States. This is the Sequel to the most successful serial yet released. This is the film that has been made from the $10,000 prize suggestion. The Sequel is stronger—more powerful—more sensational, han was the original production. It is in four chapters, each two reels in length. Each chapter is a big feature in itself. The four chapters insure tremendous box office receipts for four continuous weeks.

"The Diamond From the Sky" was itself a $10,000 prize story. It ran in fiction form in newspapers all over the country. Millions of people saw it. Hundreds and hundreds of theatres played to capacity business with it as an attraction. A prize of $10,000 was offered for the best Sequel to "The Diamond From the Sky." People in every state in the Union tried for that prize. Thousands and thousands of manuscripts were written. Months were necessary to read over all the suggestions offered. Finally the prize winning suggestion was chosen. The trained scenario staff of the American Film Company, Inc., then set about preparing the working script of the production. This finished, the task of filming was begun. And now it is completed. On Monday, November 27th, the first chapter of the prize-winning Sequel will be released.

All the old favorites of the original production are again in the cast. Arthur and Blair Stanley—Esther and Vivian Marston—Quabba, the hunchback and Smythe, the quaint English solicitor, are all again to be shown on the screen. Popular William Russell—beautiful Charlotte Burton—talented William Tedmarsh—funny Orral Humphreys, are all in the cast again together with many new players. The Sequel is an entirely new story. It is tremendously thrilling, powerfully dramatic, superbly photographed and enacted by the very best cast obtainable. It will pack even more theatres than did the film production which it completes—the original "Diamond From the Sky."

Thousands are going to visit the theatres showing the Sequel to see the winner of the $10,000, for the films alone will disclose the name and identity of the Sequel's author. Bookings are now being taken on the Sequel to "The Diamond From the Sky" at all Mutual film exchanges. Be the first in your vicinity to show it. Don't overlook this wonderful opportunity. Don't wait. Wire, write or call at the nearest Mutual Exchange TODAY!

Produced by American Film Co., Inc.

The Sequel to The Diamond From the Sky
Booking Now—at 68 Mutual Exchanges!

THE VAMPIRES

ACTION—thrills—mystery! They are all in this new and startling series of detective-mystery tales. "The Vampires" is a series of nine exciting stories each complete in itself—each three reels in length. Released weekly beginning Nov. 23rd through the 68 Mutual Exchanges. A bold and daring reporter of a Parisian newspaper sets out to expose the most astounding set of criminals ever banded together. His life is endangered again and again. Clever plots are foiled by equally clever craft. Relentlessly he pursues the band to the bitter end. Eventually virtue triumphs.

This series of Gaumont-made detective tales is now booking at all Mutual film exchanges. Prepare *now* to "hold 'em out" for nine continuous weeks. Book "The Vampires" TODAY!

Booking NOW At 68 Mutual Exchanges

AMAZING THRILLS!

RECKLESS risk of life and limb—breath-taking "stunts"—dare-devil feats that require nerve and fearlessness, are making this production the most talked-about picture of the season. Audiences are held spell-bound. Helen Holmes and her supporting company are breaking all previous records. Nothing is too foolhardy for them to attempt. Never before was there such a serial as this.

A LASS OF THE LUMBERLANDS

The New And Spectacular Chapter-Play
Featuring **HELEN HOLMES**

"A Lass of the Lumberlands" is setting new standards in photoplay production. Theatres showing it are packed to the doors. The game fight of a lone girl against a mighty lumber trust is being followed by thousands. You can pack *your* theatre with this chapter-play—fifteen chapters—each two reels in length. Capacity business for fifteen weeks. Don't wait! Don't delay! Write or wire your nearest Mutual Exchange *today!*

Booking NOW—At All MUTUAL EXCHANGES.

MUTUAL

Pictures from all the World in Gaumont Single-Reels

As an exhibitor, what YOU want to know is NEWS of new pictures—to decide what pictures will make you money. Did it ever occur to you that NEWS is also what all the world wants? Each of us is curious to know what others are doing, where they live, and how.

These four Gaumont single-reels supply such information in its most pleasing form. Figure it out for yourself:

MUTUAL WEEKLY—News of the world AS IT HAPPENS.
REEL LIFE—Magazine news and reviews of the world.
TOURS AROUND THE WORLD—News and views of foreign lands.
SEE AMERICA FIRST—Views of the good, old U. S. A.
GAUMONT KARTOON KOMICS—Fun for young and old.

And don't forget Gaumont Kartoon Komics

Gaumont Co.

FLUSHING, N. Y.

MUTUAL PICTURES

With or Without

—presents VOGUE'S dynamic trio of laugh-makers—Paddy McQuire, Gypsy Abbott and Arthur Moon—in a story and situations that set new records for snappy comedy. Book this two-reel VOGUE early, and feature it on your program.

Directed by Robin Williamson;
Released Nov. 19th

"Up the Flue"

—is a unique VOGUE production, giving Rube Miller and Lillian Hamilton unlimited possibilities in a travestied melodrama based on a "black hand" plot. Two reels of laughs—a powerful VOGUE Comedy hit!

Directed by Rube Miller; Released Nov. 26th

Slapstick with a Reason

VOGUE COMEDIES

Make Money with VOGUES!

Establish VOGUE Comedies as a regular part of your program. They are popular with the people — and wonderful crowd pullers. Book them today—

At Any Mutual Exchange

Vogue Films, Inc. Studio: Santa Monica Blvd., at Gower Street, Los Angeles, Cal.
General Offices: 6235 BROADWAY, CHICAGO, ILLINOIS

Superpictures

CAPITAL STOCK inc. $ 9,000,000

W. W. HODKINSON, President

FREDERICK L. COLLINS, V. Pres

HOLLAND S. DUELL, Secretary

RAYMOND PAWLEY, Treasurer

Superpictures

CAPITAL STOCK inc. $ 9,000,000

Established for the purpose of encouraging, financing, and distributing motion pictures of quality, efficiently managed, honestly sold, nationally advertised

To provide sound **Management:**	To provide sound **Backing:**	To provide sound **Distribution:**
✓ The men who founded Paramount	✓ The money behind Mc Clure's	We'll check this one this week!

With experienced men in command, with adequate money in the bank, and with national distribution absolutely guaranteed, Superpictures, Inc., is prepared to release:

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B.S.MOSS

729 SEVENTH AVENUE, NEW YORK CITY

Presents EUGENE WALTER'S FAMOUS STAGE PLAY

BOOTS & SADDLES

Featuring R. HENRY GREY and an All Star Cast

Direction of HORKHEIMER BROS.

CAN BE BOOKED FROM THESE EXCHANGES WHO RELEASE ONE

BIG NEW MOSS FEATURE EACH MONTH

ARKANSAS
Inter-State Film Service, Waco, Texas

CONNECTICUT
Kriterion Co. of Boston, Boston, Mass.

DIST. OF COLUMBIA
Electric Theatre Supply Co., Philadelphia, Pa.

DAKOTA (North and South)
Sherman & Elliot, 814 Produce Ex. Bldg., Minneapolis, Minn.

ILLINOIS
Jones, Linick & Schaefer, 110 So. State St., Chicago, Ill.

INDIANA
Jones, Linick & Schaefer

IOWA
Federal Film Corp., Omaha, and Kansas City, Mo.

KANSAS
Federal Film Corp., Omaha, and Kansas City, Mo.

KENTUCKY
Standard Film Service Co., Cleveland, Cincinnati, Detroit, Escanaba

LOUISIANA
Inter-State Film Service, Waco, Texas

MARYLAND
Electric Theatre Supply Co., Philadelphia, Pa.

MAINE
Kriterion Co. of Boston, Boston, Mass.

MASSACHUSETTS
Kriterion Co. of Boston, Boston, Mass

MICHIGAN
Standard Film Service Co., Cleveland, Cincinnati, Detroit, Escanaba

MISSOURI
Federal Film Corp., Omaha, and Kansas City, Mo.

NEBRASKA
Federal Film Corp., Omaha, and Kansas City, Mo.

NEW HAMPSHIRE
Kriterion Co. of Boston, Boston, Mass.

NEW JERSEY (Northern)
R. A. Clark, Proctor's Palace Bldg., Newark, N. J.

NEW JERSEY (Southern)
Electric Theatre Supply Co., Philadelphia, Pa.

OHIO
Standard Film Service Co., Cleveland, Cincinnati, Detroit, Escanaba

OKLAHOMA
Inter-State Film Service Waco, Texas

PENNSYLVANIA (Eastern)
Electric Theatre Supply Co., Philadelphia, Pa.

RHODE ISLAND
Kriterion Co. of Boston, Boston, Mass.

TEXAS
Inter-State Film Service, Waco, Texas

VERMONT
Kriterion Co. of Boston, Boston, Mass.

VIRGINIA
Electric Theatre Supply Co., Philadelphia, Pa.

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Cooperative Film Exchange

GREAT BRITAIN and THE CONTINENT
Kinetograph Film Co., London, England

What Would You Do If You Found That the Woman You Love Had Married a Thief and a Gambler?

This Is But One Tense, Curiosity-Arousing Situation in a Picture Full of "Pep" and Romance

MOSS FILMS

MOSS FILMS

Released on the METRO Program
November 27.

B.A. ROLFE
presents
The INIMITABLE
MABEL
TALIAFERRO
in Shannon Fife's
The
SUNBEAM

A METRO
wonderplay in 5 Acts
produced for
ROLFE Photoplays Inc.
by Edwin Carewe.

METRO
PICTURES

INTERNATIONAL

MRS. VERNON CASTLE

AS PATRIA CHANNING

IN THE GREAT PATRIOTIC PHOTO-PLAY SERIAL

"PATRIA"

WHOSE THEME IS THE PROTECTION OF THE AMERICAN HOME FROM INVASION

WRITTEN BY LOUIS JOS. VANCE. NOW BOOKING PRODUCED BY WHARTON INC.

GET YOUR SHARE of the PROFITS from these FIVE SURE-FIRE WINNERS

The Jockey of Death

A Five Reel Circus Feature With a thrill in Every Scene

The Ocean Waif

A Beautifully Simple Love Story. Starring **Carlyle Blackwell** and **Doris Kenyon**

The Flower of Faith

The Acme of Motion-picture Perfection Starring **Jane Grey** and **Frank Mills**

The Adventures of Dorothy Dare

A Fashion-drama Serial of Great Beauty and Decided Novelty

Beatrice Fairfax

The Successful Serial of Newspaper Life. Introducing **Harry Fox** and **Grace Darling**

Ask The Experts

They Endorse All of Them!

Circus folk declare "The Jockey of Death" is as fascinating as "the greatest show on earth."

Ministers of the Gospel say "The Flower of Faith" is one of the best sermons ever preached and the sweetest story ever told.

Reviewers characterize "The Ocean Waif" as the daintiest of comedy-drama features.

Fashion experts enthusiastically assert that the latest modes were never before so uniquely presented as in "The Adventures of Dorothy Dare."

Newspaper men say "Beatrice Fairfax" has all the excitement and mystery that surrounds the lives of newspaper people.

You can't ask for better endorsements of these five sure-fire winners.

INTERNATIONAL

PERFORMANCES, NOT PROMISES.

An ounce of performance is worth tons of promises—as some of you know to your cost.

Why not adopt the WISE policy and let Unicorn performance accomplish for your box-offices what all the high-faluting flap-doodle in the world can't do;—namely:—

Bring the money and prestige into your theatre?

THINK THIS OVER. THEN WRITE, WIRE OR 'PHONE.

N. B.—PUT "THE GRAY SEAL OF SUCCESS" ON YOUR BUSINESS.

THE BIGGEST THING ON
THE EXHIBITOR'S SKY-LINE
UNICORN FILM SERVICE
126-130 WEST FORTY-SIXTH STREET, NEW YORK
TWENTY-EIGHT BRANCHES THROUGHOUT THE COUNTRY

EXHIBIT A

1436 WELTON ST
TELEPHONE CHAMPA 3276 DENVER COLO October 30,1916.

Unicorn Film Service Corporation,
130 West 46th St.,
New York, N. Y.

Gentlemen:

Attention Mr. Goldfrap

We take pleasure in advising that we are in receipt of a letter from one of our customers, namely Mr. A. R. Moore, of Eustis, Nebraska, reading in part as follows:

> "After using films from three different Exchanges, I find that non[illegible]e proved as successful as Unicorn, for quality and service; and last but not le[illegible], as money getters." (Signed) A. R. Moore.

which again proves the Unicorn brand of films, as this is only one of the many letters we have received from the different exhibitors in our territory, and right now we have numerous requests for our new program which will put in its appearance very shortly.

Yours very truly,
UNICORN FILM SERVICE CORPORATION.
J. Ehrensoft
Booker.

EXHIBIT B

FROM N. Y. MORNING TELEGRAPH:

The Inference is Obvious—Unicorn!

An Unsatisfied Demand for Short Film Plays is One of the Trade's Problems.

A serious situation in the motion picture business seems to have arisen in THE GROWING SCARCITY OF SHORT-LENGTH FILMS. Producers who have in mind only the exploitation of stars and the possibilities of metropolitan productions are by way of forgetting the many thousands of small town houses which cannot afford—by reason of small seating capacity and limited attendance—to pay for great features, great names and celebrated productions. The same is true of many of the small neighborhood picture theatres where small prices accompany a general desire for variety.

The short film, like the short story or the small painting, has its own advantages. On the regular stage, the stars of the drama are seldom within the reach of the small houses or the patrons of vaudeville. These facts make plain the need and the commendability of the short film for the 5,000 to 7 000 lesser picture houses which cannot afford the great features or the star performers, for the simple reason that their theatres are to small and their accustomed scale of prices is to low to permit them to offer the longer and more famous attractions.

SHERMAN-ELLIOTT, INC.
H.A.SHERMAN, PRES.
PRESENTS
WM. N. SELIG'S
"The Crisis"
By WINSTON CHURCHILL
AMERICA'S GREATEST
AMERICAN STORY
220 W. 42nd ST. NEW YORK CITY

The Crisis

AT LAST!!

A Photo Play with a State Rights Proposition that means money for the Buyer and profits for the Exhibitors.

The Best Known Character in the Fiction of all Nations,

ROBINSON CRUSOE

Friend of millions with millions of friends.
Steps out of the past into the present in a superb 5 part Photo Play, the rights of which are now available.

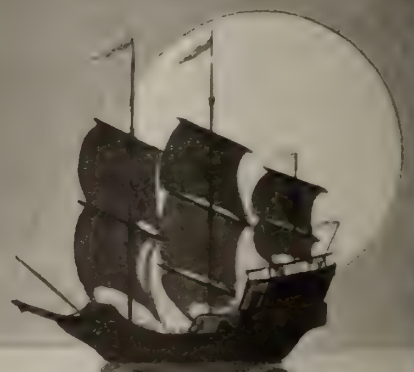
The most attractive proposition ever offered.

HENRY W. SAVAGE

as a producer of numbers of money making plays stands at the head of his profession. He is known as one of the wizards of the theatrical world. Giving, without stint, his resources, experience and aided by the masterful direction of the *peerless*

George MARION

he has produced the most dependable profit making play that has ever been offered to the states right purchaser.



A HERO OF CENTURIES,
KNOWN IN ALL LANGUAGES TO THE UNTOLD MILLIONS

ROBINSON CRUSOE

comes to you picturized in a wholesome drama for the old and young. This is not a childs play, yet it is one that grown ups will not let themselves or the children miss!!!!

THIS IS A BOX OFFICE ATTRACTION *DE LUXE*. ACT QUICKLY!!
CERTAINTIES ARE NOT DAILY OCCURENCES!!!

A. & H.M. WARNER - Distributors 729 SEVENTH AVE. NEW YORK CITY

KLEINE-EDISON-SELIG-ESSANAY
SERVICE
By special arrangement with F. Ziegfeld Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs. RUPERT HUGHES
AN amazing story—elaborate stage settings—wonderful costumes—perfect photography—the most beautiful and captivating of all the screen stars, are all found in "Gloria's Romance." Billie Burke is fascinating audiences everywhere by her work in this 20-chapter photoplay. Exhibitors the country over proclaim this masterly film-novel the greatest box-office magnet of the year. It tells a logical story. It features a famous star. It is clean. It is wholesome. It attracts the best people in every community. It lifts the theatre running it above the ordinary class of motion picture houses. Get in touch today with the nearest Kleine-Edison-Selig-Essanay exchange, or write
George Kleine
80 Fifth Avenue
New York City

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

Selig Stars Who Shine in

KLEINE-EDISON-SELIG-ESSANAY SERVICE

Kathlyn Williams	Grace Darmond	Tyrone Power
Eugenie Besserer	Harry Mestayer	Edith Johnson
Otis Harlan	Thomas Santschi	Vivian Reed
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Selig Red Seal Plays in

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The Rosary	The Millionaire Baby	A Texas Steer
The Circular Staircase	Sweet Alyssum	Thou Shalt Not Covet
No Greater Love	Unto Those Who Sin	Into The Primitive
Valiants of Virginia	The Prince Chap	Country That God Forgot

Book Now Through Exchanges

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Selig Polyscope Company
Chicago, Illinois

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

Edna Mayo

and

Eugene O'Brien

are presented in

"THE CHAPERON"

Screen time 1 hour and 19 minutes

By Marion Fairfax

Directed by Arthur Berthelet

The fascinating story of the love of a young American for an heiress, her wooing by a count and the final triumph of the American.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

The Latest Great Hit!

"THE PRINCE OF GRAUSTARK"

George Barr McCutcheon's sequel to Essanay's success, "Graustark," is sweeping the country by storm. Greater even than the original, is the opinion of the critics.

Presenting

BRYANT WASHBURN

and

MARGUERITE CLAYTON

Directed by Fred E. Wright

Screen time 1 hour and 21 minutes

ESSANAY

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SERVICE

NOW BOOKING!

Bewitching
VIOLA DANA
in EDISON'S Marvel Play
The COSSACK WHIP

A Powerful Story of Russian Life, Pictured in Exciting Scenes by an Exceptionally Brilliant Cast.

"The work of Miss Dana is flawless . . .the story has been superbly screened."—Grimm, in Moving Picture World.

Book this super-feature, which is already breaking records in a long list of leading theaters, headed by Marcus Loew's chain of New York houses.

Screen Time, One Hour and Thirty Minutes.

* * * * * *

EDISON'S
The Heart of the Hills
With Mabel Trunnelle and Conway Tearle

"Well made and will afford strong entertainment."—Blaisdell, Moving Picture World.

"A good offering for any house."—Ray, The Billboard.

"No first-class house need doubt its success."—"E. S.," Dramatic Mirror.

"A good lead feature for the average programme."—Buckley, Motion Picture Mail.

"Mabel Trunnelle attractive throughout. . . . Well staged."—Eltonhead, Motion Picture News.

Screen Time, One Hour and Thirty-three Minutes.

Write or Wire Our Office Nearest You

KLEINE-EDISON-SELIG-ESSANAY SERVICE
80 FIFTH AVE., NEW YORK, and All Principal Cities

BLACK CAT
FEATURES ARE FIT FOR ALL THEATRES
NOW READY!
Run them every Tuesday. The Greatest Drawing Card of the year, with special Black Cat advertising. They'll be the talk of the nation. Here's the first four:
"THE EGG"—DEC. 5.
Screen Time 32 Minutes.
"AS IN A LOOKING GLASS"—DEC. 12.
Screen Time 33 Minutes.
"THE LITTLE BROWN MOLE"—DEC. 19.
Screen Time 31 Minutes.
"THE GIRL GOD MADE FOR JONES"—DEC. 26.
Screen Time 33 Minutes.
GENERAL FILM SERVICE
Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago
Van Nice

General Film Service

A 100 REEL PICTURE

Written by Exhibitors

Every Reel a complete story--no padding

Here are twenty chapters:—

Cities	Theatres Showing Pictures	Using General Film Service	Cities	Theatres Showing Pictures	Using General Film Service
1. New York	632	**315**	11. Chicago	474	**201**
2. Boston	49	**33**	12. Salt Lake City	11	**8**
3. Scranton	29	**17**	13. Indianapolis	70	**37**
4. Buffalo	72	**43**	14. St. Louis	124	**61**
5. Springf'd, Mass.	11	**6**	15. Atlanta	19	**11**
6. Newark, N. J.	70	**55**	16. Memphis	14	**9**
7. Hartford, Conn.	10	**6**	17. Niagara Falls	10	**6**
8. Denver	39	**28**	18. Waterb'y, Conn.	10	**6**
9. N. Haven, Conn.	21	**16**	19. Wilkes-Barre	15	**9**
10 Rochester	34	**20**	20. Milwaukee	65	**31**

Population of cities listed, 12,045,631 *(To be continued—80 cities to come)*

You know Mr. Exhibitor *how many* Exchanges compete for *your* business

THESE FIGURES PROVE THAT THEATRE PATRONS PREFER

General Film Service

assuring

QUALITY ***VARIETY*** ***CONSISTENCY***

GENERAL FILM COMPANY, Inc.

440 FOURTH AVENUE
NEW YORK

General Film Service

IS MARRIAGE SACRED

This Question Touches Every Home! It is of Vital Interest To Every Man, Woman and Child!

Watch for Essanay's Great New Series

Each of these heart gripping stories is complete in itself, but all bearing on this all important topic.

DON'T MISS ONE!

SCREEN TIME
approximately
33 MINUTES

OTHER ESSANAY RELEASES

"Unto the Least of These"

SCREEN TIME 33 MINUTES

featuring
MARY V. McALISTER and JOHN COSSAR
Released Nov. 21.

"Some Bravery"

SCREEN TIME 18 MINUTES

featuring
BEN TURPIN
Released Nov. 22.

"The Border Line"

SCREEN TIME 48 MINUTES

featuring
NELL CRAIG and EDWARD ARNOLD
Released Nov. 25

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

General Film Service

VERY LATEST FASHIONS

THE SELIG-TRIBUNE, THE WORLD'S GREATEST NEWS FILM, HAS INSTITUTED A DEPARTMENT OF FASHIONS.

THE LATEST CREATIONS FROM NEW YORK AND PARIS WILL BE REGULARLY PRESENTED.

VIVIAN REED, THE GIRL-WITH-THE-MILLION-DOLLAR-SMILE, WILL POSE FOR THE SELIG-TRIBUNE, RELEASED EVERY MONDAY AND THURSDAY IN GENERAL FILM SERVICE.

BOOK "FOLLOWING THE FLAG" AND "MISTAKES WILL HAPPEN," RELEASED IN GENERAL FILM SERVICE THE WEEK OF NOVEMBER 27TH.

SELIG POLYSCOPE CO.

CHICAGO, ILL.

General Film Service

Knickerbocker

Star Features

Present Nov. 24

R. HENRY GREY
& LILLIAN WEST
IN

TWIN SOULS

Supervised by
H. M. & E. D. HORKHEIMER

General Film Service

NOVEMBER 23rd
BABE HARDY & KATE PRICE
"MOTHERS CHILD"

NOVEMBER 24th
BURNS & STILL AS POKES & JABBS
"MONEY-MAID MEN"

General Film Service

Read Every Word!

Idle Hour Theater

Fort Wayne, Indiana

Kalem Company,
New York City.
Gentlemen:

I put "The Girl From Frisco" on my dullest night--Saturday. This is a great downtown city on Saturday and it seemed impossible to draw patrons to my house on that night. But "The Girl From Frisco" certainly pulled them out last Saturday and I am assured of twenty-five good Saturdays. I have run almost every serial and series of pictures produced in the past two years in my theater and I can frankly say that I received more personal comments from my people on your series than all the others combined. The exhibitor who does not run this series is sure a dead one.

I also use "Ham and Bud" and the "Hazards of Helen" pictures; in fact, my programme would not be complete without them.

Yours sincerely,
Theodore Beiersdorfer.

Try These On Your Dullest Night:

"The Fight for Paradise Valley"
Marin Sais and True Boardman in an episode of
"The Girl from Frisco"
Released Wednesday, Nov. 22nd.

"The House of Three Deuces"
George Larkin and Ollie Kirkby in an episode of
"Grant, Police Reporter"
Released Friday, Nov. 24th.

"Rival Fakers"
Ham, Bud, Ethel Teare and Henry Murdoch in a one-reel comedy.
Released Tuesday, Nov. 21st.

"The Forgotten Train Order"
Daring Helen Gibson in a one-reel "Hazard of Helen"
Released Saturday, Nov. 25th.

Four-color One and Three Sheet Posters on One Reel Releases; One, Three and Six Sheets on "The Girl From Frisco"

"THE SOCIAL PIRATES" MAKES DULL NIGHTS WINNERS FOR FIFTEEN WEEKS

Ask your General Film office about the new proposition and special advertising on this series.

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. CHALMERS, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.
CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

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Canada.....3.50 per year
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CLASSIFIED ADVERTISING— One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*Index to this issue will be found on page* 1234.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, November 25, 1916

Facts and Comments

OUR recent article showing the triumph of American-made pictures in Italy has once more, and in a very striking manner, called attention to the possibilities of export. Does it not seem strange that we know how to make the best pictures in the world, but cannot distribute them to the producer's best advantage? We are speaking of the foreign market, of course, although the domestic problem needs a lot of solving, too. We regret to say this, but it's so fearfully true that we cannot resist. Most American producers either know nothing or care nothing about foreign markets. Take the case of Italy, where, up to very recent times, there was but one American company that had any considerable sales. Do you imagine that these new pictures, or rather these new companies, would have got into Italy if there had not been a direct deal between Italy and the United States without looking to an intermediary in London? This may be heresy, and our esteemed British contemporary may issue another edict of excommunication against us—but heresy or not, it's a fact, is it not? Again, take the case of Latin America. Direct dealing from New York has brought about wonderful changes in that market which we persist in neglecting. South America has been converted and enlightened as to the quality of American-made films by Americans going to Buenos Aires and exploiting their pictures there and in Peru, Chili, Bolivia and Uruguay. The foreign market is more valuable to the American producer than it ever was before. Let him not give it away or sell it for a mess of pottage.

* * *

IN a large Southern city the power of the screen was successfully demonstrated in a greatly increased registration of voters. To get the voters to register is often harder than getting them to the polls. The exhibitors in the city we have in mind urged registration from the screen. No man has a greater respect for the screen than we have, and we are used to scrutinize closely any use of it other than that of showing pictures. To admonish voters to register is performing a civic duty and has nothing to do with partisanship. Hence we were glad to learn that the oldest politician does not remember a bigger registration than this year's, when the slides on the screen helped along. Incidentally, the politicians were very much impressed with the power of the screen, and that, we are sure, will never do any harm.

* * *

THE MOVING PICTURE WORLD wishes to record its appreciation of the letter and the spirit of a resolution passed recently at the convention of The Motion Picture Exhibitors League of the Maritime Provinces of Canada in Halifax. The resolution is to this effect: "Resolved that this convention express to The MOVING PICTURE WORLD its special thanks for the great service it is rendering to the cause of the organized exhibitor." We take this occasion to assure all our friends and readers that we are endeavoring to make this publication the most helpful, the most accurate and most interesting paper for exhibitors throughout the country. Every indication that we are succeeding along this line is extremely gratifying to us.

* * *

WRITING from Colorado, a friend and reader of the MOVING PICTURE WORLD says that "the motion picture industry in our state . . . is probably more free from opposition and adverse legislation than it is in any other state. This fact may be responsible for there being no exhibitors organization in Colorado." Very probably. As a rule we preach organization to deaf ears until Necessity goes into confinement and brings forth Invention.

* * *

ANY effort to refer the character and quality of motion pictures to the great forum of public opinion is a step in the right direction. From a friend and reader in Cleveland we learn that hereafter the patrons of one of the biggest theaters in that city "on leaving the theater are to be handed a card on which will appear the following questions: 'How did you like the picture as a whole, the story and the star and the photography? What did you particularly like about it? What was your principal dislike?'" These popular tests will be made once a week. The management has offered a prize of one hundred dollars for the best criticism. There is no art more quickly responsive to popular demand and popular taste and the Cleveland way is a good way of getting a valuable record.

How Intelligent Is a Crowd?

By Louis Reeves Harrison

ON no other subject are men so decided in their conclusions; on none so widely-varying opinions, and, therefore, so few correct ones, as on the intelligence of an average audience at the picture show. There are all kinds of off-hand estimates among men engaged in the branches of production, distribution and exhibition of moving pictures. Summed up, they amount to nothing definite. The opinion of each man is about as broad as his own particular knowledge of human nature, and very few men are reasonably well acquainted with themselves, to say nothing of being qualified to state definitely what others think and feel.

Laying aside all prejudice against the millions who spend their money to see a story visualized on the screen —they comprise all classes—the first step in getting at the truth lies in self-examination. Take your own case. You are quite intimately acquainted with certain very decided merits of your own, which are very little appreciated, when not wholly unsuspected by your own dear circle of friends. Among them all—they may number a handful or several hundreds—how many of them really understand you? Are you, too, fit to judge them?

A is a friend of yours who is succeeding, perhaps through a combination of ability and good luck, in a business where your friend Z is barely holding his own. Z comes to you with a so-called bit of friendly information, which is merely a misconstruction of something A has said about you injurious to your business, your family or your aspirations. A denies saying anything of the sort, but he is too proud to apologize for what he has not done, and you cherish a secret resentment against him.

You ought to know that success excites envy in pitiful human nature, that a covert attack is always the weapon of a weakling; only the brave and strong make their critical remarks to your face, and A should be given the benefit of the doubt in view of his denial. If you cannot see through the motive behind covert personal detraction, what right have you to pronounce the motives and character of people you do not know, the larger proportion of whom you have not even seen?

We must take a broad view, rather than a narrow one, of human nature. Normal men and women are merely composites of good and bad characteristics, good or bad according to the ethical codes of their respective communities—I am not speaking of decadents—and they are very nearly related in the matter of impulse and sentiment. So far as impulse and sentiment are concerned, almost any big audience of normal human beings comes close to being a unit. It is only when we come to consider the intellectual *control* of impulse and sentiment that we arrive at a genuine differentiation of human character.

The average human being in mature life lacks time to study. He thinks in the terms of his business, his family life, the latest news and the sports and games. He is rarely engaged in studying nature, history, science and literature. Admitting this to be a fact, does it mean that he is incapable of understanding almost any subject clearly and beautifully presented to his attention at the picture show? You are probably one of us, just an average man—do you find the screen exhibits entirely too good for one of your mental capacity? It makes no difference if you have a few more dollars and comb your hair oftener than the rest of us—are you not one of the millions yourself?

Why take an aloof attitude? Why mount a little pedestal of primitive egotism and *look down on human nature?* You will not do this if you are a man of high intellectuality well seasoned with common sense. Intellectuality may enable you to perceive much that other men barely see, but it is not impossible that you lack common sense if you cannot draw conclusions that are not self-evident from those that are. There are millions of persons of very limited acquirements who have a fund of native good sense, whereas it is not conspicuously infrequent for us to meet with a lack of it in persons of great learning.

Common sense teaches us that there is a wide difference in the activity of comprehension in a mixed audience. Some have a quick grasp upon all that is shown. Others lack swift perceptions where the mind alone is addressed. A few are highly intellectual. The great mass is not so. On this account a proposition stated in language easily comprehended by a few is not so readily understood by the many. But we are not stating a proposition in language. We are picturing a phase of human life which is addressed largely to the emotions.

Let a skilled writer put forth in the best terms at his command that a certain law handed down from past generations and still in force is so unsuited to people of today that it should be discarded as worthless. A few will read and understand the essay. Now apply that law to a phase of life in the pictured story with high emotional power, create a drama of great intensity from human nature and experience—it can be presented to millions of limited intellectuality, yet reach their intelligence.

Do we not stumble on this question of intellectuality, which relates very largely to intellectual perception of what is presented to the mind from a purely intellectual point of view and usually in language? A very sensible mixed audience may not be at all intellectual. Should we not give consideration to the medium and the method of presenting an idea? That same unintellectual audience may be easily affected by what is shown on the screen in a story addressed to human sensibilities, may be extremely susceptible to the impression made by an idea, and thus a great truth may permeate common intelligence.

We know that common intelligence often revolts against mere preachment, that it often remains unconvinced by argument, but it is hardly safe to assume on that account that it does not exist. Is it not more true that the interesting picture story, with its profound impression upon human sensibility, with its subtle approach to the mind through the emotions, is bound eventually to prove itself to be the golden medium through which truth travels from its source to our capacity for receiving it?

The great mass of common people is not always right, but that is far from meaning that those same people are unwilling to be set right. The fact that they are often wrong goes far to show that they are susceptible to such influences as poor moving pictures exert. It would be disheartening to think that these same people were so lacking in intelligence as to be incapable of understanding the truth when it is rightly presented to them. To give them what is false to our finest ideals will less imply a lack of intelligence on their part in the present and the future than a lack of intelligence upon the part of those controlling production.

The Paralysis of Common Sense

By W. Stephen Bush.

ON very short notice I could name to you more than a score of cases where exhibitors are slowly ruining themselves by paying inflated prices under the mistaken impression that they must kill off their competition. In one instance two houses in a small suburban town are running this race of death. One of the houses paid eighty-three dollars for one day's service, with five cents admission for matinees and five and ten cents at night, seating capacity nine hundred, and a six-hundred-seat theater right across the street. In another instance an exhibitor paid forty-two dollars for a picture for which his competition had been paying twenty-five. Bidding against each other for service, the exhibitors naturally create fictitious and inflated values. Sooner or later the crushing impost tells its tale, and one of the bidders goes to the wall—only to be followed a little later by another man who thinks that he can make two theaters pay where only one paid before.

Nor are the ruinous prices the worst feature of the situation. The worst part of it is the demoralization of the exhibiting business in every section where this paralysis of common sense sets in. We all know, of course, of the dangers of surfeiting, boring and disgusting the public with a show of ten or twelve reels. I have found that wherever this fatal fever of competition arises it proves itself contagious, and on more than one occasion towns and cities have suffered from bad attacks, starting with a race of death between exhibitor and exhibitor.

The next evidence of demoralization in such a state of affairs is the nightmare of losing the service on which you have taught yourself to depend, and which possibly you have been at pains and at expense to advertise. Take a territory where the exhibitors are weak and unorganized, or where they are furiously fighting each other—stability of service comes to a tragic end. A wise exchange man, to be sure, views such conditions with regret and seeks to help the warring exhibitors to a better understanding of their situation. He will warn them against the follies of excessive and unfair competition. I have known exchange men fair and honest enough to warn intended competitors and even to recommend a cheaper service. I know of at least one exchange which has built up a national reputation on such a basis of fair and reasonable dealing.

Alas, all exchange men are not wise, and of late the other kind seems to have been decidedly in the foreground. There are altogether too many exchange men who look upon disunion and disorganization in the exhibitors' ranks as a special opportunity to display their generalship, and what in common parlance is called their "gypping" ability. They look upon the exhibitor not as the man on whose prosperity depends their own; if you tell them that the exhibitor is the most important factor in the industry they will give you the laugh. They know him as the hunter knows his game and in no other way. To their way of thinking there is no closed season, and every method of hunting is legitimate, if it is successful. Their conversation with the exhibitor is mostly limited to such remarks as "I have to charge you thirty dollars more because Smith is after the service" and "I don't care—I have got your deposit." I know of one case where an exhibitor was told that, other things being equal, they preferred to deal with his competitor because his competitor had never publicly spoken against the advance deposit system and he had. In another case a man was called up at three in the morning and threatened with cancellation. No reason was given, but the man had been prominent in organization work. There are too many exchange men who have no conception of their responsibilities and no particular qualifications for it. They are given great power, in many cases the power of life and death, as far as the exhibitors' business is concerned. This power, instead of sobering them, fills them with an exaggerated sense of their own personal importance.

On whom, after all, must the blame for these intolerable conditions be laid but at the door of the exhibitors themselves? Their indifference, their bidding against each other for service, their unwillingness to get together and act in common wherever there are common interests, are to blame. If they were properly organized they would not have to worry about service. If they realized that a little temporary advantage over a fellow-exhibitor will in the end weaken their own power of resistance to aggressions and arbitrary rulings there would be far more happiness and withal far more prosperity in the exhibiting family. The remedy for all these evils is simple. It is organization. It is the practical application of this remedy which seems so difficult. From its earliest days the Moving Picture World has urged the exhibitors to organize, because there is strength and prosperity in organization, and a strong and prosperous exhibitor is the foundation of all our prosperity. There is nothing mysterious about this, nor yet anything unpractical. There are well-organized cities and towns today where competition has been regulated by counsels of common sense and where the distressing fear of cancellation is unknown. Therefore, we say once more: Get together and organize!

* * *

"Over Developing"

By W. Stephen Bush.

OVER developing the popularity of stars is bad business. It is bad business for the producer and equally bad business for the exhibitor. It makes the whole industry depend on highly variable and at times wholly false standards of value. If we ever get to the point where the whole industry revolves like a huge satellite about a dozen or two of stars and near-stars and quasi-stars we will all suffer.

The star has its proper place in the motion picture firmament. Charging extravagant prices just on the popularity of one star will lead to disaster if the success of the play is made dependent entirely upon the star. Herein lies the gravest danger. Trusting to the star, the producer is apt to forget that a story is as necessary as the star itself. Nothing is less permanent than the fame of a motion picture star. There comes a decline inevitably. The history of the motion picture here and abroad is full of stars that have declined more or less rapidly. We might recite a score of instances of vanished stellar glory. The decline may come at any moment and the star in its descent may drag down the producer and the exhibitor.

There are old Biographs made some six or seven years ago in which appear half a dozen artists who then drew a very modest salary. The same artists now draw more than ten times as much money. Whom has the great change benefited most? Is the producer making more money? Is the exhibitor getting an adequate profit? In other words, has the great increase in expenditure brought a proportionately greater increase in profits to all concerned?

These questions are constantly discussed by exhibitors "where exhibitors most do congregate." From what we can learn the majority are by no means pleased with an exclusive star system.

Hodkinson to Head Superpictures

Associated With Former Paramount Chief are Raymond Pawley and Frederick J. Collins

ANNOUNCEMENT was made last week of the organization of Superpictures, Incorporated, a sales and distribution concern, with a capital of $9,000,000. The company is chartered under the laws of Delaware. The stock is divided into $6,000,000 7 per cent. preferred and $3,000,000 common. The company is controlled by men prominent in the formation of Paramount Pictures Corporation and by the owners of McClure Publications. A nation-wide advertising and publicity campaign is contemplated.

William W. Hodkinson, president of the Progressive Motion Pictures Corporation—which in several western cities distributes the Paramount program—and up to last June president of Paramount, is the president of the new company. Frederick L. Collins, president McClure Publications, is vice-president. Holland S. Duell, of the law firm of Duell, Warfield & Duell, is secretary. The treasurer is Raymond Pawley, formerly treasurer of Paramount and also formerly president of the Famous Players Film Service of New Jersey. Mr. Hodkinson and Mr. Pawley are still members of the board of directors of Paramount. The former will be the active manager of the new enterprise. He has always stood for the best things in motion pictures, and this fact will with those in the know in the picture business serve as a guarantee of the high standard and aims of Superpictures.

In a formal statement issued by Superpictures the announcement is made that within ten days the company will be in active control of one of the three largest distributing organizations in the country, but that as a matter of policy the name of the organization in question is withheld for the present. This led to the belief on the part of many who have been acquainted with recent gossip that it was confirmatory of the reported absorption of Triangle by McClure's, and, of course, by Superpictures. The fact that an associate of Mr. Hodkinson refused to confirm the report rather than to enter a denial of it added to the belief that such a transaction was in course of negotiation.

The statement authorized by Superpictures is as follows:

"Superpictures, Inc., as the name implies, is formed to encourage, finance and distribute motion pictures of quality. It aims to standardize the motion picture distributing business through the maintenance of high quality in its own productions and methods and through the ownership of stock in other distributing concerns. To this end, Superpictures is acquiring a substantial interest in the Paramount Pictures Corporation, the Progressive Motion Picture Company and the Famous Players Film Company, and, within ten days, will be in active control of one of the three largest distributing organizations in the country. The name of the latter organization is withheld at this time as a matter of policy.

Mr. Collins and Mr. Duell, who own a controlling interest in McClure's Magazine and other McClure Publications, bring to Superpictures, Inc., the publicity connection and the financial strength essential to the highest success in this field.

"Superpictures' first release will be a series of seven pictures produced under the auspices of the McClure Publications and starring Nance O'Neill, H. B. Warner, Ann Murdock, Holbrook Blinn, Charlotte Walker and other stars of equal magnitude. This series will be accompanied by a powerful advertising campaign in the important newspapers and magazines throughout the country, designed to establish in the public mind the name and significance of the word 'Superpictures.'

"Superpictures, Inc., will not confine its activities to the output of any one producer or group of producers, but will pick and choose from the product of the best studios those productions which measure up to its standards. These and only these will be called Superpictures. To this end, Superpictures has set aside a large proportion of its capital for the financing of unusual pictures which, in the present condition of film production, might not otherwise reach the public. It is not the purpose of Superpictures to produce pictures, but rather to see that such productions as it stamps with its trademark are efficiently managed, honestly sold and adequately financed.

"Duell, Warfield and Duell, who represent Mr. Collins and the McClure interests in the suit that is now pending against certain stockholders of the Paramount Pictures Corporation to compel delivery of stock under an option agreement of June 13, 1916, state that the incorporation of the new company, in which Mr. Collins is interested, has no effect on the present litigation, except as it indicates the probable ultimate possession of the Paramount stock in case the action is successful. Mr. Collins' option covers all of the stock of the corporation and the purchase price is $12,000,000. Examinations before trial in this suit are now being held prior to an early settlement in the courts."

Mr. Zukor Issues Statement.

When asked if he had anything to say in regard to the announcement issued by Superpictures to the effect that that organization is acquiring a substantial interest in the Famous Players Film Company, Adolph Zukor, president of the Famous Players Film Company and of the Famous Players-Lasky Corporation, made the following statement:

"None of the officers of Superpictures has ever held any office or any stock nor is Superpictures now acquiring any interest in the Famous Players Film Company. All the stock of the Famous Players Film Company is owned by the Famous Players-Lasky Corporation."

Hiram Abrams, president of Paramount Pictures Corporation, when shown the statement issued by W. W. Hodkinson relative to his new affiliations in the motion picture industry, stated that any interest acquired by Superpictures, Inc., in Paramount Pictures Corporation could in no event be greater and would absolutely be limited to the stock owned by Mr. Hodkinson and Raymond Pawley, directors of the corporation, and their associates. Their holdings, it was declared, would not in any manner affect the present control of Paramount Pictures Corporation and its present policy of distributing the productions of Famous Players, Lasky, Morosco and Pallas Pictures.

When Mr. Abrams was asked to make a statement as to the suit of Mr. Collins against the Paramount Pictures Corporation, to enforce an alleged option on its stock, he said that that was a matter for the courts to decide and that he had no comments to make.

Christie Film Company

A Series of Two-Reel Comedies to Be Released by This Organization.

C. H. CHRISTIE, manager of the Christie Film Company, who arrived in New York from Los Angeles on November 3, announces that his organization will start releasing a new series of two-reel comedies next month. These releases will be made weekly, and Mr. Christie expresses the fullest confidence in the merits of the pictures.

Al E. Christie, the well-known producer and head of the firm, has secured the old studio at Los Angeles where he started making comedies for the Universal, and the new series will be produced there. This studio, by the way, was the first to be built in the hub of film production.

The company from which the casts will be chosen will be made up of Betty Compson, Billie Rhodes, Eddie Barry, Neal Burns, Harry Ham, Harry Battenberry, Ethel Lynne, Jane Waller and Stella Adams, who have given such a good account of themselves in the Christie one-reel comedies. The new series will be released through the Independent exchanges. Mr. Christie states that F. J. Hawkins is no longer connected with his organization.

GENERAL FILM CHANGES BRANCH MANAGERS.

R. M. Simril has been placed in charge of General Film Company's Jacksonville branch, succeeding H. T. Tucker, who has been assigned to the managership of the Atlanta office, succeeding C. C. Ezell there. Mr. Ezell has been transferred to Dallas as successor to D. Prince, who has been named as manager of the Detroit branch, succeeding E. M. Ames, resigned. Effective November 13, P. J. Swift will assume the managership of General Film Company's branch at Charlotte, N. C., taking the place of William Conn, who has resigned.

William Tedmarsh, the American-Mutual actor, resumes the role of "Quabba," the gypsy, which he played in the Mutual's ten thousand dollar serial, "The Diamond From the Sky," for the sequel to this installment story which is soon to be released.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

TO ORGANIZE FRISCO EXHIBITORS.

Judge Tugwell Talks to Trade on Important Subject—Effort May Bear Fruit.

A MASS meeting of exhibitors in the San Francisco Bay region was held in the spacious exhibition hall of the American Photoplayer Company at Golden Gate avenue and Jones street, San Francisco, on the morning of November 3, to discuss plans for the formation of a State and local organization. Judge A. P. Tugwell, the representative of the National Association of the Motion Picture Industry in the Far West, was present and outlined in detail the work of this organization, the problems with which it has to cope, and the plans for future development. He stated that while the trade in the East was well organized, the West was backward, and that a part of his work was to arouse interest in the need for organization. He pleaded for immediate action on the part of San Francisco exhibitors and so impressively did he present the cause of organized effort that it was decided on the spot to call another meeting within a week to carry out the plans outlined. As soon as this is done a state organization will be effected, with a nucleus of three locals, and a campaign for membership commenced. Judge Tugwell stated that it was the plan to make this city the headquarters, on account of its importance and central location, for the Pacific Coast division of the National Association.

Earlier in the week Judge Tugwell was the guest of the Film Exchange Board of Trade of San Francisco at a luncheon at the Tait-Zinkand Cafe, about thirty film men being present to meet him, and told of the work of the organization from the standpoint of the manufacturer and distributor. He also attended a meeting of this organization in the Board rooms and discussed with members the proposition of affiliating with the National Association of the Motion Picture Industry. As some exchanges are already members, through their affiliations, this proposition could not be acted upon at once and it is unsettled whether local exchange interests will join as a body or as individual firms, if it is decided to affiliate.

BOOSTING MICHIGAN CONVENTION.

A. J. Moeller, of Howell, secretary of the Michigan State Branch Motion Picture Exhibitors' League of America, calling attention to the Michigan convention says: "You and I can accomplish nothing as individuals and it behooves both of us in order to derive benefits that can be obtained through co-operation, to assist one another. Now, then, be reasonable just once. Do not say what you have done, but rather, I will help to accomplish something. Crawl out of your shell and expand. Put some of your energy and brains in motion—declare yourself. If there is one spark of interest in you, do not smother it, but let it burn. Throw away your hammer, buy a horn and make your slogan, 'Detroit December 12.'"

MARYLAND MEETING POSTPONED.

Big Attendance Is Confidently Expected for Meeting to Be Held at Baltimore, November 26.

THE meeting of Maryland exhibitors, which had been called for November 5 at the Hotel Emerson in Baltimore, was canceled at the last moment owing to unforeseen complications. The meeting had been called by Thomas Goldberg of the Goldberg theater in the Walbrook section after consulting with a large number of Baltimore exhibitors.

A conference was held later at which a number of exhibitors attended, among them L. A. De Hoff, manager of the New theater; F. A. Hornig, L. Schlichter, Joseph Brody and Thomas Goldberg. It was felt that Maryland and especially Baltimore was in urgent need of an exhibitors' organization and that no time should be lost in getting together. After an informal discussion it was decided to call another meeting to take place on Sunday, November 26, at the Hotel Emerson at three o'clock p. m. A list of all the theaters in the state of Maryland was furnished to National President Ochs, with a request to issue the call for the meeting from National Headquarters.

The exhibitors present at the informal conference pledged themselves to make the meeting on the 26th of November a success numerically and in every way. The meeting will be addressed by W. Stephen Bush and probably by the National President, Mr. Ochs.

MINNEAPOLIS LOCAL GAINS MEMBERS.

Twelve new members were taken into the Motion Picture Exhibitors' Corporation of the Northwest at last Tuesday's meeting. All of the new members are prominent in the activities of the industry in the Northwest and Secretary Koenig of the association has hopes of getting as many more willing workers into the association by the time the next session is held, November 14. No meeting was held November 7 because of election, but on next Tuesday exhibitors will discuss matters of importance at a luncheon at the Hotel West, at noon. The members admitted to the association last week were: N. C. Jensen, Opera House, Mora, Minn.; L. A. Haglund, Lyric, Swea City, Iowa; Joseph Bauer, Dixie, Westbrook, Minn.; A. J. Zuercher, Opera House, Melrose, Minn.; Messrs. O'Malley and Christian, Palace, St. Paul, Minn.; Joseph Friedman, Strand, St. Paul, Minn.; Jacob Barnet, Crystal, Minneapolis, Minn.; L. E. Joppa, Opera House, Dallas, Wis.; P. J. Bibb, Grand, Walker, Minn.; H. B. Smoots, Milo, Little Falls, Minn., and F. F. Baumbach, Idle Hour, Bryant, S. D.

A letter from Mayor W. G. Nye was read at the meeting. The executive withdrew his request for a list of film features every week from Minneapolis exchanges. The matter of shares of stock for members of the association was brought up by D. G. Rodgers and discussed at length. A motion was made and seconded that Secretary Koenig be provided with an assistant. A committee composed of L. V. Calvert, D. G. Rodgers and Thomas J. Hamlin, was appointed to present to Mayor Nye the exhibitors' ideas regarding censorship by a committee of exhibitors, exchangemen and newspapermen.

NORTH CAROLINA CONVENTION.

The next convention of the North Carolina State Association is to be held in Charlotte, N. C., Dec. 19, 20 and 21. Local members of the organization have already held a meeting and from tentative arrangements this convention will very easily be the biggest and most successful one so far. The Selwyn Hotel has been selected as headquarters and some one or two well known screen stars are to be invited.

North Carolina will be remembered as having been responsible in several instances for suppressing unwise and unjust legislation anent the film industry.

MANY PLAYERS TO ATTEND BOSTON BALL.

General Manager Grant Reports Hearty Co-operation from New York Film Men.

PHOTOPLAY patrons in Eastern Massachusetts are on their toes awaiting the annual "Movie Ball," under the auspices of the Massachusetts branch of the Motion Picture Exhibitors' League of America. Wednesday, November 22, is the date and the Boston Arena, which on previous years has housed "New England's greatest indoor event," is the place. Samuel Grant is the general manager of the coming show, and he is bringing to the function the experience he has gained on past similar occasions—and he has had a lot of it. He is dividing his time between the Boston and New York offices of the committee. The former location is the headquarters of the league's executive committee, 127 Pleasant street. The general manager's quarters in New York are in Room 904, Columbia Theater Building, 701 Seventh avenue.

Mr. Grant has received assurances from New York film men of their hearty support, which is an indication of the rank held by the Boston moving picture men as managers of annual balls. There is every reason to believe the exodus from New York of film men and players that has marked previous occasions will be equaled on November 22. Present at the ball will be former Governor David I. Walsh, a great favorite in the motion picture industry and the present Bay State executive.

Among the players who will attend will be Doris Grey, of the Thanhouser company, who last year was chosen by a committee in attendance at the ball as the prettiest girl and was given a position by Thanhouser. That she will get a hearty reception from her fellow-townsmen goes without saying. Her presence will add interest to a similar contest to be conducted this year by the Atlas Film Company of Boston, of which Leon Dadmun is president.

Mr. Grant has been promised a large attendance of players. Among those already positively pledged are Anita Stewart, Alice Joyce, Lillian Walker, Marc MacDermott, Harry Morey and Master Bobby Connolly of the Vitagraph; Grace Darling, International; Flo LaBadie and Doris Grey, Thanhouser; Dorothy Arnold and Jack Sherrill, Frohman; June Caprice and Stewart Holmes, Fox; Lucille Lee Stewart and Huntley Gordon, Ralph Ince; Zena Keefe, Frankie Mann and James Morrison, Ivan; Margaret Gale and Eric Mayne, "Yellow Menace"; Paul Panzer and George Fawcett.

BOOSTING THE BOY SCOUTS.

Alameda County, Calif., Exhibitors Go "Fifty-Fifty" on Plan to Raise Fund.

This self-explanatory letter has been sent to all exhibitors in Alameda County, Calif., asking co-operation in a plan to lend support to that movement:

Gentlemen: The men behind the Boy Scout Movement in Alameda County believe that every home should be stimulated to take an intelligent and active interest in the welfare of the Boy Scouts. To that end a plan is suggested which ought to benefit financially the proprietors of motion picture houses and give them valuable publicity.

It is proposed that November 23, or November 29, be extensively advertised as Boy Scout Day, for the purpose of raising money for the Boy Scout organization. Tickets of admission, good at any motion picture house in Alameda County, entering into the agreement, will be printed for that day, having on the reverse side the names of the theatres inviting the patronage.

These tickets will be sold by school children, Boy Scouts, Mothers' Clubs, fraternal and commercial organizations.

The profits from tickets thus sold will be divided on a percentage basis, 50 per cent to the proprietor and 50 per cent to the Scout Committee selling the tickets. The money taken in at the box office will be divided on a 60 per cent. and 40 per cent. basis, 60 per cent. to the "house" and 40 per cent. to the Scout Committee.

This, we believe, is combining good business with a movement which aims to make "The Boy Scout of today the efficient man of tomorrow."

What is your decision? Very truly yours,

H. L. BEACH, President, WILLIAM F. KRAHN, Secretary of the Motion Picture League of Alameda County.

THOMAS MEIGHAN ARRIVES IN NEW YORK.

Thomas Meighan, well known Lasky player, has arrived in New York from Hollywood, Cal., and will now be permanently stationed at the Famous Players studio in the east. The transfer of Mr. Meighan is, of course, made possible by the merger of the two producing companies on the Paramount program.

This is the first time that Meighan has been east since he played the role of the attorney for the defense in "On Trial" before joining the Lasky Company..

MACDONALD DIRECTING "THE BEST MAN."

Director Donald MacDonald of Universal City has under production a two-reel drama entitled "The Best Man." The cast consists of Lee Hill, Lois Wilson, Nellie Allen, Charles Dorian and A. E. Witting.

ART LEADING PICTURE THEATERS.

Programs for the Week of November 12 at New York's Best Motion Picture Houses.

"The Plow Girl" at the Strand.

MARY MURRAY in "The Plow Girl," a play which carries the audience from the South African veldt to drawing rooms of fashionable London society, was seen at the Strand theater during the week of November 12. The plot deals with the adventures of Margot, a little girl who is the family drudge of a dissipated South African farmer, who sells her to an innkeeper. The play is from the original story by Edward Morris, adapted for the screen by Charles Sarver. Jesse L. Lasky is the producer. Another chapter of Ditmar's "Living Book of Nature," was shown; also a new comedy, travel and scenic studies and the Strand Topical Review. The Steindel Instrumental Trio, composed of Max Steindel, 'cellist; Ferdinand Steindel, pianist and Alben Steindel, violinist, were heard in a classical program. Grace Hoffman, the coloratura soprano, was the soloist.

W. S. Hart at the Rialto.

Spectacular motion pictures of Admiral Sir John Jellicoe's grand fleet in the North Sea, were the added features of the program at The Rialto. These films are owned by the British Government and were taken under the personal supervision of Charles Urban, perfector of the Kinemacolor process. They show actual sea fighting, with the firing of tremendous broadsides, launching of torpedoes, submerging of submarines and other authentic activities of the squadron which is maintaining Britain's supremacy at sea.

Wm. S. Hart, in "The Devil's Double," was the dramatic star of the bill, and Charlie Chaplin in "Behind the Screen," was the comedy feature. Mr. Rothapfel's "Literary Digest of the Screen" showed the latest news in picture form, and the usual educational feature was on the program. The soloists were Jeanne Maubourg and Elsa Diemer.

"War Brides" at the Broadway.

"War Brides," the Marion Craig Wentworth drama which Herbert Brenon has transferred to the screen with Nazimova in the leading role, began an unlimited engagement at the Broadway theater, Sunday evening, November 12. The play made a profound impression on the speaking stage and will repeat this success on the screen. Nazimova gives a powerful portrayal of Joan, the woman whose husband is killed in battle and who tries to offset the war brides decree with her cry of "No more children for war." The cast and the production make this picture one of unusual merit.

Eighty-First Street Theater Bill.

At the Eighty-First Street theater for the entire week, Douglas Fairbanks, in his latest satire, "American Aristocracy," and a Mack Sennett comedy were shown. On Thursday, Friday, Saturday and Sunday a later Keystone comedy was placed on the bill.

REGARDING "A TRIP THRU CHINA."

H. H. McPike, a stockholder in the China Cinema Company, sends a protest to the Moving Picture World regarding an item published to the effect that Sol Lesser had secured the California rights for "A Trip Thru China." This is what he says:

"Mr. Lesser has not and never did have any interest or connection whatever with the picture 'A Trip Thru China.' The California rights, and all other rights, are still retained by the China Cinema Company and Mr. B. Brodsky, of 332 Pine street, San Francisco. Mr. Brodsky is now booking the picture to play in the principal cities of America and Canada, and you can readily see that such a notice as you have published in your issue of November 4, though no doubt innocently done by you and through some false representation made to you, will necessarily cause confusion and embarrassment to the real owners of 'A Trip Thru China,' and we hope that you will, in fairness, give proper correction to the misstatement."

LOU ROGERS RESIGNS.

Lou Rogers, for seven years contract manager and Canadian manager for the Fox Corporation, has announced his resignation. Mr. Rogers leaves his present employ with the hearty good wishes of Mr. Fox. He is well known to exhibitors all through the country and the announcement of his resignation will come as a great surprise. In speaking to a representative of the Moving Picture World, Mr. Rogers said that his plans for the present are indefinite, but that he may have interesting news for the trade in the near future.

Bronx Exhibitors Hold Fourth Annual Ball

This Year's Function Brings Big Crowds—Prominent Photoplayers Present—Grand March Led by Violet Mersereau and Carlyle Blackwell

THE entertainment and ball held under the auspices of the Cinema Exhibitors' Association, which is Bronx Local No. 2 of the M. P. E. L. of A., at Hunts Point Palace, Southern Boulevard and 163rd street, Bronx, New York, on Monday evening, November 6 (Election Eve) can undoubtedly be recorded as the social event in moving picture circles in that borough for this year. This is the fourth annual affair of this kind to be bestowed upon the populace of the Bronx by the Cinema Association, and it was held in the same hall as the three previous ones.

The throng was slightly bigger than that of last year. A conservative estimate places the number at 3,700, and that all enjoyed themselves cannot be denied. The number of prominent photoplayers present exceeded those present at past affairs given by the Cinema Association, and of course the more of these shining lights at an affair of this kind the higher the spirit of the occasion rises. There were also several persons prominently identified with the business staffs of the different film companies on hand to add to the hilarity. And increasing the merriment of the guests were the remarks by several well known local politicians expressing confidence in their election to their respective offices and extending an invitation to all to call upon them in their new quarters.

There was a surprise in store for the merry makers when the Universal picture entitled "The Girl Who Would Not Tell" had been projected. Simultaneously with the ending of the picture a band of nine pieces, which was stationed near the entrance to the hall, struck up and led Violet Mersereau, who was featured in the picture, around the guests who were seated on chairs on the ball room floor. Miss Mersereau was recognized immediately and vigorously applauded. She was escorted in her march by H. H. Van Loan, of the Universal's publicity department. She then mounted the stage and after a formal introduction by Adolph Bauernfreund, trustee of the Cinema Association, Miss Mersereau made a short address in which she thanked all for the kind appreciation of her work and wished all a most enjoyable time. After the entertainment was over Miss Mersereau could be seen tripping the light fantastic with other stars of filmdom.

Rose Tapley, one of the Vitagraph stars, after a short poetic recitation, told of her contemplated trip throughout the country. She was greeted with prolonged cheering, for Miss Tapley is a favorite with Bronx audiences.

Wally Van needed no introduction. As Official Announcer Bauernfreund walked upon the stage with Wally to perform his duty of introducing the young idol of picture fans, some one shouted "Oh you Cutey!" That was enough for Bauernfreund. He left the stage to "Cutey," who, as soon as he began to speak, was extended a roaring welcome. "Cutey" stood there for a few minutes smiling broadly. When the noise had quieted down a bit he expressed his appreciation of the reception given him, and then left the stage to Official Announcer Bauernfreund, who brought before the footlights in this order, Carlyle Blackwell, of World Pictures, and Huntley Gordon (Luciel Lee Stewart's director), both of whom gave short speeches which were well received.

By this time Bauernfreund had to relinquish his "job" as official announcer, for his voice was going back on him. Not because of any illness, but because of the lung power that was necessary to carry the voice above the hum to the back of the hall. So Henry Cole, vice-president of the Cinema Association, was delegated to introduce the rest of the entertainers. In stentorian tones he announced the hero of "The Crimson Stain Mystery," Maurice Costello. There was a spontaneous outburst of cheering, and when quietness was restored, Maurice recited with considerable dramatic expression "Down by the Rio Grande." When he had finished he was given another ovation. All of which attests, of course, to the popularity of Mr. Costello with Bronxites.

Luciel Lee Stewart, the dainty and petite little star who is now being featured in the Ralph W. Ince productions showed that she has a very sweet and charming voice by singing "Somewhere a Voice is Calling." Her actions were very graceful and the demonstration was applauded. William Shea and Nell Shipman, luminaries in the Vitagraph firmament, were also much in evidence all the evening.

Little Emma Gorman, a child picture actress, contributed a most enjoyable little sketch to the entertainment program. She recited very effectively a short piece on how a director works and the expenses attached to the wardrobe of a picture actress. Miss Gorman was brought to the ball by Herman Pollak, treasurer of the Cinema Association and manager of the Webster theater, Bronx, where the child actress appeared before coming to the affair. Mr. Pollak was running a picture entitled "The Soul of a Child," in which Miss Gorman was featured.

"Dainty Ruth," a child of no more than six years, added to the enjoyment. She is a little Bronxite and was "discovered" by Henry Cole. Mr. Cole in introducing the little girl said that she will soon appear in Thanhouser productions. Her act which consisted of songs and dances took well. She is a blithesome little miss, and judging from the way she carried herself, it seems pretty safe to conjecture that she will quickly become a twinkling little star in picturedom should she become connected with a picture concern. Mr. Cole said that he was particularly happy over his "find."

The motion picture part of the program was made up of subjects from the studios of Vitagraph, Vim, Keystone and Universal not yet released. "Hash and Havoc," a comedy by the Vitagraph elicited a volume of hearty laughs. So did the Vim comedy, "Pipe Dreams." The Triangle subject, "The Waiters' Ball," was a mirthful comedy and put the audience into raptures of delight.

The grand march, which was started shortly after midnight, was led by Violet Mersereau and Caryle Blackwell, followed by John J. Wittman, president of the Cinema Association, and Mrs Wittman. The ballroom floor was transformed into a whirlpool of gaiety when the grand march was over, and the dancing continued until the daybreak appeared in the horizon.

Among persons well known in the trade who could be seen on the ballroom floor were Joseph Brandt and Paul Gulick, of the Universal Company; Victor Johnson, of Vitagraph, Sam Spedon, S. M. Berg, Sam Trigger and George Balsdon, manager New York branch of Greater Vitagraph.

A neat program of thirty-six pages was given out by the Association. It was printed on good coated stock paper and bound in heavy green paper. It contained large half tones of a number of photoplayers and the officers of the club. Its advertising pages were well patronized by the trade.

ESSANAY TO USE TITLE "MUSTY SUFFER."

Here is some good news for the thousands of photoplay fans to whom the name "Musty Suffer," made famous in Kleine comedies by Harry Watson, Jr., has come to mean huge cargoes of slapstick joy. Special arrangements have been made between George Kleine and George K. Spoor, president of the Essanay Film Mfg. Co., by which the generic title, "The Mishaps of Musty Suffer," will continue to be used to cover a new series of Watson comedies to be made by Essanay. Mr. Kleine has given express permission to the Essanay Co. to employ the name in connection with Essanay-Watson comedies.

Two series of "Musty Suffer" comedies, each consisting of ten one-reel productions, have already been leased under the Kleine standard through the Kleine Edison-Selig-Essanay Service. It is understood that the new Essanay "Musty" films will also appear on the Kleine-Edison-Selig-Essanay program. A number of side-splitting scenarios have been prepared for Mr. Watson's use, and a company of experienced laugh-makers assembled to support the star Work on the forthcoming series has already been begun.

MR. KONOFSKY, WRITE.

Relatives of J. Konofsky, who was connected with the motion picture industry in Philadelphia in 1907 and 1908, are anxious to hear from him. Mr. Konofsky has recently been active in motion picture enterprises in China and if this notice meets his eye he is requested to write to Jack Konofsky, 451 Grand street, New York City.

Max Linder Is Now With Us

Famous French Comedian Arrives After Stormy Voyage and Makes Quick Jump for Essanay Studio.

MAX LINDER arrived in New York on the morning of November 7. At the French Line Pier to meet the screen player who was the first to attain distinction in the comedy field was George K. Spoor, president of the Essanay Company. While the Espagne, three days overdue, was being warped into her dock Mr. Spoor was asked how long the latest Essanay acquisition would remain in New York. The Chicago manufacturer replied he was going to try to get him started for Chicago that afternoon, Mr. Spoor adding he had been in town since Monday awaiting the arrival of the steamer.

Mr. Linder, through his secretary, Albert Petitmaitre, told a World man he had had rather a rough trip. In the Bay of Biscay the Espange had collided with an unknown vessel and a serious accident had been narrowly averted. For a hundred feet amidships, on the port side, the French liner showed the marks of the bow of the unknown vessel, which disappeared without sending out any signals. All the passengers had been stationed by their lifeboats while the officers investigated the extent of the damage, which fortunately proved immaterial; fortunately especially because the seas were running so high small boats would have had slim chance. Head winds were encountered throughout the trip.

Mr. Linder in manner is as serious as one might expect him to be jovial. His bearing exemplifier what we read of the Frenchman of today and reflects the determination and sense of responsibility of a nation under stress. Mr. Linder has contributed his "bit" to the French cause. It is said he purposely has limited his contract to twelve months so that in case he is again called he may be free to return to his country.

At the outbreak of the war the player entered the artillery division of the army. He was severely wounded in the left shoulder, the injury entailing three operations. After a period of two and a half months in hospital he went to Italy and made personal appeals to the Italian nation to enter the war on the side of the allies. For his work there he was thanked by Prime Minister Salandra. Later, in Switzerland, where he went to recuperate, he engaged in the making of a few pictures. Mr. Petitmaitre said Mr. Linder weighed less than ninety pounds when he left the hospital, but the secretary added the player had picked up to his normal weight, seemingly about 135 pounds.

Mr. Linder will immediately enter upon the making of comedies. Four scripts awaited his arrival at the Essanay studio. In the direction of these he will have the assistance of Leo White, at one time associated with Chaplin in the making of Essanay comedies.

The appearance of Mr. Linder in American-made pictures will be awaited with deep interest by those of the photoplay public who remember his exceptional work in the French Pathe Company. To the newer followers of the screen he may perhaps be described as an athletic or even acrobatic Sidney Drew. Before he entered the army he was known the world over as the best-dressed man on the screen. Incidentally it might be added that judging from the amount of baggage he brought along he has intentions of sustaining that reputation. He likewise is known as a man without fear. His courage has been demonstrated on numberless occasions.

"Here's welcome and good luck to Max Linder."

Mutual After Chaplin Film Pirates

Has Started a Campaign of Civil and Criminal Actions Against Fakirs.

A CAMPAIGN of damage suits and criminal prosecutions against film pirates operating with fake Chaplin pictures has been ordered by President John R. Freuler, of the Mutual Film Corporation.

A special "protection fund" of formidable proportions was set aside for the purpose when the Chaplin project was launched. A staff of detectives and legal aids has been organized for operations under the direction of Samuel M. Field, general counsel of the Mutual.

Attempts to steal Chaplin prints from a number of the Mutual's sixty-eight exchanges in the United States and Canada, have led to discoveries that will come to light in the form of raids and action in the criminal courts.

A recent raid in a southern city recovered several stolen Chaplin reels. Meanwhile indictments for grand larcey have been returned against three men, who will be taken into custody on warrants now in the hands of special detectives, if the fugitives can be overtaken.

"I suppose this thievery will continue," remarked Mr. Freuler, "until we put two or three of these fellows into prison. That we will most certainly do. The bold and astonishing daring of the thieves, crooks and grafters upon the fame of Chaplin is beyond belief. Exhibitors are being offered pictures of Chaplin made up of ancient junk, stolen, "duped" and assembled together by various devious and unlawful methods. Such pictures are of no value to the exhibitor and any showing of them is a damage to the reputation of Mr. Chaplin.

"The old Chaplin pictures are no more representative of the Chaplin art of today than the nickeldeon of 1905 is representative of the modern theater. We are spending $670,000 for Mr. Chaplin's services, and a good many thousands more to put out the pictures. We have a good deal ready to spend in prosecutions to protect our investment, and our customers. This statement is not a threat—it is a sincere promise."

Winston With Sunbeam

CHARLES L. WINSTON, of Boston, formerly associated with the Keith publicity department there, is now a resident of New York. He comes here to assume charge of the publicity department of the Sunbeam Motion Picture Corporation. It is another demonstration of youth being served, as Mr. Winston has not yet reached the quarter of a century mark in years.

Charles L. Winston.

While in Boston he had charge of the publicity at Keith's National Theater and later became manager of the Boston Theater, which two houses by the way are the largest in New England. Mr. Winston was recognized as Boston's premier publicity promoter and while enjoying that honor, was engaged by President Wilbur Dunham to come to New York for Sunbeam.

June Caprice, now one of William Fox's stars, was "put over" by Mr. Winston. For it was he who took her to the opening of the Braves' new baseball park in Boston, and presented her to the 45,000 fans present as "Mary Pickford." This little stunt netted several pages of publicity for Miss Caprice, who was then known as Helen Lawson.

Many other stunts are attributed to Mr. Winston's fertile and vivid imagination and it is expected that he will take good care of the Sunbeam stars, while he is here. At present he is busy letting the public know that Ty Cobb is making a six-part feature called "Somewhere in Georgia," which is slated for release in the near future. He is a product of the Boston Post, on which paper he served for five years as a reporter.

PARAMOUNT'S NEW TRAVELING MEN.

Charles H. Powell, formerly connected with the Cincinnati office of Paramount, has been appointed special traveling representative of the Famous Players Film Service, Inc., of Pittsburgh, distributors of Paramount pictures in that district. Henry P. Zapp, formerly connected with the Casino Feature Film Company, of Detroit, Mich., was recently appointed special traveling representative of the Famous Players Film Service, Inc., of Pittsburgh, distributors of Paramount Pictures. Mr. Zapp has a wide acquaintance in the film industry.

LE MOYNE IN "THE PRINCESS OF PATCHES."

Charles LeMoyne has arrived in Chicago from the Selig studios, at Los Angeles, Cal. He will enact an important role in "The Princess of Patches" to be produced by Director Al Green.

Richardson Still Rolling Around

Latest Self-Conducted Tour Included Trenton, Philadelphia, Lancaster and Reading—Gets Good Reception at all Points

ON SUNDAY, October 29, just to keep myself in practice and my blood in circulation, I gave my two-wheeled steed a drink of gasoline and pointed her nose toward Trenton, N. J., in response to a request by Local Union No. 359 that I then and there appear and deliver a lecture on projection. Arrangements had been made to continue the trip to Philadelphia, Lancaster, Reading and Easton, Pa., in each of which cities I was to give the men a talking to on projection.

At Trenton the boys were waiting to accompany me to the New Bijou theater, Chestnut and South Clinton streets, the use of which house had been donated by the management for the occasion. But the best laid plans of mice and men oft gang aglee, or so it is said, and certainly they did this time, since we missed each other and I proceeded in solitary grandeur to the theater, where several of the men had already gathered. The time of the lecture was set for two o'clock. The committee afterwards swore by the Beard of the Prophet they had kept close watch, but I had come in so fast that I was invisible. The Trenton operators were mostly all present, but while a few of the managers turned out, their attendance was far from satisfactory, notwithstanding the fact that lecture was of the most vital interest and importance to every single one of them. The trouble is, Mr. Manager does not realize the importance of the matter until it is all over, and then it is, of course, too late. I talked for two hours, and found my audience close and apparently appreciative listeners.

Brother Walter G. Murray, secretary Philadelphia Local Union No. 307, under the auspices of which I was to speak in that city at 8 p. m. the same evening, had come up to Trenton by train to hear the lecture and ride back with me on the Go-Devil, occupying the chicken roost, of course. Shortly after leaving Trenton darkness threw her mantle over earth, and when we attempted to "light up" it was discovered that the tail light had gone bluey—was out of commission. Traffic was heavy on that portion of the Lincoln Highway at that hour of that particular day, and the tail lightless vehicle stood an excellent chance of being stood on its head and bumped clear off the map by some ambitious speed merchant. Brother Murray, however, is of an inventive turn of mind—also he was behind and would get the full effect of the aforesaid bump, if it came. He ruminated for a moment on this fact, then pulled out a full case of cigarettes, lit one, mounted the chicken roost, gave several vigorous preliminary puffs, held the Sweet Caporal behind his back, fire end to the rear, and said: "Proceed," which I did. How many cigarettes Murray consumed in the next thirty miles deponent sayeth not. But we were not bumped, and arrived at the Home of the Liberty Bell right side up with care in ample time for dinner and the lecture.

After dinner we went over to the Ridge Avenue theater, the use of which had been given by the management for the occasion, where a representative, though not-so-large-as-it-ought-to-have-been audience was gathered to listen to the gospel of better projection. As is usually the case, particularly in the larger cities, a considerable number of the men, usually the managers, not realizing the value and importance of the lecture to them, failed to appear. This is also in part due to the fact that the very ones standing sponsor for the affair, the local union in this case often do not themselves grasp the full significance of the occasion, and take as energetic steps as they might take to secure a full attendance of all concerned.

In this instance the staging of the lecture was due to the enterprise of Walter G. Murray, secretary of the local, who, I believe, assumed most of the responsibility and did practically all the work.

The Philadelphia meeting was, however, everything considered, satisfactory, and one of the first questions asked after the lecture closed (it usually is the first question asked) was: "How soon can you come back?" In fact, some of the men wanted me to double back on my return trip from Lancaster, which I only escaped by promising to return later.

In the audience was Mrs. Sidney K. Stanley, wife of her operator husband, who was also present; Mrs. Jack Greenberg, Mrs. H. B. Johns, and the future Mrs. Louis Krouse. Louis Krouse is business agent of Philadelphia local No. 307. It is said he is an excellent business agent, but I really did not know he was such an expert picker. The future Mrs. Krouse is a strictly de luxe edition—the real article, as it were. Congratulations, Brother Krouse. May the future of yourself and the Mrs. Krouse-to-be be filled with sunshine.

Frank Rembusch, of Mirror screen fame, was there. Incidentally he was kind enough to speak very highly of your humble servant's efforts at lecturing. I talked for two hours and to my surprise even the ladies expressed themselves as having been deeply interested.

I am dictating this after my return to New York and before me lies a letter from Brother Murray, in which he says: "The consensus of opinion among the exhibitors and operators present is that the lecture, although not as highly attended as it should have been, was a great success. Brother William Hamilton, who accompanied us on our tour of dissipation after the lecture, has appointed himself a committee of one to take up the work of education here in Philadelphia."

From Philadelphia to Lancaster is less than a hundred miles and was covered in record time. As we drew near Lancaster a car was seen standing beside the road and three men stood on tiptoe in the middle of the road in an endeavor to see how high they could raise one hand, while with the other they wig-wagged frantic signals to stop. They proved to be Brothers C. Patterson, Walter Martin and W. R. Suter, camped beside the roadway awaiting our coming. I followed them to Lancaster, though Nancy Hanks, the go-devil, strenuously objects to eating automobile dust.

I have already, some time ago, described Lancaster's three leading theaters, particularly the magnificent Hamilton owned by the Hamilton Amusement Company. I want again to say that in all my travels I have never seen a more pleasing general result, taking the picture on the screen in conjunction with the auditorium lighting than I saw in the Hamilton theater, Lancaster, Pa. This time I only visited the Penn theater, A. H. Gatland, manager and owner; George Kamm and W. R. Suter, operators, and the Scenic, R. A. Barton and Robert Robinson, owners; W. R. Dean and C. W. Martin, operators, all of whom it was my privilege to meet

At dinner I was the guest of Mr. Krupa, general manager of the Hamilton Amusement Company, and his charming wife, Mrs. Krupa. Good fellows—both of them, and real managers as well. I enjoyed the hour thus spent very much indeed.

At midnight every moving picture machine operator and manager in Lancaster foregathered in the rooms of the T. M. A., where a nice dinner was served, after which the editor spoke for two hours to a very attentive audience. Those present were: George M. Krupa, manager Hamilton Amusement Company and Hippodrome theater; John S. Workman and S. E. Moore, operators, Hamilton theater; A. H. Gatland, manager Penn theater; George J. Kamm, and W. R. Suter, operators Penn theater; R. A. Barton and Robert Robinson, proprietors Scenic theater; Warren R. Dean and C. Walter Martin, operators Scenic theater; Oscar J. Cramer and Cecil Patterson, operators, Hippodrome; Chas. C. Smith, operator, Lancaster theater; Clarence J. Trayer and J. Rodney Good, operators Grand theater; William Snyder, manager Grand; Edgar N. Hoover, operator Colonial theater; William E. Powell, manager Star Theater, Columbia, Pa.; Chas. B. Shultz, operator, Family theater.

From Lancaster to Reading, Pa., is less than forty miles, but a heavy fog and miles of roadway covered with nice, freshly crushed stone made it seem twice that far.

At Reading Ben Zerr, past president Exhibitors' League of Pennsylvania, awaited my coming, but due to a blunder on the part of the hotel clerk we missed connection. After an hour's wait for Brother Zerr, who all the while was seated in the hotel lobby industriously engaged in waiting for me, I took a stroll up broad Penn avenue, and soon was shaking hands with Thomas Harford, chief operator for Carr and Schad, who own four of Reading's best theaters. Brother Harford introduced me to Mr. Schad, who promptly sent for his chou-chou wagon to take me "over the mountain." While waiting for the gasoline buggy, I inspected the Arcadia, one of the Carr and Schad houses. It has an excellent lobby, approximately 30 x 75 feet, divided lengthwise in its center by a row of arches which form the entrance and exit aisles. The house seats about 1,000, all on one floor, except for thirteen boxes in a narrow balcony in the rear. All seats, including the boxes, are 10 cents. The ceiling of the auditorium is

slightly arched. The picture is deeply bordered in black and not too large. The lighting of the picture is good and the speed approximately correct. Harry Cedar was at the machines.

I visited several Reading houses, as will be related further on, and in no instance did I find anything to complain of in the projection. The light was invariably brilliant, and the speed was correct, and the latter is something I have been unable to say for any other city I have visited. There have been cases of individual theaters running at proper speed, but in no city except Reading have I visited any considerable number of houses without being compelled to criticise that item.

Ben Zerr was responsible for my visit to Reading. Brother Zerr is an earnest, energetic and thoroughly likeable man; also he is a corking good exhibitor. During the afternoon, under his guidance, I visited the Grand theater, of which W. C. Kantner is manager and owner. This house is up one and a half floors above the street. It has a 14-foot black-bordered screen, and a brilliant projection light. The speed of projection left nothing to be desired. George Webster is operator. Frank D. Hill is manager of the Lyric, and 'tis said (and after meeting Mr. Hill I firmly believe it), he is a prince of good fellows. He is one of those men who believe that a smile goes considerably further than a grouch, and he patterns his life after that theory. The Lyric seats 1,050, and has a 19-foot picture. The light and the speed of projection were excellent, but the picture is too large. Brother Hill will do well to reduce its size. Winfield Steele is operator, and Friend Steele bears the reputation of being a progressive and thoroughly excellent operator.

At the Princess, one of the Carr & Schad houses, the picture was bright, the speed was right, and the only criticism was a white light showing beside the screen. The Pictureland, George Bennethum manager, is a long narrow house. In the center is a four-foot aisle, and on one side of the aisle is a bank of four chairs and on the other a bank of three chairs. Nevertheless the house is so long that it seats more than 300. The picture entirely filled the end of the room, except, of course, it did not come down to the floor.

I found only one thing to severely criticise in all Reading operating rooms, viz., too much light and light walls. Paint those walls black, gentlemen, and cut out the light. In one house I found the very limit in observation ports. This operating room had observation ports round in form and exactly 4 inches in diameter. The wall was about 16 inches thick at that. Imagine it if you can. In order to see the picture the operator was actually compelled to glue his nose right up to the wall and squint through with one eye. The manager agreed to have the opening cut larger at once, and I hope he has done it.

At 11 o'clock practically every operator and manager in Reading climbed aboard deep sea going automobiles and we motored out into the darkness around the mountain to a roadhouse where a really excellent banquet was served, after which the editor preached the gospel of better projection until 3 a. m., only to find that quite a number complained that we did not talk long enough. The affair was very thoroughly enjoyed by all the participants.

Taken altogether Reading, so far as motion pictures are concerned, has to be classed among the progressives.

Three p. m. next afternoon found me shaking hands with C. D. Buss, of the Third Street theater, Easton, Pa., and 3.30 saw me in bed doctoring what might be termed a peach of a headache. At 11 p. m., however, I had succeeded in chasing Mr. Headache into the tall timber, and at the Third Street theater met a very genuine surprise. The management of that house certainly is the liveliest kind of a live wire. I had written Mr. Buss offering to lecture in Easton, and the management of the Third Street theater certainly had gotten extremely busy, for within its walls that evening was gathered not only every manager and operator in the city of Easton, but a representation from South Bethlehem, Allentown, Bangor, Penn Argyle, Pa., and Belvidere, N. J.

Those present were: C. D. Buss, Third Street theater, Easton, Pa.; Leroy Meeker, Easton, Pa.; Raymond Henry, South Bethlehem, Pa.; Earl Roberts, Third Street theater, Easton, Pa.; Daniel Constantino, Third Street theater, Easton, Pa.; Albert Arnold, Strand theater, Easton, Pa.; Le Roy W. Middlecamp, Strand theater, Easton, Pa.; D. O. Atkinson, Berwick theater, Easton, Pa.; W. B. Bisbing, Berwick theater, Easton, Pa.; Joseph Carman, Jewel theater, Easton, Pa.; Boyd C. Cunningham, manager Philadelphia Branch Artcraft Pictures Corporation, who came over from Allentown to be present: H. W. Herberger, manager, Lehigh Orpheum theater, So. Bethlehem, Pa.; H. R. Lynn, operator, Lehigh Orpheum, So. Bethlehem, Pa.; R. I. Osterstock, operator, Lorenz theater, Bethlehem, Pa.; T. W. Heiberger, Broad theater, Bethlehem, Pa.; D. E. Knorr, Pergola theater, Allentown, Pa.; L. F. Heiberger, Lorenz theater, Bethlehem, Pa.; C. B. Wanamaker, Allentown, Pa.; Elmer L. Stamets, Jewel theater, Easton, Pa.; S. A. Seifert, Colonial theater, Easton, Pa.; J. Fred Osterstock, manager, Colonial theater, Easton, Pa.; J. L. Sletor, Able Opera House, Easton, Pa; Edward H. Houck, assistant manager, Colonial theater, Easton, Pa.; Edward M. Black, Alble Opera House, Easton, Pa.; Chas. A. Bryfogle, operator, Regent theater, Allentown, Pa.; George J. Zboyoosky, manager, Palace theater, So. Bethlehem, Pa.; F. S. Emmett, proprietor, Regent theater, Allentown, Pa.; Wilson F. Ritterm, Diana theater, So Bethlehem, Pa.; Robert P. Tibott, Diana theater, So. Bethlehem, Pa.; Chas. M. Morley, Easton Express, Easton, Pa.; George Snyder, Easton, Pa.; I. Khorn, manager, Star theater, Easton, Pa.; W. F. Pascoe, manager, Circle theater, Easton, Pa.; Stewart L. Burk, Pastime theater, Easton, Pa.; Michael A. Carman, Star theater, Easton Pa.; Meyer Zimmerman, Pastime theater, South Bethlehem, Pa.; Paul A. Wentzel, Diana theater, South Bethlehem, Pa.; E. O. Garrington, manager, Palace theater, Penn Argyle, Pa.; William W. Eyer, manager, Broadway theater, Bangor, Pa.; Dean A. Snyder, operator, Broadway theater, Bangor, Pa.; A. B. Widener, manager, Opera House, Belvidere, N. J.; Paul E. Widener, operator, Opera House, Belvidere, N. J.; Joseph W. Fisher, operator, Opera House, Belvidere, N J.

The meeting was a thoroughly successful one. The audience was both appreciative and very attentive, afterwards expressing itself as highly pleased with results.

It will be observed that Allentown, Pa., had a good representation, notwithstanding the fact that car service stopped at midnight and it was therefore necessary to come by automobile—rather expensive. I had written two theater managers in Allentown, suggesting a meeting there, but had received no response. As I passed through Allentown I stopped and asked one of them the reason for his silence. He said, "I found it impossible to get the men together and therefore did not do anything," all of which may be very true, but in view of the representation which came to Easton it looks rather "queer." F. H. RICHARDSON.

First Showing of "War Brides."

Herbert Brenon's Screen Version of Marion Craig Wentworth's Play, with Nazimova as the Star, Makes a Highly Successful Debut at the Broadway Theater, New York.

By Edward Weitzel.

SUNDAY evening, November 12, Herbert Brenon's screen version of "War Brides," the remarkable one-act play by Marion Craig Wentworth in which Nazimova, the distinguished Russian actress, made a notable impression on the spoken stage, was given its first public showing at the Broadway theater, New York, with the creator of Joan, the woman who leads the rebellion against the rearing of children for war, in her original part. With this attraction as its sole screen feature, the management of the Broadway theater passes into the hands of the Lewis J. Selznick-Carl Laemmle-Herbert Brenon combination. "War Brides," which has been put on a for a run, is the first Brenon contribution to Selznick Pictures.

The audience which attended the premiere was a representative one. It contained such well-known members of the city's artistic and social life as Mr. and Mrs. O. H. Harriman, Mr. and Mrs. Thomas B. Clark, Mr. and Mrs. W. R. Hearst and party, Mr. and Mrs. Alexander B. Moore (Lillian Russell), Mrs. Aimee Crocker Gouraud, Mr. Daniel Frohman, Mr. George M. Cohan, Mr. William A. Brady, Messrs. J. J. and Lee Shubert, Mr. Adolph Zuker, Mr. Jessie Lasky, Mr. Cecil B. DeMille and Mr. Frank Keenan. The new picture received an enthusiastic reception. At the end of the showing an insistent demand brought Herbert Brenon onto the stage. Mr. Brenon's remarks were brief, but heartfelt, as he thanked the audience and referred to the assistance given him by Nazimova and others connected with the production. A review of "War Brides" will appear in the next issue of this publication.

"THE MAINSPRING" TO BE RELEASED BY UNIVERSAL.

The Universal has scheduled for release as a Red Feather for the week of November 27 "The Mainspring," a story by Charles Agnew McLean, directed by Jack Conway and featuring Ben Wilson with Francelia Billington.

Universal's Juvenile Program

Establishes a New Department Whereby the Demand for Children's Program May Be Satisfied.

IN RESPONSE to the demand for programs suitable to the needs of the children's performance, created by the combined efforts of the Women's Clubs, Parent-Teachers' Associations, etc., throughout the country, the Universal Film Manufacturing Company have established a Juvenile Program Bureau. This Program Bureau has arranged thirteen separate programs of four to six reels each. These programs can be booked singly each week from the Universal exchanges for demonstrating purposes, or booked for the course, the latter being the most economical method by a difference of $10.00 on the course. The prices of the programs range as follows:

Four reels, one time, $8.00; 13 weeks (1 day a week only) $100.00.

Five reels, one time, $10.00; 13 weeks (1 day a week only) $120.00

Six reels, one time, $12.00; 13 weeks (1 day a week only) $140.00.

In patronizing the Universal Juvenile Program service a minimum of four reels must be booked, and expressage must be paid both ways by the renter outside of New York. The contents of programs 1, 2, 3 and 4 as quoted below will serve to enlighten the reader as to the constructional quality of the course:

NUMBER ONE.

		Reels
1067—Uncle Sam At Work (No. 1)..... "Where Uncle Sam Makes His Laws and Keeps His Relics."	Patriotic (Powers) ...	1
Robinson Crusoe	Adventure (Eison) ...	3
CC—Gorges of the Bourne (Dauphine)....	Travel	½
CC—The Life of the Salamander.....	Nature	½

NUMBER TWO.

1084—Uncle Sam At Work (No. 2)..... "How Uncle Sam Gets His Coin"....	Patriotic (Powers) ...	1
CC—A Trip Through Dalecarlia, Sweden..	Travel	½
CC—The Life of a Frog.....	Nature	½
CC—The Henanpup	Juv. Comedy (Powers)	1
1386—Globe Trotting with the Universal Pen Artist in Palestine.....	Travel Car. (Victor)..	1
CC—Rice Industry in the United States....	Industry (Victor)	1

NUMBER THREE.

1101—Uncle Sam At Work (No. 3)..... Are We Prepared?	Patriotic (Powers) ...	1
1454—Corporal Billy's Come-Back..... —With—Thomas Jefferson and Antri m Short.	Boy Story (Big U.)...	2
CC—Rome, the Eternal City (No. 1).....	Travel-History	1
1516—Prof. Wiseguy's Trip to the Moon...	Wonder Cartoon	½
CC—The Wizard of the Animals.....	Nature	½

NUMBER FOUR.

1119—Uncle Sam At Work (No. 4)..... Uncle Sam's Proteges at Work and at Play.	Patriotic (Powers) ...	1
Snow White	Fairy Tale (Powers)..	3
1497—Mr. Fuller Pep—He Breaks for the Beach	Comedy Cartoon	½
CC—Pygmies of the Zoo.....	Nature	½

Circulars announcing this course of pictures for the entertainment of the children and the family group are being sent to the women's clubs and to exhibitors throughout the country. These circulars also suggest plans by which the financial problem, including a systematic sale of tickets, may be solved. Application for these circulars may be made, and further information concerning this pioneer move may be had at the offices of the Universal Film Manufacturing Company, 1600 Broadway, New York City.

M. I. MACDONALD.

CLOWN LEAVES CIRCUS TO JOIN KEYSTONE FORCES.

The lure of the pictures gets 'em all. The latest recruit to leave other fields, where success had already been won, for the camera stage, is Jack Harris, for more than ten years one of the clowns with the Sells-Floto circus. When Director Walter Wright, of the Triangle-Keystone forces, was making some special pictures at the circus, Harris did some work before the lens. He became greatly interested. He followed the Mack Sennett players back to thir own lot, and watched them do stunts.

Result—one perfectly good clown has deserted the sawdust, and the big top, to aid in the production of Keystone comedies. And the first picture which he has aided in making is called "Her Circus Knight."

MARGARET MILNE JOINS VAN DYKE CO.

Margaret Milne, a sister of Peter Milne, the well-known motion picture reviewer, has been added to the cast of the first picture that the Van Dyke Company is producing for the Art Dramas Program. This is the first time that Miss Milne has worked in pictures but she has already had considerable experience on the legitimate stage.

Read Talks of Foreign Rights

General Manager of Harper Corporation Says Show Your Buyer the Goods.

IF in a foreign country you would sell a big film for a big price don't leave the transaction to the untender mercies of the mails, but send a man to that country with the film under his arm. That is the declaration of J. Parker Read, Jr., general manager of the Harper Film Corporation, which is the name of the concern exploiting Thomas H. Ince's "Civilization."

"I have given up expecting men to pay large sums of money for a film they have never seen," said Mr. Read the other day in his office in the Times Building. "I am working out a different stunt. I am sending a man very soon to London, Paris, Madrid and Lisbon to show 'Civilization.' In less than a month I intend to follow him and take part in closing out deals which I am confident he will have well under way by the time I arrive. The subject has been slightly altered so that by no possibility will it run counter to the popular pulse in the nations we intend visiting.

J. Parker Read, Jr.

"We have recently executed a contract in this office which in a large measure helped to open our eyes as to the possibilities of a big subject in foreign countries when those subjects could be shown directly to the intending buyer or buyers. A man came in here from Argentina. My observation of the South American market, gained in the course of five visits there, is that ordinarily subjects sell at so much a foot, perhaps eight cents would be an average figure. My first price of a figure for Argentina was $30,000. My visitor offered $2,000, believing apparently he was making a big offer. We went into statistics—got down to brass tacks—we talked of theaters and population. When we got through the contract was for $20,000. My father, who recently went to Brazil, has sold that country and Uruguay for the same sum. These things were accomplished by adopting the identical business methods with other countries that we use here—by giving the buyer a chance to see and examine your goods. I firmly believe that by following out this principle in my coming visit across the water we are going to reap some real profits, perhaps a record. I think we can build up a line of steady customers abroad for Ince productions."

Mr. Read spoke of the custom of selling film rights for Great Britain "and her colonies," as if the latter factor constituted but a minor part of the deal. He expressed the conviction that in the colonies were to be found territory that heretofore had been much undervalued. He believed them worthy of careful investigation. As an illustration he said he was sending a man to Australia to look into the possibilities there. Another representative would be sent to India and China and still another to Cuba and Porto Rico. Speaking of India, Mr. Read said he had been given to understand that in that country 80,000,000 out of the total population were interested in theatrical amusements. "Even if the actual total be but 25 per cent. of this," he said, "it affords a good working basis. Yet a wise buyer will nonchalantly refer to the 'colonies' as having a relation to the British Isles as of perhaps 10 per cent. It does not sound good to me. The same is true of France and her colonies."

AUTO RACE FOR UNIVERSAL CUP.

Officials of the Universal, including Carl Laemmle, Pat Powers, R. H. Cochrane and Joe Brandt, have engaged a private car in the special train which will leave the Pennsylvania Station at 6 a. m. Thanksgiving Day for Pittsburgh, where, at the new $1,000,000 Uniontown Speedway, the most famous automobile drivers in America will compete for the solid silver $3,000 trophy donated by the Universal to the winner of the 112-mile feature event.

Alec Lorimore Goes to Australia

Well-Known Film Man Will Represent the Famous Players-Lasky Corporation in the Antipodes.

THE Famous Players-Lasky Corporation has engaged Alec Lorimore as its special representative to Australia and he will sail for Sydney about December 1. Mr. Lorimore is one of the best-known figures in the motion picture industry and is recognized as one of the ablest of the men in the field. His successful efforts in behalf of "Civilization" are still fresh in the minds of everyone in the trade. The selection of Mr. Lorimore for this important work is especially happy because of his English origin, which will permit him to meet the Australian film men with an understanding denied the average American.

The sending of Mr. Lorimore to Australia by no means marks the introduction of Famous Players and Lasky subjects to the antipodes, as they have long held a foremost rank in the amusement field in the island continent, being distributed by the Australian Film Company, Ltd., under joint arrangement entered into by the producers for the distribution of their features everywhere except in the United States, where they are handled exclusively by the Paramount Picture Corporation.

Alec Lorimore.

Though the present system of distribution has proven highly successful, it is felt by the producers that the sending of a special representative to Australia will give a personal touch to the business relations of the producers and distributors which thousands of miles of intervening ocean have rendered impossible.

Under the auspices of the Australian company Mr. Lorimore will make a complete survey of Australia, New Zealand and Tasmania, meeting as many exhibitors as possible and carrying to them the personal greeting of the Famous Players-Lasky Corporation, of which he is the first emissary to make the great journey to Australia since the formation of the company.

It is a little more than four years since Mr. Lorimore entered the American film business. English by birth, his earlier associations were of a strictly commercial nature. He is still under forty years of age, but had the advantage of starting his business career in the Bank of England—the leading institution of its kind in the world. After a successful career in England, Mr. Lorimore gratified a desire for traveling, and located for a time in Canada. Mr. Lorimore then accepted an offer to undertake the publicity and advertising departments in the Gaumont Company in New York. This was a step to the general sales agency for America and Canada for the same company, and this again led to Mr. Lorimore becoming assistant to the general manager.

Mr. Lorimore cut, titled and edited films for the Gaumont Company with great success; he also supervised productions, printing, etc. The experience he thus gained in the business side of the motion picture industry led to his being appointed to an important organizing post with William Fox.

Mr. Lorimore next became President of the National Movement Motion Picture Bureau, a concern which handled the well-known Boy Scout picture that created so much interest in the United States last year. When Thomas H. Ince came to New York in June with "Civilization" and wished to enlarge his staff by including in it a man of organizing ability, he selected Mr. Lorimore from many applicants.

TOM MIX AT LOS ANGELES.

Tom Mix, the Selig cowboy star, and his company have been transferred from Newhall, Cal., to the Selig studios at Los Angeles. Mr. Mix at present is engaged in directing a Western drama, "Twisted Trails."

Screeners to Dance on November 18

Annual Affair of the Film Men's Club Promises to Equal Its Four Predecessors.

ARRANGEMENTS for the fifth annual reception and ball of the Screen Club, which will be held at the Hotel Astor on the evening of Saturday, November 18, are in full swing. Jule Burnstein, chairman of the committee on sale of boxes, reported on November 10 that twenty-two allotments already had been made. King Baggot will be chairman of the floor committee and Frank Carroll will head the reception committee. Oscar Lund will have the direction of the grand march, which is scheduled to begin at 11:30 o'clock. Mr. Lund has designed one formation among others which will represent the initials of the names of the club's three presidents, B. K. and Q., King Baggot, James Kirkwood and the present incumbent, Billy Quirk. Twenty-five members of the club are now rehearsing the movement, so that it may be put over without a hitch on the big night. The music will be provided by the Astor's great organ and its concert orchestra.

The grand march will be led by President Quirk and a leading motion picture actress, not yet named. The evolutions of the dancers will be to the music of a march composed by Mrs. Billy Quirk, which will be dedicated to the woman selected to lead with the president. The march has been played several times at the Strand and at the Palace. The electrical effects will be under the supervision of Club Treasurer Will C. Smith, of the Nicholas Power Company, who on four previous occasions has so markedly contributed to the pictorial side of Screen Club balls.

The annual affairs of the Screeners, which for the two preceding years also have been held at the Astor, easily rank as one of the best functions in which the film industry is concerned. At the close of the ball two years ago Daniel Frohman was led to remark that he had never known anything in the amusement world which would approach it.

Among the boxholders are Carl Laemmle, P. A. Powers, the Universal Film Manufacturing Company, Bluebird Photoplays, William A. Brady, Barry O'Neil, Billy Quirk, Monmouth Film Company, E. K. Lincoln, Edwin Carewe, World Film Corporation, Will C. Smith, C. A. ("Doc") Willat, Adam Kessel, Jr., J. V. Ritchie, Herbert Brenon, Nicholas Power, Famous Players-Lasky Corporation, Vitagraph, Herbert Blache, Fox Film Corporation, and Paul Scardon and Harry Morey. Two boxes will be reserved for the convenience of the representatives of the daily and trade press.

New International Branch Managers

Charles S. Goetz Goes to the Cleveland Office and J. S. Applegate to Kansas City.

THE International announces the appointment of Charles S. Goetz as manager of the recently established Cleveland office and J. S. Applegate for its Kansas City branch. Mr. Goetz goes to the International with a wide experience in marketing films. He began his career with Warner's Features as a salesman with Cleveland as headquarters, but was soon promoted to be branch manager at New Orleans and a little later was made division manager, having charge of the whole southern territory. From Warner's he went with the World Film Corporation as District manager of the Middle West, with Cleveland again as his headquarters. Within six months he was made sales manager of all branches with headquarters in New York. He resigned to go with William Fox and opened the Pittsburgh and Cleveland branches, and then became connected with the Gene Gauntier Studio. A year later he joined the Bluebird Company.

Mr. Applegate's experience in the film field has not been so extensive, but he has been successful. He entered the business a little over a year ago when he became a salesman for Pathe in the Des Moines office. He was only five months on the road before being raised to the position of manager of the Denver office, from which he resigned to take his present position.

TO EXPLOIT OUR INDUSTRIAL RESOURCES.

An appropriation of $5,000 has been set aside for the installation of a bigger and more complete library at the Triangle Kay-Bee studios in Culver City. There always has been a research department at the disposal of the Ince authors and directors, but the general expansion of the literary staff has necessitated a commensurate expansion of the bookshelves. Miss Florence Vincent has been appointed librarian.

Chicago News Letter

By JAS. S. McQUADE

NATIONAL ASSOCIATION IN CHICAGO.

Organization of a Chicago Executive Division of the National Association of the Moving Picture Industry Now Under Way—Similar Divisions to Be Established in Other Important Centers.

AT a meeting held in the offices of John R. Freuler, president of the Mutual Film Corporation, Friday afternoon, November 3, Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, who had come on from New York for the purpose, outlined the plans and paved the way for the formation of a Chicago executive division of the parent body.

Fifty representatives of the National body were present, and to them Mr. Elliott explained the purposes of the National Association, suggesting that the formation of a Chicago council, or executive division, was for the purpose of avoiding any possible objection that might be raised by the fact that the parent association was a New York body and controlled by New Yorkers. He also explained that similar councils or executive committees would be established in the principal centers of the country, and that a meeting similar to the one held in Chicago would be called in Los Angeles by Judge A. P. Tugwell about the same time.

It was proposed that in the Chicago executive division the various subdivisions of the National Association should be maintained, and that all applications for memberships in the National Association from this territory should first be passed upon by the Chicago committee and the result of their deliberations forwarded to the legal department of the parent body. It was also proposed that a transportation committee be appointed to work out transportation problems in this territory, and that the decisions of the committee should be forwarded to the main transportation committee in New York to receive official sanction.

Mr. Freuler, who was elected chairman of the organization meeting by acclamation, then discussed the advisability of organization and the aims of the Chicago advisory committee. He dwelt on the importance of the thorough representation of every branch of the industry and of having as large a membership as possible. He maintained that it would be necessary to comprise within the organization a majority of those interested in the industry, in order to make the efforts of the Chicago executive division have full effect.

In line with this declaration of policy, Mr. Freuler appointed a temporary advisory committee, composed of the following members: Watterson R. Rothacker, M. A. Choynski, Donald J. Bell, I. Van Ronkel and John Bowman, who represented, respectively, Classes 1, 2, 3, 4 and 5 in the industry, as designated in the by-laws of the parent body. L. H. Frank was appointed temporary secretary.

After a general discussion of the plans on the requirements for eligibility to membership, it was announced by Mr. Freuler that the next meeting of the temporary advisory committee would be held in his office, at 3 o'clock, Wednesday afternoon, November 8.

At the opening of the Wednesday meeting, Mr. Van Ronkel moved that Mr. Freuler be made permanent chairman of the temporary advisory committee, which was carried by acclamation. Mr. Bowman then nominated Mr. Frank as permanent secretary, which was also carried unanimously.

Mr. Freuler drew attention to the fact that he had received a check for $150, and brought up the question of the advisability of electing a treasurer, as the organization had none at the time. Mr. Van Ronkel suggested that for the present the chairman should receive all moneys and have his secretary, or some one appointed by him, attend to such matters.

The chairman then stated that the first business that should be considered was the defining of the purposes of the temporary advisory committee. After considerable discussion, during which many points were covered, it was concluded that the purpose and membership should be governed as provided for in the by-laws—article 1, section 2, paragraph 5, of the parent body. A few changes were then made in the by-laws, and it was decided that the by-laws as maintained by Mr. Freuler and Mr. Bell be recommended at the next meeting for adoption.

Mr. Rothacker moved that a copy of the memorandum be made and submitted to the executive secretary of the National Association before final action was taken by the Chicago body. This motion was carried, and it was ordered that copies of the by-laws be made and sent to members of the advisory committee.

The date of the next meeting was not fixed at the time of adjournment.

Infringers on "The Spoilers" Enjoined.

Judge Reid, Judge of the District Court of the United States for the Northern District of Iowa, Cedar Rapids division, sitting at Dubuque, Ia., Friday, November 3, after hearing arguments for two days, directed the attorneys to prepare an order enjoining the Gate City Feature Film Corporation from further exhibiting "The Spoilers" in the States of Iowa, Nebraska, Missouri and Kansas.

Cooney & Verhoeven, of Chicago, together with Trewin, Simmons & Trewin, of Cedar Rapids, represented the complainant, the Selig Polyscope Company, and Henry Rickel, W. J. Barngrover and Rickel & Dennis represented the defendant.

The suit was originally brought by the Selig Polyscope Company on the 5th of July, 1916, in Cedar Rapids, Ia., and claimed that the rights which Martin & Estes had and which they claimed were assigned to the defendant corporation had expired December 31, 1915, and that the people who were now attempting to exhibit the picture had no right to do so. Owing to court matters it was impossible to bring the motion for a preliminary injunction up before the present time, and Judge Reid consented to hear the same in Dubuque, where the above order for injunction was directed.

Chicago Film Brevities.

Harry A. Sherman, of Sherman-Elliott, Inc., arrived in the city Wednesday, November 8, from New York City, and announced that the Masterpiece Film Corporation had purchased State rights to "The Crisis" for Missouri, Ohio, Pennsylvania, Maryland, Delaware, Virginia, West Virginia and the District of Columbia. The consideration for exclusive rights to this territory, Mr. Sherman states, was $100,000.

H. P. Wolfburg, who was affiliated with the General Film Co. for the past seven years, will have charge of booking "The Crisis" for the Masterpiece Film Corporation. The plan proposed is to book the big superfilm at all first-class theaters after the methods of a high-class road show.

Mr. Sherman's visit had chiefly to do with a business conference with William N. Selig. He was very enthusiastic over the outlook for "The Crisis."

* * *

An invitation exhibition of "Charity," the seven-reel feature made by the Frank Powell Company for the program of the Mutual Film Corporation, with Linda Griffith and Sheldon Lewis in the leading roles, was given at the Ziegfeld theater at 10 o'clock Friday morning, November 10, invitations for which were sent out by John R. Freuler, president of the Mutual Film Corporation. As is known, this film subject deals with charity and child welfare. Bishop Samuel Fallows, of the Methodist Episcopal Church, delivered an address, and a special musical program was offered for the occasion.

* * *

J. V. Hogan, manager of the Beverly theater, Janesville, Wis., was seen one day last week at the George Kleine offices, Chicago, where he was arranging for a program of the Kleine-Edison-Selig-Essanay service. The Beverly is owned by the Janesville Amusement Co., and 10 cents admission is charged for five-reel features and a single-reel comedy. Satisfactory business is the rule at the Beverly. Mr. Hogan managed the Colonial theater at Oshkosh for several years, and I met him there some time ago at a con-

vention of the Wisconsin exhibitors, when the late M. A. Neff was national president of the M. P. E. L. of America.

* * *

H. J. Wienold, manager of the Rosewood theater, 1823 Montrose avenue, this city, called at our office last week and subscribed for the World. The Rosewood is owned by Miss Regitz and seats 1,000 people. The program consists of World, Metro and other features, and an admission of 10 cents is charged. Mr. Wienold stated that "Ramona" has been booked at the Rosewood for a date some time in December at an admission of 25 cents. Mr. Wienold reported good business.

* * *

Herman Bland, operator at the Waverly theater, Harrison and Halsted streets, this city, was a visitor last week, and subscribed for the Moving Picture World. Prior to his connection with the Waverly theater, Mr. Bland was operator at the Playhouse theater, 1846 W. Madison street, for eight years. The Waverly seats 700 people and charges 10 cents admission for programs of Fox, Bluebird, Gold Rooster and other makes. Samuel Abrams is the owner.

* * *

The Chicago Political Equality League will hold a bazaar in the Elizabethan Room of the Congress Hotel, Saturday, November 18. One of the features announced is a "gallery of moving picture stars," which will contain autographed photographs of all the prominent picture players in the country. Miss Virna Harman Walker will be manager of the moving picture booth.

* * *

While on my recent vacation I called at the Detroit office of the Kleine-Edison-Selig-Essanay service, in the Peter Smith Building, and was very pleasantly received by Louis Nathan, manager; G. E. Applegate, assistant manager, and Mr. Marshall, city and traveling representative. This office force was decidedly buoyant over the popularity in their territory of the above-named service, and excellent business was reported. "The Return of Eve," which was shown two days at the Drury Lane theater while I was in Detroit, was very well received, and Manager Smith told me that he had been highly complimented on the merits of the picture. It was shown to crowded houses, which are nearly always the rule at the Drury Lane. Fifteen cents admission is charged at all times throughout the entire house, and it is Mr. Smith's intention to raise the price to 25 cents in a few weeks.

* * *

Harry Weiss, general manager of the Central Film Corporation, announces that he will require still larger quarters to handle the Clara Kimball Young product in the States of Illinois, Indiana, Wisconsin and Kentucky.

Mr. Weiss states that he is now negotiating with several Chicago theaters for seven-day runs of the Clara Kimball Young product in a restricted territory. Owners of the better class of theaters in Chicago are gradually finding that longer runs and high-class pictures bring the best results.

Very favorable reports from all parts of his territory are received by Mr. Weiss. Good business is the general rule, and, notwithstanding the depression that naturally comes with a presidential election, houses have shown to good attendance. In fact, all indications point to the greatest prosperity that exhibitors have yet known in this territory, Mr. Weiss says. In many instances moving picture theaters show an increase of from 25 to 50 per cent over the corresponding period last year.

The following changes have been made in the Central Film Corporation's staff: Sidney J. Goldman, roadman, has been made special representative; William Weiss has been added to the sales force, to succeed Mr. Goldman, and will look after Indiana and Kentucky business, and Phil Dunas has been made traveling representative in Wisconsin and Illinois.

* * *

Harry E. Aitken, president of the Triangle Film Corporation, made a brief stop-over in Chicago last week on his way to the Coast.

* * *

Frank Powell, of the Frank Powell Productions, Inc., New York, and a well-known director, was in Chicago Saturday, November 4. He was accompanied by his attorney, Arthur Butler Graham. Mr. Powell made the seven-reel "Charity" feature, which will be shown on the Mutual program in the near future.

* * *

Jones, Linick & Schaefer have announced that they have secured a lease on property at Lawrence avenue and Broadway, this city, for the erection of a theater that will cost $500,000. The theater will be known as the Broadway, the main floor of which will seat 2,000 people and the balcony 1,000. Elevators and dressing room shower baths will be features of the new structure, it is given out. Work on the Broadway will begin at once, and it is expected that the theater will be completed about July, 1917. This will be the first of six houses that will be built in the near future by the Jones, Linick & Schaefer firm.

* * *

The recent annual outing of the junior and senior students of Valparaiso University, Ind., was devoted to an inspection of the Rothacker Film Manufacturing Company's plant, 1339-1351 Diversey Parkway, this city. The students were shown every detail of moving picture manufacturing during their visit. Every department was visited and the different processes were thoroughly explained by Vice President N. J. Baumer, who also showed the students a three-reel industrial picture which illustrated sections from different moving picture advertising campaign successfully handled by the Rothacker company. The students, who were in charge of Dean R. C. Yeoman, enjoyed their experience hugely, and a vote of thanks and a Valparaiso flag were given Vice President Baumer. In January another trip will be made by the students, when they will have the privilege of actually seeing a photoplay in production.

* * *

Miss Marguerite Clark will be seen in "Miss George Washington" (Famous Players), to be released through Paramount, November 20.

Grace Wynden-Vail was recently added to the publicity department of the Paramount Picture Co. in Atlanta, Ga. She writes for various magazines under the nom-de-plume of "Sally Ann."

* * *

A new fireproof film box has been invented by E. A. Rupert, manager of a picture theater in Aberdeen, Wash. The invention has been patented and will be placed on the market about the first of the year. It is announced that this film box will have the indorsement of every fire chief in the United States and Canada, as it is claimed that it absolutely protects films from accidental ignition or explosion.

* * *

Vivian Reed, the Selig star from Los Angeles, arrived in the city last week to take a prominent part in "The Princess of Patches," which will be produced in part at the Chicago Selig studios and in the southland. Miss Reed is known as "the girl with the million-dollar smile," a title gained by reason of her face adorning numerous high-class art calendars before she appeared in moving pictures.

* * *

Robert H. Kelly, assistant director to Al Green, now engaged in the production of "The Princess of Patches," in the Chicago Selig studios, is known in sporting circles as "Rawhide" Kelly. Before Mr. Kelly ventured to appear before the camera he promoted numerous pugilistic combats and managed many fighters in various parts of the world. It is claimed that Mr. Kelly organized the first boxing club in New Orleans, but that we leave to sporting editors to decide. Mr. Kelly earned a fortune in the fighting game and lost it in mining ventures. He has had considerable experience in the making of moving pictures and has worked with several of the larger companies. He has been with the Selig company for some time.

Charles LeMoyne arrived recently in Chicago from the Selig Los Angeles studios and will work under the direction of Al Green in "The Princess of Patches." Mr. LeMoyne headed the LeMoyne stock company which toured the Pacific Coast for years.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing year:

Studebaker—"Twenty Thousand Leagues Under the Sea" (Universal) enters its fifth week and is still showing to capacity houses.

Ziegfeld—Alice Brady in "Bought and Paid For" (World) and Earle Williams in the Vitagraph serial, "The Scarlet Runner."

La Salle—Second and last week of Mary Pickford in "Less Than the Dust" (Artcraft). This production will end its run on November 19, and will be followed by "The Masque of Life" (Signet Film Co.), which features Rita Jolivet.

Colonial—"The Birth of a Nation" (D. W. Griffith) will close its successful run of seven weeks on Saturday evening, November 18. It will be succeeded shortly at the same house by Griffith's "Intolerance."

* * *

Max Linder, the great French photoplay comedian, accompanied by George K. Spoor, president of the Essanay Film Manufacturing Co., arrived in Chicago from New York, by the Twentieth Century, Friday morning, November 10.

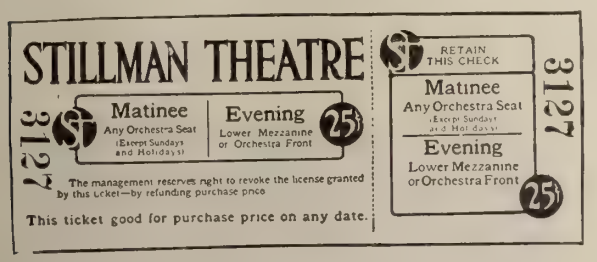
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

From the Stillman.

EVIDENTLY the Stillman is not going to stop advertising just because it is open now. The house is putting Cleveland on the picture map, and C. L. Madden, in charge of the advertising campaign, is finding something new almost every day. For one thing the Stillman does not believe in paper that gives all but a strip to the attraction. It is the show at the Stillman that is important. Most houses use the regular twenty-eight sheets and merely strip the paper with the house name, or at best put it on a headed board. The Stillman uses the smaller sheets from the manufacturer and works these into its

own design. The cut shows a manugraph for E. H. Sothern. Only the Vitagraph three-sheet is used. The rest is hand work, and the result is a bill for the Stillman theater that tells the attraction but tells it as a *Stillman* attraction. It is a nice distinction, but a profitable one. In passing, note the house monogram. Mr. Madden writes that it is proving a real asset. A design is an asset to any house, but comparatively few managements realize how important an aid it is. Mr. Madden even puts it on the house ticket as is shown here. There are



eight different forms of tickets used for different locations, but all are of the same general design, the color being distinctive. All carry the line "This ticket good for purchase price on any date." This is just another effort to make everything about the Stillman characteristic. It is a contract to the "Good this date only." Note, too, that this ticket is good for different locations in the afternoon and evening.

Two thousand window and tack cards are used each week, carrying the house name, the design, the title and the prices. There are also two hundred cars with signs on the dashboard, the cost being ten cents per day per car. A complement is a post-card with the same general idea of the house name above a panel, the panel broken at the top by the monogram. Below is the program for the week. Each attraction is followed by the showing times. With but one program for the week the titles and other matter can be well displayed in the space.

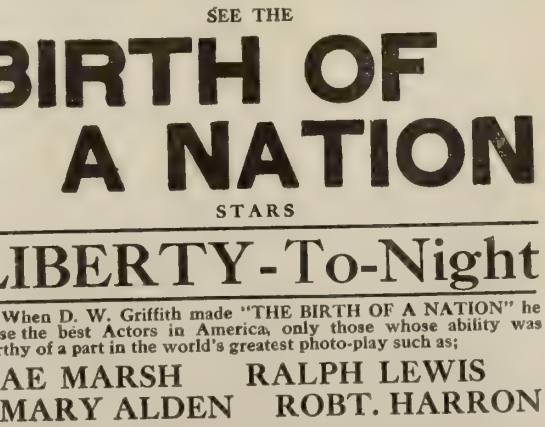
Two programs are used, one of four pages for the upper floors and an eight-pager for the orchestra, though it is probable that the eight will presently be used for the entire house. The front design is a simple design of stripes crossed by two strips, the upper carrying the inevitable monogram. Sometimes it is printed in one color and sometimes in black and tint. Inside the center pages are devoted to the program, and on the eight there are four pages of house talk. In the program some space is given to descriptive matter of the overture and songs, as well as to the film subjects, to emphasize the fact that these are part of the program and not interruptions. Audiences are apt to take things at face valuation, if that valuation is proper, and a brief description of the song with perhaps some comment on the composer and singer will make that song a distinct feature of the program instead of merely a filler. This is a point where even the larger houses often fail to make good.

Special advertising has the same distinction. A card for the Common Law is a double post-card of heavy white stock. It is printed in a sage green and black with "Remember Valerie West?" and the monogram on the address side and a larger monogram on the back. It is bordered with twelve-point border. Inside the top half is given to the feature and the lower part to the other attractions. The card has an odd sealing arrangement, doing away with the usual paper clip.

Even so small a thing (apparently) as the stationery supplied in the rest room and lounge is carefully looked after and the cards, paper and envelopes are of a grade that the most fashionable patrons are accustomed to use in their own homes and better than many possess. A neat design in one corner of the card and on the flap of the envelope is the only advertising. The newspaper advertising is worth more space than one issue can afford, so must go over. It will be worth waiting for since it is done by an expert, and Mr. Madden explains about the different styles and sizes. If Mr. Madden's good nature and postage stamps hold out we are going to give you a lot of good tips from Cleveland.

Misleading.

The Liberty, De Pue, Ill., gets out a rather misleading throwaway in which "The Birth of a Nation" is made to attract attention for a smaller play with the same people. This is not a good plan, as a rule. Unless people read clearly they are apt to feel that they have been fooled, even when the management can point to the added words. Often it reacts,


SEE THE
BIRTH OF A NATION
STARS
LIBERTY-To-Night
When D. W. Griffith made "THE BIRTH OF A NATION" he chose the best Actors in America, only those whose ability was worthy of a part in the world's greatest photo-play such as;
MAE MARSH RALPH LEWIS
MARY ALDEN ROBT. HARRON

and when some real feature is announced or a real star is called up the recipient will see the big name, suppose it another cheat, and drop the sheet. On this bill, for that matter, Gloria is announced, and many will question Miss Burke's appearance. Two other bills are better done, and these are probably more representative, but the printer should be talked to with a view to getting better results with type. For example one double line reads "Just think of it—Three brillian stars." Then below the three names are staggered in three lines. To get the proper alignment a smaller type is used than would be the case were all three set in a larger face one under the other and with proper space between, while "Three brilliant stars" should get a larger display face for it is the keynote of the program. It pays to study the value of the various lines, deciding just which will pull the hardest, and then talk it over with the printer and get him to play those lines up right. He is not a showman, but a printer. If he knows his business that is enough. You tell him the part you are supposed to contribute, or else you must be content with a job that is merely good typesetting. Don't fight him. Get him interested in seeing how well he can get your own ideas over.

Too Late!!

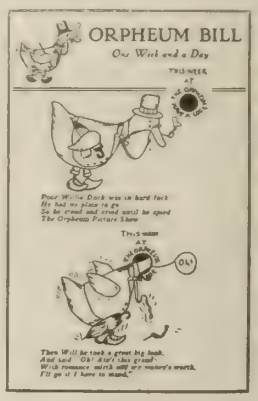
It's so seldom that we have the chance to do so, that we rejoice in this opportunity to throw a rock at H. W. Heiberger, of the Lehigh Orpheum, South Bethlehem, Pa. He writes to tell us of the Fashion Show. They worked with a local department store and models imported from New York, but George Editor Carpenter recently told about

the scheme and we swiped it from him, and he said he got it from San Francisco. But no matter where it came from, it's a fine scheme to make your own headliner that costs nothing. You just show the local store's new styles on living models. They pay the models, and supply the styles, and then help you to advertise, as well.

Something else is a schedule of the football eleven of the Lehigh University and that is done on a small vest pocket card with no other advertising than the announcement that for the game with Yale a direct wire will be run to the theatre to give the progress of the game. All of the collegians and their friends will carry the cards and think of the theatre, and think all the more because they do not have to wade through a mass of advertising to find the dates.

With Pictures.

The Orpheum, Chambersburg, Pa., recently got out the clever idea here shown, though of course in the reproduction the front page shows on the right, which is wrong. Inside the house program is given on one page and house chat on the other. We would prefer to reverse the order shown and give the program on three and the chat on two. The



program is four pages, 6 by 9 inches, light lemon stock and printed in red and green. The design is clever and well done. Orpheum Bill should become locally famous. We wonder if the Blanchards who run the house are our old friends from Sunbury? If it is, they've been away a long time.

An Invitation.

R. L. McLean, of the Capitol, Frankfort, Ky., did the wedding invitation stunt for a recent Fine Arts and writes that it paid. He went to no little trouble to get it out just right, with heavy stock, well printed shaded type that deceived for the moment and held attention until it gained interest in itself, then it was read through. The text runs:

> Mr. D. W. Griffith requests the honor of your presence at the marriage of Molly O (*Mae Marsh*), to Mr. Larry O'Dea (*Robert Harron*), on Saturday, the twenty-third of September, nineteen and sixteen, at two and seven p. m., at the Capitol Theatre, Frankfort, Ky. Admission 5 and 10 cents.

We do not know whether Mr. McLean carried cigars or a club, but he persuaded the printer to use a new and fashionable face instead of Old English. The invitations were all individually addressed and not merely sent out blind. He even did so well that he refrained from using some of the other three pages for other advertising because he wanted to make it look like an invitation and knew what invitations looked like.

No Retirement.

The Third Street, Easton, did not explain that sale offer we recently commented upon, but an Eastonian happened in the other day and explained that it was a move to meet a blue sky stock selling proposition that had been brought into town in the dark of the moon. They are keeping right on and are going to still further enlarge the house to seat about 2,000 people, which is going a bit. They did push back the rear wall once.

Stock.

The Highway theatre, Brooklyn, is using a ready-print program with the double middle for its own. The rest of the eight pager is all stock, including a page and a half of national advertising. Not far away is another house with its own four pager and it was doing so well with the advertising last spring that it ran all through the summer with local stuff instead of program, because the house was closed but the stores were open and wanted to advertise. This stock program is better than the average in that it gives the house two pages and those two of the best.

Simple But Good.

George W. Newsome, of the Tilford, Murphysboro, Ill., sends in a souvenir card he gave out. It is a portrait card in color with the back blank and here he offers a simple appeal to the patron. There is no flourish, no fanfare, just a simple greeting that carries a lot more weight than would a more pretentious brag. It is written as a man speaks, and its sincerity is of far greater value than fine writing. People expect the circus agent to use all of the dictionary, but they do not believe what he says. It is when a man speaks honestly and naturally that he gains the most credence. This is a point that too few realize. It is not fine writing, but simple and direct writing that strikes closest to home. The cards also carried a list of coming attractions, but this is the essential part:

> We want the people of Murphysboro to know that we greatly appreciate and value their good will and patronage. We want them to feel that they have an interest in this theater, that it is theirs to use and enjoy, and that we are always glad to hear their suggestions and friendly criticisms.
>
> We endeavor to show only the best pictures obtainable. We have tried to make the theatre pleasant for everybody. We have a ladies' dressing room on the right as you walk out. It has every convenience, including sanitary paper towels, lavatory and mirrors. If you come in dirty or dustry from an auto ride, don't fail to take advantage of it.
>
> If you have company, entertain them here. Use our telephone. Make yourselves at home. This theatre and its conveniences are at your service.

That means something when you read it. Note particularly the emphasis given the conveniences afforded by the wash rooms to motorists and the general service idea in the past paragraph. That means as much if not more than a five reel feature, for it is something that is always at the disposal of the patron.

For the Program.

L. F. Guimond, of the Lyceum, Monticello, N. Y., had an extra good bill lately and he wrote a running story to cover the two weeks. His leader is decidedly clever and with a little alteration can be worked to fit any house with an exceptionally good program. It is set with a scare head and reads:

GUILTY!

CONVICTION SECURED AGAINST THE LYCEUM MANAGEMENT.

Accused of Having Booked a Program for the Forthcoming Two Weeks of Such Uniform Excellence That Theatregoers Cannot Afford to Miss a Single Evening—District Attorney Demands an Occasional Poor Feature.

Practically No Defense Is Offered and Defendant Is Sentenced to Capacity Business for Twelve Days.

Coincident with the publication of the program to be given at the Lyceum theater for the next two weeks comes the announcement that the management of that theater has been accused, tried, convicted and sentenced in the Court of General Public, Judge I. M. A. Fann presiding, for having secured a series of pictures for the next two weeks which will practically force Monticello residents to be away from home every evening. It was held that the Lyceum should book an occasional poor subject and thus afford an opportunity to its patrons to stay home and catch up with the fashion magazine and war news.

The well-known attorney I. C. M. Awl appeared as plaintiff and presented a strong case. As soon as the jury was empanelled Mr. Awl stated that he did not intend to call any witnesses as the facts in the case were general knowledge and indisputable evidence. The gist of his masterly indictment was as follows:

"While any normally constituted human in the average community expects to attend two or three motion picture shows each week and would consider it a direct deprivation were this privilege withheld, it has nevertheless been the custom for everyone to exercise the power of selection in the singling out of these nights of attendance. But we are now facing a condition where this prerogative is actually denied us because we are being confronted with twelve programs of such uniform excellence that the temptation to attend them all is irresistible.

"I have studied this case carefully and have decided that the best evidence I can offer to secure a conviction is a resume of the Lyceum program for the period named and after analyzing this program I shall be content to rest my case, feeling certain that the jury will have no difficulty in agreeing that the charge is well founded."

Continuing the fiction of a summing up, the supposed attorney takes up the program day by day to show the enormity of the offense, hammering home the fact that there is no let up for the entire two weeks. It is cleverly done because kept in character throughout.

A Good Starter.

S. A. Xippas, of the Tri-City Amusement Co., issued invitations to a musical when he launched the Marcello at Hopewell, W. Va., recently. The invitation is a still paper 6 by 10 inches folded two and a half; that is the third section comes but halfway over its opposite when the folder is closed. One page gives the invitation and the other shows a hand-tinted photograph in a printed frame, loose mounted. It would have been more effective had similar portraits of photo stars been used instead of an ideal face and the Kraus and other companies have these on sale. The invitation was accompanied by an admission card to give quite a swagger air to the function. It's a good way to give a house the proper start. It gets the right people in their *first*. The others will follow. This is particularly true of the south. It pays to spend a little extra time and money on the opening announcement, as Mr. Xippas seems to know.

Too General.

The Photoplay World, a publication printed in Chicago, is being gotten out, apparently, for the use of house managers who cannot get out their own organ. The sample sent in gives the program of the Lyric, Delphos, Ind. The issue is a sixteen-page sheet, about 5 by 8 inches, white stock and blue ink. The house gets only the back page. This is useful for a management that wants to sidestep trouble, for it is a well edited sheet of photoplay news and press stuff, but in a six-day program, only one feature, a serial, is mentioned in the body of the sheet. It is a good thing to interest patrons in plays and players generally, but it is better still to get their interest in your house, its advantages and comforts and the films that will be seen on the house's screen. We like better that form of ready-made program that has pick-up program pages to fit any house program, and we like even more the all home-edited organ that can be given an intimate touch that no strange editor can ever give. A general organ must, perforce, be general. The house organ is valuable only in that precise degree in which the editor is able to establish an intimacy with his reader. We never met George Editor Carpenter or Tom North, but we feel that we know them and we take a personal interest in their doings because their house organs are so well done. It is the same with L. J. Scott and others. And it works with the patron in the same way. Use your sheet to advertise your house, to get in touch with your patrons rather than to advertise some one else's films.

Two Programs.

W. E. L. Reeger, of Mt. Carmel, Pa., sends in two programs for comment. He runs three houses, but he sends programs from but two. One, for the Theatorium, is a Hennegan cover with the layout recently commented upon. The printer has used an ink that spreads a little and looks too black and forbidding. It is a veritable typographical frown. Blackness is a good quality in pasted paper, but not for program work and we think that some of the women patrons will fear to soil their light gloves handling the inky looking sheet. There is too much ink in the fountains and several days after it came from the press the job still smears under slight pressure. The printer should be scolded. Sometimes when they cannot get a good impression the printer will increase his ink and paint instead of print. It is a sloppy plan and it hurts the house—which is the innocent bystander—because people shun the programs.

In contrast the other job is a plain white paper well printed and well set for the greater part, with a neat border and small but distinct type. It is only a four by six, but it makes a better impression and, with a good average of patrons should draw more money because it is something that patrons will handle and read.

It may not wholly be the printer's fault. It may be that he was stuck for the right sort of ink to use in a hurry and had to do the best he could with what he had on hand, but he can, at least, be persuaded to use a lighter body type. It will be clearer, prettier and more legible. Mere blackness does not bring display and full face should be reserved for emphasis and not used as a body type. It pays to work in with the printer and even to try to educate him, if necessary. If Mr. Reeger will take the Valentine job over to the other man, he'll probably get the idea and save some ink.

George Editor, Manager.

It has taken a long time to coax George Editor Carpenter to show what he has been doing as the manager of the Paramount Empress, Salt Lake City. With Real Reels all are familiar, but he was almost secretive about his doings as house manager—for he has been living a double life for a long time now. One of his latest is the Children's Matinee. Of course he turned to the societies for help on this. He could run a kid matinee with one hand while he wrote editorials for

Real Reels with the other, but he knows the value of getting others interested and he got the co-operation of the Home and School league. Two thousand tickets were sold in twenty minutes at the first of these and a lot of kiddies were turned away, with the result that seats will be sold in advance hereafter in the hope of avoiding the crush that required police control. The performances are given every Saturday morning and fifty members of the league serve as chaperones, scattering through the auditorium and preserving order.

A small folder 2½ by 3½ is printed in red with "For Men Only." Inside the third page carries the Paramount trade-mark and the fourth urges:

Don't fail to take your wife, Mother, Sister or Children to the Paramount Empress theater. Safe, Sane and Satisfactory.

This is printed in heavy type, save for the concluding slogan, and with the rule border. It stands out so you cannot well overlook it. It is just a variant to the "I dare you to take this home to your wife," but it is a good piece of work.

We would be ashamed if we had to admit that after all the nice things we have said about him he did not do good newspaper work, but we do not have to be ashamed. The two advertisements shown in the

reproduction do not show well what he is doing, but they will suggest something of his style. We like particularly the bordered advertisement, which fairly sticks up from the page. In the other the cut is depended upon to gain the attention. The former seems to be a stock Paramount frame. If it is, it should interest Paramount exhibitors, for although it is only three nines it gets a better display than would the average four tens. The larger advertisement is four nines. And wherever there is mention of pictures in the paper, the theater gets the best of it with well-written stuff. Now that we have induced George Editor to break his managerial silence, we hope he keeps on coming. He knows how and can help others than the Notable Features clients.

Patriotic.

The American, Idaho Falls, Idaho, gets out a 6 by 9 program with the front in red and blue, which makes the tri-color on the white stock. Inside the imprint is in blue on white. It is a monthly, and with three changes a week gives each change a full page, mostly original text. The foreign advertising is confined to three cover pages and does not intrude on the house matter; a good arrangement in a program of this size. It would be better to make the twelve-page insert a sixteen and run some house stuff, as well. This would help enough to pay for the extra cost, though one or two pages might be laid off in additional foreign advertising, if the town can stand it. Apart from this lack, it is neat and business-like clear through.

Hustling.

Either the Denver branch of the Kleine company is more alert than the rest or it is less stingy with its postage stamps. It was this exchange that recently contributed the hunting license, and now they offer a flyer for the Selig baseball picture of the World Series games. All exchanges probably advertise this feature, but the Denver end borrowed a cut from one of the local papers, a baseball cartoon that fits into the scheme of things, and gets a better display than the rest without the expense of having a drawing made. It does pay to stay awake.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Looks Bad, But—

SUPPOSE that you had sat in front of your typewriter and had thought and thought until you had an idea that looked something like this:

> Rose wants a diamond ring, and Harry swears that he is too poor to buy her one. Only the munitions makers are coining cash, and he is selling books gotten out by the peace society. Then Rose shows up with a ring and Harry gets jealous, but she assures him that it is only paste and that she paid three dollars for it. Harry falls for it, but one afternoon he sees her slip a man on the street some money. Another day she is seen pleading with him. Harry gets more suspicious than ever. The next morning he takes the ring from the dresser before she is up, and when she asks about it, he says he has not seen it. To quiet her he gets her another paste ring that costs only $2.50. He takes the ring to a jeweler and finds that it is worth about $150. Then he gets a gun and goes after the wrecker of his home. The wrecker pleads for his life and explains that he sells diamonds on the instalment plan and that Rose pays him $2 a week, and to avoid Harry seeing she meets him on the street corner every Friday afternoon. There is $68 to go. Harry feels pretty cheap—and business has been good lately. The next Friday afternoon Rose turns up with the $2, for she must keep up the instalments or be found out. Harry steps up and takes the $2, looks at the ring and throws it away. Then he hands her the real ring as a fine for his suspicions.

And then suppose that a couple of months later you picked up a copy of The Moving Picture World for October 14, and on page 289 saw a story like this:

> A GRAIN OF SUSPICION (Oct. 4.)—Mrs. Love (Rosemary Theby) sees a bargain in real estate and decides to surprise her hubby (Harry Myers) by purchasing it and paying for it with her own money. The real estate man calls regularly to collect his payments and upon several of these occasions he is seen by hubby, who, not knowing who he is, gets jealous. He decides not to say anything about it to his wife, who decides to say nothing to her husband until the lot is paid for. The continued visits of the real estate man annoys hubby and he decides to put a detective on the case. The detective gets working; he goes to the office of the real estate man and obtains a good look at him; he then decides to spy around the house. He sees the collector call for his regular instalment and notifies hubby that the mouse is in the trap. He enters the house and arrests the real estate man, much to the surprise of his wife. Hubby comes in and when he is acquainted with the facts in the case he pleads for forgiveness. Wifey forgives him.

Wouldn't you think that there had been something happening, and wouldn't you look up your record to see if your script had been sent Harry Myers, and if you found it had not, wouldn't you think that someone you had sent it to had stolen the story and sent it for sale elsewhere? To be sure you would.

The first story was written by the editor of this department on August 15. The starting point was de Maupassant's "The Necklace." Reversing the original, gave a real stone supposed to be paste instead of paste taken for genuine. To motivate this the instalment scheme was developed. It made a fair synopsis, but it was not sent out, and so there was no possible way in which Mr. Myers or any other person could have had the slightest knowledge of the story. He never saw the story until his own release had been announced and we sent it to him asking for his data. There was in no way, shape, or fashion, the slightest chance for anyone to have stolen the idea, and yet the Myers story came remarkably close to our own. He used real estate instead of a ring, and had slightly less plot, but for all practical purposes the stories were identical, though there was not the slightest possibility that he could have had even an inkling of our story. Even the names are the same, but this is because we use those names for all our stories, following Lloyd Lonergan's scheme of always having the same names to avoid confusion.

It will be noted that this story was written August 15. The story made by Mr. Myers was received by him in June from a writer in Jacksonville, and was one of two stories by the same author taken by him. She had no possible chance of seeing the story we wrote, even if we let our unsold stuff lie around loose, and she wrote hers a couple of months before we got the idea.

Considerable space is given to this incident, not because it is in the least unusual, for not a week passes that there does not occur at least one case of duplication, but in this instant we can say with absolute positiveness that there was not the slightest chance for suspicion. Keep it in mind the next time you think your story was stolen and be less eager to charge theft.

Foredoomed.

Here is an extract from a recent letter to the New York Sun. The writer says:

> In the beginning I want to say that I am not a disappointed scenario writer. In my short literary career I have written two motion picture plays which I prophesied would be rejected. I mailed them to a few producers and my prophecy came true with amazing promptness.

No, he is not a disappointed scenario author. He is merely a disappointed ass. He writes two—count 'em—two stories, "knowing" they will be rejected, and then they were. Surely they were. Two isn't a starter even for a real fiction writer, and moreover he went at his task listlessly because he "knew" they were going to be returned. Go at the sales end in the right spirit and after due examination.

From the Shelf.

In studying the market, remember that many companies are "saving" money by releasing stuff from the shelf; subjects made a year or so ago and put aside then as not being good enough to release. Now they are releasing them at the very time they should be putting out only the best and most modern stuff. It is their own funeral, but note the fact and do not accept the present releases as typical of present needs.

Keep Posted.

Knowing where to send stories is as much, if not more, as knowing what to send. You cannot market intelligently unless you keep in touch with affairs. And no one can keep in touch for you. One man may tell you that the Blank is not buying stuff. This may be because he sells them nothing, though he knows that he is sending in good stories. Another man may have the inside track because he sends just what is wanted, and he will declare that Blank is buying. He cannot tell just what it is that they are buying, but he has found that they buy his material, and he found it out by experimenting. The papers cannot give a list of wants, because these are so constantly changing. They can annouce new markets or tell of the closing of old ones, but they cannot say that the Blank now wants five-reel dramas with a seashore local, because the Blank editor may have bought a dozen the week before, and so be out of the market for these at the moment. On the other hand if it is repeatedly said that the Dash company has announced that it is not in the market, it is absurd to send them scripts, and yet just the other day a correspondent wrote of sending to a company that has not purchased a script in more than two years except by special arrangement.

Do It Anyhow.

Seeking the light, a correspondent asks if it is not a waste of time to prepare a continuity, knowing that the director will not follow the author's sequence of scenes. It is not a waste of time. It is a waste of opportunity not to. It is to be presumed that an author wants to stay around for a time. Even if the director does not use his continuity, the author needs to develop the story by scenes to gain his own knowledge of photoplay. Even where companies advertise that they will accept only the synopsis, it will pay to write the continuity for practise. It is the only way in which photoplay construction and development can be learned, and time is never wasted that is used to make you more proficient in your business. You cannot "see" your story in the synopsis. You must make a continuity before you can know yourself what you have in the plot. It is only a matter of time when the author's continuity will be demanded. Be prepared for the coming of that time.

Suiting the Crime.

Hell may be paved with good intentions, but the suite reserved for editors is carpeted with onion skin paper.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Hass Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturer's Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number of them you cannot answer without a lot of study.

Question No. 164.

What advantage is there in the auto-transformer as against the straight two-coil transformer?

Roll of Honor on Question No. 154.

The Roll of Honor on Question 154 consists of the following: M. M. Moon, Sherman, Texas; Wilson Hays, Barton, Md.; W. B. Allen, Edmonton, Canada; F. F. Bell, Palestine, Texas; G. A. Yager, Anadarko, Okla.; J. H. Marchand, Baton Rouge, La.

I have selected the reply of Brother Moon for publication as being the most complete of any.

Reply to Question No. 154.

By M. M. Moon, Sherman, Texas.

The Question:

What is for and against a large picture—say above 17 feet?

The Answer:

There are, in my opinion, very few things to be said in favor of the large picture. The size of the picture, within certain limits, usually depends upon local conditions, such as the width, length and heighth of the auditorium.

A picture of goodly size is more desirable in a large auditorium, especially when the screen is located on a large stage, because a small picture seems to be out of proportion. Another advantage of the large picture is that those sitting in the rear seats will be able to clearly see the faces of the actors, which is important since in the silent drama very much often depends upon the facial expression, the glance of an eye or some movement of the feature, which may change the whole meaning of the story.

And now I will endeavor to set forth some things against a large picture. Every defect in the photography, every movement of the film and every scratch mark and jump is increased in size in direct proportion to that of the picture. The light strength must be rapidly increased if the brilliancy of the large picture is to equal that of the small one. You will therefore see that a large picture is either costly in current consumption, or there must be a sacrifice in brilliancy. A large picture will cause excessive eye strain to those seated near it, a short throw will cause elongation of the faces and figures and a distortion of the picture. A picture should always look natural, and when a large picture is used the action and actors are out of proportion, thus making for unnaturalness.

Important Notice.

Change in Trip Itinerary.

It has finally been decided that the time of leaving on the southern, western and northern trip will be delayed until March 1st, which date is now officially set.

The reason for the second delay lies in the fact that there have been so many demands for extra stops that the trip has lengthened beyond our expectations, so far as the item of time be concerned. It has developed that it may be necessary to go as far north as Calgary and Edmonton, Alberta, and if departure is made in January, as originally planned, I will arrive up in that country just at the very worst time of the year, when there would more than likely be snow blockades, or at least very disagreeable weather. I could stand the disagreeable end of it, but the snow blockades would be very bad indeed, as they would disarrange the whole remaining itinerary, and cause an endless amount of trouble.

For these reasons it has been finally decided that I will leave New York March 1st. This, so far as the south be concerned, will result about as follows, with the understanding that *the dates given are not exact*, because not all the stops are not yet definitely decided upon:

Richmond, Va., March 1st; Raleigh, N. C., March 2nd; Durham, N. C., March 3rd; Charlotte, N. C., March 4th, Charleston, S. C., March 5th; Savannah, Ga., March 6th; Miami, Fla., March 8th; Tampa, Fla., March 9th; Macon, Ga., March 11th; Atlanta, Ga., March 12th; Chattanooga, Tenn., March 13th; Knoxville, Tenn., March 14th; Cincinnati, O., March 15th; Louisville, Ky., March 16th; Evansville, Ind., March 17th; Nashville, Tenn., March 19th; Montgomery, Ala., March 20th; Mobile, Ala., March 21st; New Orleans, La., March 22nd; Jackson, Miss., March 23rd; Memphis, Tenn., March 24th; Little Rock, Ark., March 26th. This will put us into Fort Worth, Tex., about April 5th.

Now don't make the mistake of supposing these dates are final, because they are only approximate. The exact date will be given each city at least fifteen days in advance. That I will start on the trip March 1st, however, is definitely settled, and nothing will change that except things beyond human control.

From Illinois.

H. W. Burkitt, Morrison, Ill., sends in 40 cents for the two question booklets, answers "The Problem," August 12th issue, and says:

> I have the second and third editions of the Handbook; also I read the department. If it were not for them projection certainly would be up against a bad state of affairs. My hand books are not for sale at *any price*, and I don't see how I could get along without the department. The department and the Handbooks are what makes my job a *real* job. Recently I paid a visit to Freeport (Presumably Illinois. Ed.) where I found projection to be on the up-grade. The best theater, The Strand, puts on a good picture, though they have the keystone effect, with its inevitable accompaniment of distortion. The screen sets in a sort of frame, and the frame is light colored, which does not set off the picture properly, and makes it look out of frame at the top. The operator, I was told, receives $21.00 per week, and apparently he was on the job though he might correct these two faults. (Don't be too sure about that, Brother Burkitt, possibly, yes, even probably the manager would not allow him to do the things necessary to correct the two defects named. Ed.) The theater just across the street from the Strand, the Superba I think it is, puts on a good picture, but at least during the time I was in the theater the operator was decidedly careless about framing, and with regard to his light. The picture itself is steady and clear. I have just finished a month's job, making a "flasher" and "chaser" for our new sign. It works like a charm. Will send in a photograph of it later, as I would like to have your opinion with regard to it. Then too I have a feather in my cap, although I am still and always will be working for a better picture, in that visitors from the Tri-Cities tell the boss our picture is as good, or even better than any they have seen in Rock Island, Davenport, or Moline. Perhaps they are not good judges, but nevertheless it sounded good to me, particularly in view of the fact that I am using 60 cycle, single phase A. C., pulling 60 amperes through a Bell & Howell compensarc. And now right at the tail end of this communication I want to wish you all the success you deserve, which is a "heap," for your wonderful work in the Handbook and for the excellence and popularity of our department.

I have not published your reply to "The Problem, Brother Burkitt, because of the fact it was almost identical with one already published. I shall be glad to have the photographs and description of the "flasher" and "chaser." As to your remarks with regard to the theater across the street from the Strand in Freeport, they ought to be a lesson to the operator in that house. One cannot afford to be careless for a single moment, because we never can tell at what particular time some one is going to be among the audience whom it will not be well to have witness any faults in the projection.

Of course it may be that this particular operator is obliged to rewind film, thread the other machine and do other stunts while projecting the picture, and if he has, that to some extent would act as an excuse for the faults mentioned, and would put the matter up to the manager of the house.

With regard to your projection, if you are putting on that kind of picture with 60 amperes A. C., quite evidently you understand your business, because I am told there is some very good projection in Davenport, Rock Island, and Moline. I will visit those cities some time next spring—I hope at any rate, and perhaps at that time you may be able to come over and attend the lecture.

Chicago Again.

Word comes from the Windy City that theaters are being injured by explosions, and that this is probably due to the war which has for a long time past been waged between Local Union 110 and the I. B. E. W. Union of operators. We would be loth to credit any such report, but for the fact that this is not the first time Chicago theaters have been wrecked and there is no manner of question but that the outrages were committed by "strong arm" committees.

Now this department is absolutely and unalterably opposed to methods of this kind. In the first place, as we have before pointed out, they are cowardly. It is not a very brave act to sneak around in the dead of night and wreck a theater, or place a dynamite bomb against its walls. The act, however, becomes peculiarly and particularly reprehensible when it is the result, as it is claimed is the case now, of a warfare between two unions, with which battle the manager is in no wise concerned, provided he pays the highest union scale for his class of work.

This department is, as its editor has literally hundreds of times said, a firm believer in organization. This department has been the direct means of forming quite a considerable number of locals, all of which, according to letters received and on file from the International officers, are doing well. More than this, union organizers have admitted, in writing, to the editor of this department that the organization of the operators has been made from 50 to 75 per cent. easier and more effective by reason of the work of this department. It favors the International Association of Theatrical Stage Employes because the operators are organized thereunder, and are, as a general proposition, doing perhaps as well, or perhaps even better than they would have done had they originally been taken under the wing of the I. B. E. W. More than that, inasmuch as the I. A. T. S. E. took up cudgels for the operator at a time when they were very weak, and at a time when the financial returns were far, far below the expenditures, and has brought the organization of the operator to a point where they are now financially self sustaining, it would be acting the part of rank ingratitude to even for one moment consider switching over to the I B. E. W. at this late date. If, later on, after the I. A. T. S. E. has been repaid the money it has put into the organization of the operator, the operator thinks he will be better off in an independent international of his own, why that will be something else again. At this time, however, no such thing ought to be even considered, and most certainly the I. B. E. W. has absolutely no claim whatsoever to the operator, nor can the operator consistently change to that organization. Therefore such Chicago operators as have affiliated with the I. B. E. W. have done a thing which is distinctly and decidedly wrong, from any and every point of view.

I can, of course, smypathize to some extent with them, in view of the fact that the Chicago operators local leadership has been such as to bring distinct discredit upon the Chicago operators as a whole, and to bring about a feeling of resentment on the part of many Chicago men. I have never, however, believed in getting outside of a house in order to clean it's interior. I am a firm believer in cleaning house from the *inside*, and would earnestly advise those Chicago men who have affiliated with the I. B. E. W. to get into the I. A. where they belong, and conduct their warfare against the things they object to from the inside. But, however that may be, there certainly cannot be any possible excuse for dragging the Chicago manager into what amounts to a fight amongst Chicago operators themselves.

Not Good.

J. Hartzen, Minneapolis, Minn., gives the editor a good, warm roast with regard to the projection in one of our leading New York theaters. He says, in part: "I don't see where you get off at to brag about projection in New York, when one of your leading theaters gives projection which we up here would consider as being of no particular credit to a nickelodon."

Brother Hartzen you cannot look back through the projection department and find where I have ever bragged about New York projection or ever recommended the projection in the house you speak of, as a matter of fact I don't recommend it; more than that I consider it decidedly punk, even though the house be one of the finest in New York City.

You must remember that it requires something more than a fine orchestra, comfortable seats, and a fine building to put a good picture on the screen. For one thing the house in question races the film, and there are other faults as well. And anyhow you should not land on me. You should have taken the matter up with the manager of the theater, though according to my own experience that is all the good it would have done you. He would probably simply have told you that you didn't know anything, and that would be the sum and substance of your accomplishment.

Constant Reader.

South Carolina, says:

> Although this is my first letter I have been a constant reader of the department for years. My primary object in writing is to order one of the new Handbooks, for which find money order enclosed. I do, however, wish to say a few words with regard to speed. Why is it so many managers seem to think it necessary to shoot a reel through the machine in seven, eight, or nine minutes, thus absolutely ruining the screen result? I have visited other cities, and always try to drop in and see the pictures, for I feel if they have a better screen result than I, I may get some suggestion which will be of value to me in my work. On the other hand if my own picture is the best it makes me feel good. I am genuinely sorry to say, however, in the majority of cases I have always found fault with the speed. I thoroughly agree with you and the producers who say all their time and trouble go for naught when some operator shoots the picture through like a comet. Nothing makes me more angry than to see that particular performance, which I am glad to say is something which never occurs in my house. I have trained the operator myself, and the pictures here are projected correctly. We could not afford, in this small town, to employ a first class fan, therefore I was obliged to train one, and I am proud of my job, because I have had many sincere compliments from traveling film men, managers, and others who see pictures in larger cities and are therefore in position to judge. When I took charge of this house, The Temple, it was in bad shape, but I have rebuilt its reputation on the quality of my pictures and on the quality of projection. I have myself had something like four years' actual experience in operating, and am thoroughly acquainted with the fact that the picture is the real heart of the whole theater. In the year I have been here I have had but one complaint of over-speeding, and that from a lady who mistook a scene with fast tempo for over-speeding. I have derived a great deal of knowledge from the third edition of the Handbook and the department is a continual source of information. Just now I am having a little trouble in getting a clear screen, and want some advice. Projectors are Simplex with a 5½ inch objective, one 6½ and one 7½ inch condenser, projecting a 10 foot 6 inch picture at 70 feet, pulling 40 amperes of 110 volt current through a Fort Wayne compensarc. I get a dark line across the screen unless I freeze the carbons. Have consulted the table, and find my lens system to be correct; also have tried altering the distance of the condenser from the film. When I use 60 amperes and carry a large spot the line almost disappears, though you can detect it by adjusting the carbons a little. In closing, I would like to know what is the nearest point at which you will lecture on your southern trip, as I wish to be present unless the distance is prohibitive. I also wish to extend you a most cordial invitation to visit Hartsville and see "The Temple," although I know that is probably out of the question.

Brother Cobb I think your principal trouble lies in the fact that your lamp has not sufficient angle. The dark line across the screen probably shows the division between the light from the two craters. Try giving your lamp more angle, and if you are using 40 amperes, also after you have angled the lamp more, try using ½ inch cored carbon below with a ⅝ inch cored above. I am not going to say that will work well, but try it. If the angling of the lamp does not remedy your difficulty—but we will cross that stream when we come to it. I think it will. I have given your letter space because it is a chatty, interesting communication, and, coming from a small town man who is delivering the goods, it will or should be of interest to other small town men. As to why theater managers over-speed the picture—well it is a question I do not think any one can answer. Certainly the manager who does it could not give an intelligent reply himself, or rather could not give a reply which one could not tear to pieces by applying just a little argumentive reasoning to it. This department has always condemned over-speeding the film, and so long as I am at its head it will always continue to do so.

As the plans now are it is my expectation to lecture in Columbia, Charleston, and Savannah; also probably in Charlotte, N. C., though Charleston and Savannah are the only ones of the four places definitely settled upon as yet. From the map I should say that Charlotte and Columbia would be about the same distance from you, and I think it is practically certain I will lecture in one of those places, if not in both.

Adjusting the Powers Intermittent.

John Collins, St. Louis, Mo., writes:

> Will you kindly give me directions for adjusting the Powers intermittent movement? It seems to be a simple enough proposition, but I don't get the right results.

If you have the third edition of the Handbook, Brother Collins, turn to Plate 2, Page 496, and loosen screws 723 and 743, which hold the right and left hand eccentric bushings. In the face of the bushing next the oil well you will find a hole designed to receive the end of a small steel punch or a heavy wire nail. The right hand bushing is turned by means of a screw-driver slot in its end. The revolving of the bushings tightens or loosens the cross pins against the cam. Revolving clockwise as you face the fly wheel tightens; the opposite, of course, loosens, but bear in mind the fact that *you must revolve each bushing precisely the same amount*, or you will get your intermittent sprocket out of level, and thus throw the strain all on one side of the sprocket holes and sprocket teeth, which will be very bad for both film and sprocket teeth. Adjustment of the intermittent should only be made while the machine is in motion, but it should be done very carefully, because otherwise you are liable to bring it up with a jerk, locking the whole intermittent tightly, and do a great deal of damage, even to the possibility of breaking off one of the pins of the cross. The intermittent should preferably be adjusted while the machine is warm, that is to say, after it has projected a picture.

In this connection, let me warn operators not to fill the Powers intermittent oil casing with oil while the machine is running, because if you do, the intermittent is apt to suck the oil up so that you will fill the whole casing practically full, or at least get a great deal more in than you should, and when the machine stops the surplus oil will leak out around the bushings. The tendency of operators to put oil in the Powers intermittent while the machine is running is responsible for a great deal of oily film. *Never put oil in the Powers intermittent casing except when the machine is standing still.*

He is Kidding Me.

From Victoria, B. C., comes a letter, attached to which is a clipping of an advertisement of "Richardson's Handbook of Complete Instructions in All Branches of Crochet, Tatting and Fillet Work." The good brother, who signs himself "An Old Grinder," says he is glad to see that we have won promotion. He wishes me success in my new line of endeavor.

No, Brother O. G., I have not gone into the crocheting business yet. The nearest I have come to it is trying to unravel some of the crocheted arguments put up by the various writers on light rays and the lens system.

Transformer Trouble.

R. E. Wicker, Pinehurst, N. C., says:

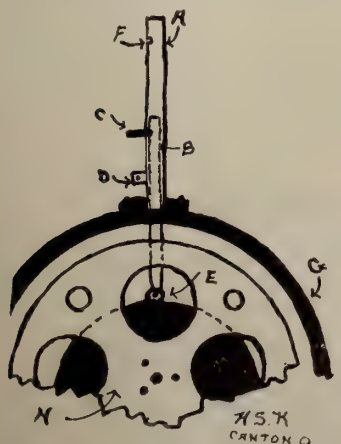
> We have been using 133 cycle, 220-volt current through a Fort Wayne compensarc, but have had 60-cycle thrust upon us and now the compensarc gives me more juice than I can handle. Am going to put some resistance in the primary and try that. We have a 5 K.W., 110-volt D.C. generator (Lincoln), which is part of a 550-volt-110-volt motor generator set, on the base of which I wish to place a 220-volt, 60-cycle motor direct connected. I am assured by one concern that I can cut in field resistance, step down the voltage to 60 volts and get 2.7 K.W. without danger of overheating the armature; also I am assured with equal sincerity by another concern that the armature would not only heat but burn up. What really would happen? If I cannot do this then I shall have to use the regular Powers rheostat, in which case would a 4-H.P. motor pull my arc alone?

I could not tell you exactly what would happen, since that might depend upon the type of construction of the generator, but if you cut in sufficient field resistance to compel any generator wound for 110 volts to operate at 60 volts I do not think there is any doubt but that you would have trouble. In any event you certainly would not get an efficient operation. In other words, the efficiency of the generator would be reduced to such a very low point that it would, in all human probability pay you better to get a new 60 or 70 volt generator. As to the 4-H.P. motor pulling your arc alone: assuming you run the generator at 110 volts and use 40 amperes, why that would be 4,400 watts, which, divided by 746, gives almost 6 H.P., not counting the loss in the machine itself, which would amount to probably 1½ H.P. Therefore you will readily see that a 4-H.P.motor would not do, unless you were going to use considerably less than 40 amperes. With regard to the transformer delivering too much juice, why put in ¾-inch carbons, and if the transformer does not heat to exceed 40 degrees C. or 72 degrees Fahr. above the surrounding air, you will be all right. As a matter of fact, after you get accustomed to it you won't have any trouble handling the arc, and while it will cost somewhat more you will get a much more brilliant picture. If you are projecting, say, a 16-foot picture in an auditorium illuminated in accordance with modern practice, you ought to have at least 70 amperes A.C. at the arc, and 80 would be still better.

An Old Timer.

H. S. Klink, Canton, Ohio, one of the old-time correspondents of the department, who has been back in the back end of his hole, with the entrance plugged up, for quite some considerable time, comes forward with the following:

> Well, friend, it is a long time since you have received anything from me, but at last here is one which might be of some value to some one. It certainly has helped me. It is a little signal designed to tell when the reel in the upper magazine is almost empty, and thus give the operator time to light his second machine and get his light steady for the next reel. I have been using it for approximately a year, and it is never necessary to open the top magazine while the machine is running, as it is set to ring a buzzer about 150 feet from the end of the film. I am using two of the latest models Motiograph machines, and certainly have a world of praise for them. They do just what the makers say they will do—produce a rock steady, flickerless picture.



Explanation of sketch. A—Half-inch brass tube; B—Plunger; C—Contact guide pin; D—Insulated contact; E—Fibre roller; F—safety for contact guide pin C; G—Magazine; H—Reel.

Tube A has a slot cut from notch F to contact screw D, which forms a guide for pin C. When magazine is empty you raise the plunger to the top and fasten pin C in slot F, which holds it from falling down. Then when you put another reel in you release the plunger which allows the fibre roller to run on the film, and as the reel empties the plunger continues moving down until pin C makes contact on screw D, thereby closing the circuit and ringing a buzzer which is connected to it, one wire being connected to screw D, which is insulated from the tube, and the other wire you can ground to any part of the machine.

Glad to hear from you again, Brother Klink. Devices of this kind have been illustrated in the department several times, though not lately; quite possibly yours is better than the others anyhow. And now don't forget that the latch string is hanging out, waving around in the breeze and inviting you to use the department any old time you feel like it. We don't care to have our friends absent for a couple of years at a clip. Nope, we don't like it at all.

All Signed Up.

C. M. Fox, chairman Press Committee, Local Union No. 330, Fort Worth, Texas, says:

> All theaters in Fort Worth, with the exception of the Isis, have signed our contracts, as have also all the Cleburne theaters, and everything is going very harmoniously for Local 330, with the best wage scale in the state, and the eight-hour day in effect. All the men are working and there is some extra work occasionally. With the exception of the above named theater, we are 100 per cent. strong, and we have hopes that the Isis will be with us in the not distant future. We have Sunday shows for the present, but it is a very feverish proposition; also it is very uncertain, as two of the proprietors have been fined pretty strong in the Tarrant County Criminal Court. Only one has thus far escaped, he having been acquitted by the jury. This is about all of any interest, except that all of the boys of 330 are a wide-awake, progressive bunch, who are trying to better themselves and their local union.

All of which is good. I am glad to know the Fort Worth men are progressive, and expect to have the pleasure of forming their acquaintance next winter. As to closing the Sunday shows, why it is an idiotic proposition. There are so many dear souls who want the laboring man to work like a slave all week and then deny him the privilege of going to a show on the one day he has to go. I am a firm believer in the Sunday show, with proper provision made, of course, for a six-day week for the theatrical employes, including the operator.

Prosperity for the South.

R. T. Megibben, Cleveland, Miss., has ordered a new Minusa screen for his theater, which latter he has enlarged so that the seating capacity will me 342. He says:

> Our people are getting good prices for cotton, which means business for everybody in the South. All I lacked in having an up-to-date house was the screen. I looked over one of the Minusas at the Princess while in Memphis recently, and it certainly is some screen. I won't be satisfied until I get one like it. The house is 38 feet wide, but is only 16 feet high; the throw is 75 feet. The screen frame measures 11x14 feet.

We are very glad to know that the Southland is to have her share of prosperity. Certainly good prices for cotton means good times in the South. I presume the gentleman's enthusiasm for the Minusa screen will cause deep anger and chagrin at the office of the Minusa Cine Products Company, St. Louis—not. But let me caution you to follow instructions of the manufacturer to the last detail in installing the screen.

Up for Manslaughter.

W. B. Allen, Edmonton, Canada, sends in reply to question 154, and writes:

> I never miss reading about your trips to different places. It is very interesting. I only wish you could get as far inland as Edmonton, but suppose that would be very expensive. Should you, however, manage to visit us, just let us know and we certainly will make you feel at home. The town is in very real need of a few "Richardson talks." It would wake up some of those "know-it-alls," and possibly show them their need for study. If, however, you have a weak heart, or anything like that, just let us know, for there are one or two "operating rooms" (?) I would not like to show any one who is subject to heart failure, lest they have me up for manslaughter. In closing I wish both yourself and the department all manner of success; also I trust the Handbook is enjoying a good sale.

Yes, Brother Allen, the sale of the Handbook is very satisfactory. But I would like to see the book in the hands of every operator and manager in the United States and Canada, because there is not one of them who could not profit for more than four dollars' worth from its study. Why, it is no uncommon thing for me to refer to it myself when memory refuses to recall certain things in sufficient detail.

I wish Edmonton were not so far out of the way. I would like to visit your city, but, as you say, it would be pretty expensive, and I am afraid for that reason it is out of the question.

Two-Headed Idea.

From Missouri comes the following:

> In September, 16th inst., page 1828, I see an argument concerning the one and three thousand foot reel, in which it is said that in changing over from one machine to the other most theaters burn both arcs for a period of time, which consumes considerable additional current and carbon. Now it strikes me this can be obviated by mounting one lamphouse directly in front of the center of the screen, making the same stationary, then mounting two mechanisms on a sliding way so they can be shifted in front of the condenser, or shifted away from in front of it, the idea being to slide one machine out and the other in, in changing reels. This would save one lamphouse and one motor; also the shifting could be made with but slight flicker on the screen, which has the further advantage that the lens is always directly in line with the center of the screen. And now I would like to say a word with regard to question 145.

I think an operator who cannot stand for the four or five hours he works has but little ambition, and takes but very little interest in his business. No man working at any kind of a machine can do good work sitting down. I, myself, stand ten hours a day, and hope that some day I will be admitted to the St. Louis Union, get the chance to build my own operating room and show the best projection in that city.

I publish the brother's idea with regard to shifting the mechanisms rather as a curiosity. It could, of course, be done, provided the sliding ways be absolutely mechanically perfect, but on a long throw the least variation would cause trouble; also there would be something considerable more than a "slight flicker" on the screen when changing over. I do not regard the scheme as having practical value.

As to the brother's comment on standing up, why let me tell you, that I could not and would not stand up ten hours, or even six hours under any circumstances. Some men can stand up for even fifteen hours without seemingly experiencing any considerable fatigue, while other men are literally worn out if compelled to be on their feet continuously for even as much as four hours. I am one of the latter. At the end of four hours I would not be able to project a decent picture, or do anything else in a creditable manner.

If it is true that no man can do good work sitting down at a machine, then why do the operatives of high speed sewing machines work seated? Why do locomotive engineers work seated? Why do watchmakers when operating lathes, etc., always work seated, and so on through a long list of machine operatives, who do their work sitting, and do it well, too?

From New Brunswick.

A. J Mason, St. John, N. B., says:

Regarding our trip to Halifax, N. S., September 16, 1916, the invitation to which you no doubt remember, as it was extended to all of us, including yourself and daughter, while we were being cradled on the broad bosom of the St. John (the staunch tug boat acting as the cradle), during your recent visit here. Well, we gathered a goodly number of exchange men, exhibitors, and operators, and, believe me, we did not sleep much going. The fun was too swift for Morpheus to even get a look in. At Turro, eighty miles from Halifax, A. A. Fielding, manager Princess theater, met your scribe, who left the bunch and took his first ride on a Go-Devil, which same was pointed in the direction of Brother Fielding's home. After breakfast I saw and covered more territory in the three hours I remained than I did on the train in the same length of time. I must admit that go-deviling is quite some considerable fun, and Fielding has a dandy Indian, of which he makes good use. After this experience, Fielding and I took the next train to Halifax, where we arrived in time to get to the Board of Trade's rooms for the meeting of exhibitors, exchange men and motion picture operators. Of course, it was really an exhibitors' meeting, and some very live and lively questions were thrashed out, operators and exchange men being excluded from a portion of the meeting. On Saturday evening we visited the theaters, and I must say, business was very good indeed, though some of the theaters have a new bill starting Saturday, which helped some. On the whole I think the Halifax theaters enjoy better business than we do in St. John. (Saturday night is not a good night to judge by. You would have to see it on the off nights as well to form an intelligent opinion of that proposition. Ed.) Most of the Halifax theaters, however, carry more vaudeville program than do the St. John houses.

There is one thing in Halifax, however, with which I cannot agree, viz: the size of the picture. They seem to run to big screens over there. One theater in particular had a picture which I am sure must have been 18 feet, with a throw of not over 50 or 60. It looked very poor, and of course was not as sharp as it would have been had it been reduced to 12 or 14 feet; also it lacked brilliancy. I was told the people liked a big picture. In fact, that was the excuse given for the size. Now Brother Richardson I don't want the Halifax boys to think I am a knocker, but I am bound to say that projection in Halifax is not up to the standard. This was the almost universal consensus of opinion among exchange men, visiting operators and managers. I do not think, however, this is by any manner of means altogether the fault of Halifax operators. It seems to be at least partly due to the fact that not all the houses have up-to-date projection apparatus (though some have, to the very general use of A.C.), and to the large picture. No operator can produce first class results with alternating current, a large picture and antiquated or worn projection equipment.

Now they may come back at me and say Mason is himself projecting an 18-foot picture, which is true, but the screen is 20 or 25 feet from the front row of seats, and the back row is 130 feet away, whereas in Halifax these conditions do not exist.

The Nova Scotia operators were in Halifax to take their examination on the 15th, and most of the boys had to go home to allow the managers to attend the convention. The examination, I understand, consisted of about seventy questions, mostly electrical, all written, and I heard they were to be reviewed by the electrical engineer of some college or school, I forget which. I told Mr. Wall, the examiner, that this was not giving the operator a fair chance, since the electrical engineer is not a practical moving picture machine operator, and therefore not competent to judge the operator's ability. In response to this Mr. Wall told me that operators who displayed no knowledge at all would not secure a permit, but others who might improve with a little study would be given a permit and be reexamined later. Those who pass will, of course, receive their license. Well at any rate, I will give Nova Scotia credit for giving a better examination, so far as electrical work be concerned, than New Brunswick. The Board in New Brunswick is in a position to go farther with examination, but they don't though I trust that will be changed before long.

On Sunday we enjoyed a fine sail on the North West Arm and in the Harbor, the day being seemingly made for the occasion. We had lots of fun on board, as well as some speeches, and I can tell you I am but expressing the sentiments of them all, when I say we missed your smiling countenance, as well as that of your charming daughter. We trust, however, to have the pleasure of a return visit from you in the not distant future. Every manager and operator who attended our gathering at St. John said the only disappointing part of the program was that your lecture was too short.

A. A. Fielding has a very fine theater in Turro, and has arranged a device for operating two motor-driven heads on one stand with one lamp-house. Fred Betts, of the Lyric, St. John, who is an expert mechanic, is building the attachment, and intends to forward a description to the department.

I will be glad to have it, Brother Mason, though I have discouraged that particular proposition within the two past weeks. I am, nevertheless, always willing to back water if it can be shown I am in the wrong. I am sorry indeed that I could not be with you in Halifax, but trust that some time in the future I may again have the pleasure of meeting the Maritime Province men, because it is but simply a statement of fact to say that they are a whole-souled bunch of men, whose friendship I value very highly. You failed to tell me, Friend Mason, what the operators did with regard to organization.

From the United States Navy.

J. O. Husband, U. S. S. Monocacy, writes from Chungking, China, as follows:

You no doubt will be surprised to hear from an old crank twister, if I can call myself that, away out in this God forsaken country. But I am getting my copy of the good old Moving Picture World now, and want to let you know how greatly I appreciate the department for the good it is doing. It sure is making the boys sit up and take notice. I was reading of your coming trip through the south, particularly to New Orleans. I certainly would like to hear you, as I know it would benefit me greatly. I would particularly like to see your light ray dope. However, I will be out of luck, as my enlistment don't expire until March, which I guess will be too late. I certainly hope the operators in New Orleans receive you in better spirit than some I have read of. I sent in a letter some weeks ago, which was for you, as I had lost my copy of the World. I stated in this letter my experience as an operator which was two years. That period gave me just enough to make me want to learn more. I am going to send for the "bible" (Handbook) when I arrive in Shanghai, which will be some time next month. One cannot secure a money order at this place. Well, pop, I will close. Here is luck to you, and may you have a long and happy life.

Yes, Brother Husband, I sympathize with you all right, all right. I certainly would not like to be penned up on a battle ship away out there. The good, old U. S. A. suits me pretty reasonably well. Sorry you cannot be in New Orleans, but I guess there is no question as to the cordiality of my reception in that city. I suppose from your letter you intend to get back into the game when your enlistment is out. Well the latch string is always out for good men. As to my reception, why it is usually most cordial and very enthusiastic. The unpleasant incidents you speak of are very few and far between. Yes, you will be too late as I will be in New Orleans in the latter part of January.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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MOVING PICTURE WORLD

17 Madison Avenue, New York

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Haas Building, Los Angeles, Cal.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Suggestion for "The Devil's Double."

Released by Triangle Film Corp.

Compiled by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 22½ T "Sir, my husband is very ill" is a sub-title and is printed reading matter on the screen. But 18½ D "At end of song" is a description of action.

Van Dyke Tarleton, an erratic artist, lacking a model with satanic qualities, leaves for the West with his beautiful wife Naomi. In Tophet, a "tough" border town, he meets "Bowie" Blake, a one-time outlaw, whom he recognizes as just the man for his painting. Through the persuasive efforts of Naomi, whom Blake has learned to love, he becomes her husband's model, but, taunted by the insulting words of Van Dyke to his wife, leaves them. Later, regretting his action, he returns in time to save Naomi from the hands of bandits who have already killed her husband, and the picture closes with the future uplifting of "Bowie" Blake.

The character of this picture is a strong dramatic offering, where heavy, subdued music will be found necessary for the interpretation.

The THEME selected, "Dramatic Tension No. 9"—Andino, will be found to have the characteristics depicting the regeneration of a bad man by the love of a good woman.

Note particularly: Horses' hoofs' effects throughout picture. Short flash of dancing in a Western border dance hall at 7½; organ only according to action (direct cue) of "Love's Old Sweet Song" at 15; shots at 26½, 40 and 57½; fire effects at 44½.

Time schedule: 68 minutes (5 reels—4,540 feet).

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	Pastel-Menuet—Paradis (Allegro giocoso)
2¼	T	Naomi Tarleton, the patient —"	
3½	D	When maid enters studio—	King Manfred (Prelude—(Lento) Reinecke
7	T	"Then take your work with you."	
7½	T	Later, Tophet, the Arizona— (Short flash of dancing scene.)	Popular Dancing Waltz
8¼	T	"Bowie" Blake, faro dealer—"	Galop No. 7—Minot
10¼	T	An enemy.	Dramatic Tension No. 9—(THEME) Andino
11	T	"Lucifer in the flesh—"	
11¾	T	That afternoon.	Andante Pathetique No. 10—Berge
14	T	"I must have you for my work."	
15	T	In the days that followed. (Direct cue.) (Organ only, according to action.)	Love's Old Sweet Song—Molley (Andante con moto)
18½	D	At end of song.	Andante Dramatic No. 15—Herbert
22½	T	"Sir, my husband is very ill."	
23¾	T	The three things that come —"	Repeat: THEME.
25	T	"Your presence hinders my work."	
25¾	T	Within the week.	Agitato No. 6—Kisfert
26½	T	"This is where we settle—" (Shot.)	
29	T	"I reckon this here Lucifer—"	Told at Twilight—Huerter (Moderato cantabile)
32¼	T	After a few weeks.	
34	T	The surge of blind anger.	Repeat: THEME.
37	T	"Come in, Naomi; that is —"	
37¼	T	"Girl, girl, let me take you —"	Misterioso Dramatico No. 22—Borch
39½	T	Sinister spirits of the—	
40	T	"Red Dog" Cleason and his pal. (Shots.)	Allegro Agitato No. 1—Kiefert
42	T	"I'll cut you cyards for her —"	Allegro Agitato No. 8—Andino
43	T	"I'm a skunk to leave that —"	
44½	D	When Bowie enters cabin. (Fire effects.)	Hurry No. 26—Minot
47½	T	An hour later.	Serenade—Drdla (Allegretto con espressio)
50	T	When the pink rose of dawn —"	
52¼	T	"She's jest like a child—"	Coquette—Arensky (Allegretto, tempo rubato)
53¼	T	Days that followed.	
55	T	The Battle. Fired by the—	Repeat: THEME.
57½	D	When Naomi sees snake. (Shot.)	Hurry No. 2—Simon
58½	D	When Bowie picks up Naomi.	Dramatic Andante No. 24—Borch
59½	T	"What am I doing here?—"	
60½	T	"If you come any nearer—"	Dramatic Andante No. 32—Berge
63	T	"Come to supper, Bowie—"	
63¼	T	The day that takes his wonder— (Stage coach.)	Stampede No. 5—Simon
64	T	"Some day, ma'am, I'm comin' "—	Repeat: Love's Old Sweet Song
67	T	"We got work to do, li'l hawse—"	Repeat: THEME
68	T	The End.	

Music Must Be Subordinated to the Picture.

By S. M. Berg.

At the Broadway Theater on October 19, there was presented a special showing of the Metro Pictures Corporation's production of "Romeo and Juliet." Accompanying the picture was a Musical Setting of which I had the honor of synchronizing, and Irenee Berge co-operated with me in the arranging. For this occasion the Broadway Theatre Orchestra, under the direction of Mr. James (Jimmie) Bradford, was considerably augmented, and the film, together with its musical setting, was exhibited to the press and invited guests.

A few days elapsed and at a private showing of a feature picture I encountered a well-known press representative who when I asked him "what he thought of 'Romeoand Juliet'" replied, "a wonderful picture." My further interrogation was "what about the music," and brought forth the reply, "Really, I didn't notice it." As the words passed this jovial person's lips he suddenly realized he was talking to the man who had been responsible for the musical setting, and possibly some apologetic phrase was forming in his mind when I replied: "Many kind words of appreciation have been made upon the musical interpretation of 'Romeo and Juliet,' but it is left to you to unconsciously express the highest form of appreciation yet given it."

Music must and should be subordinated to the picture. Patrons go to a moving picture theater to see pictures. Music is the addition to the picture which turns "silent drama" into "speaking drama." It can and must interpret every emotion, just like the gifted orator plays upon the heartstrings of his audience and moves them from laughter to tears, so should the music intensify and brighten the changing emotions of the screen action. Musicians and managers must realize that the greatest compliment that can be paid a performance in a theater is to hear the departing audience express themselves on the beauties of the picture, entirely forgetting the merits of the music presented.

What percentage of an audience will speak of the projection if it is perfect? But if it is bad, they will complain. They justifiably demand service which covers every adjunct in the theatre presented with the film

Visit an art gallery and you will possibly notice a crowd standing in silent admiration in front of some artist's masterpiece. Notice the frame which surrounds the picture. It is almost a certainty that much care and thought has been exhibited in the selection of a harmonious design to enshrine the masterpiece. It lends beauty and finish to the painting, but no one admirer gives thought to the purpose of the frame.

In the new wave that is spreading over the country for better musical interpretation for the motion picture, a great deal of care should be taken to sufficiently curb the enthusiasm and to judiciously restrain the music that shall appropriately interpret the film.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

THREE EDUCATIONALS.

"Deschutes Driftwood," "Mazamas and the Three Sisters" and "Hans, Henri and the Neophyte" Are Highly Entertaining.

Reviewed by W. Stephen Bush.

THE latest releases of the Educational Films Corporation plainly show that the producer, Robert C. Bruce, has learned a good deal since he began taking scenic pictures. In the matter of direction and assembling his work had always commanded attention, the latest releases show distinct improvement in photography and cleverness in the choice and elaboration of the subjects. The two reels devoted to "Mazamas and the Three Sisters" show the adventures of the "Mazamus," a club of mountaineers which held its annual encampment in August, 1916, in Three Sisters Country in the Cascade Mountains in Oregon at an elevation of 6,200 feet. The reels are rich in lively incidents, humorous situations and scenic beauty.

"Mazamas and the Three Sisters" (Educational Film Corp.).

As in all his other work Mr. Bruce has been particularly happy in his titling, which shows a vein of subtle but striking humor that "gets" over in nine cases out of ten. Equally successful is the reel, "Hans, Henri and the Neophyte," which gives the producer a grand opportunity for daring ventures and funny titles. Hans and Henri, we are told, are two accredited Swiss guides who, owing to scarcity of tourists in their native land, have come over here to pursue their calling in the mountains of Oregon. This picture was taken at an elevation of over eleven thousand feet.

The comedy gem of the trio is "Deschutes Driftwood," which Mr. Bruce tells us is a "scenic picture from a hobo's point of view." The scenes were obtained in the Deschutes Canyon of Central Oregon, the leading man from the County Jail in Portland. It has many laughable incidents, adding life to the purely scenic parts.

THE "STEREO-VITA" LECTURE.

Beseler Educational Film Co. Supplying Manuscript Lecture with Combination Motion Picture and Lantern Slide Program.

THE Beseler Educational Film Co., which for the past six months has represented what in the past was the educational department of the General Film Co., and which is headed by N. R. Delorme, formerly in charge of that department with the General Film Co., is adopting a novel method of supplying illustrated lectures. These lectures on various subjects, such as "Modern New York," "San Francisco and the Yosemite Valley," "The United States Navy," "The Development of the U. S.," "Palestine," "Anthracite Coal," "Florence and Venice," are accompanied by from fifty to one hundred colored slides, and one or two reels of motion pictures, as the case may require, at a nominal rental fee.

This "Stereo-Vita" lecture service, as it is called, will no doubt meet with considerable favor, especially where the services of a regular lecturer are not easily procurable.

M. I. MacD.

GAUMONT CONTRIBUTING TO EDUCATIONALS.

Mutual World Tours Makes Initial Appearance with Interesting Subject Matter.

DURING the past year and a half the Gaumont company has been one of the largest contributors to the educational film market. During that time it has placed before the public three valuable series of educational films. The first of these, commencing in September, 1915, was entitled "See America First," and has been released at weekly intervals since that time, covering the beauty spots and points of historic interest in America, including the chief manufactories, often with detailed illustrations common to those particular cities on which the camera was focused.

The second series, known as "Reel Life," the magazine in film, issued its opening number in May, 1916. This is also a weekly release, and discusses topics of general interest, such as "How Paris Sewers Are Cleaned and Purified," "How Gold Is Mined in Southern Oregon," "Our Grandmother's Method of Handling Wool," "Odd Animals of the Border," etc.

The third Gaumont series, similar to the first mentioned, is a travel series, which made its initial appearance on November 7. It plans to provide pictures of places and people under foreign flags, and is entitled "Mutual Tours Around the World." Its opening number, which is finely tinted throughout, contains views of unusual interest in the Assouan district of the River Nile, including the Assouan Dam, which was completed December 10, 1902. Characteristic Egyptian types at their various occupations of shoemaking, decorating pottery, barbering, water carrying, etc., add to the interest of the reel. Scenes in and about the Galician town of Kamenez-Podolsk form the central portion of the reel, while La Rochelle, France, with its wharves, fish market, fishing fleet and other scenes of interest about this picturesque town, occupy the closing footage of an entertaining and instructive reel.

The Gaumont company is to be congratulated on the valuable part it is playing in the weekly supply of educational film.

M. I. MacD.

PRACTICAL METHODS

As Adopted by the Los Angeles County Bureau of Visual Education.

THE Los Angeles County Bureau of Visual Education is adopting a practical method of acquainting the schools in that vicinity with the best means of obtaining films suitable for purposes of visual instruction and entertainment. This method does not point to the free distribution course, which, by the way, acts much in the capacity of a nail in the coffin of a more extensive production of educational films. On the contrary, it aims at placing the schools in a position to help themselves by putting them in touch with moving picture exchanges in Los Angeles where films of the desired quality may be had.

For this and other purposes a bulletin is distributed among the Los Angeles schools which gives the necessary information as to the cost of installation of projection machines, operation of said machines, reference books and underwriters' regulations. Advice as to safety precautions for schools using moving pictures is also included, as well as a directory of firms handling projection machines, supplies and slides. In addition to this, lists of recommended films

are given and the Los Angeles exchanges at which they may be procured; and in each case the address and telephone number of each firm or exchange is recorded. In this bulletin is reflected the "better films for young people" movement, for we find also listed a number of films referred to as being of special interest to children. The bulletin contains much material evidence of the time and thought that has been expended on its preparation by the bureau.

There is much to be commended in this method of procedure as an aid to the educator and a stimulus to the manufacturer. A copy of this bulletin may be had by application to the office of the County Superintendent of Schools, Suite 700, Hall of Records, Los Angeles, Cal.

Essanay Special Features

Will Produce a "Black Cat" Brand of Stories and a Twelve-Part Series for General Film.

GEORGE K. SPOOR, president of Essanay, has just announced two special lines of features to be produced by that company. One will be known by the brand name of the "Black Cat" features and the other will be a series of stories under the general title of "Is Marriage Sacred?"

Mr. Spoor has purchased the rights to 100 special stories which are being put into photoplay form and released through the General Film Company as "Black Cat" features. Each story is complete in itself, bearing no relation to the other stories on the program except that all will have the same distinctive style. Each one of these features will carry a thrilling plot and intense dramatic interest. The screen time of these features will be approximately 33 minutes each.

They will be released every Tuesday beginning with December 5. Mr. Spoor has announced the first four of these features to appear in December as follows: "The Egg," released December 5; "As In a Looking Glass," released December 12; "The Little Brown Mole," released December 19, and "The Girl God Made for Jones," released December 26.

There are two very strong reasons why Mr. Spoor decided to place a distinct brand on these photoplays. The first naturally evolves from the fact that the stories were purchased from the Black Cat magazine, which carries a distinctive style. His other reason is to aid both the salesmen and the exhibitors; the salesmen to present to the exhibitors a special brand of photoplays; the exhibitor to announce to his patrons every Tuesday, or whatever other day he chooses to elect, a special series of photoplays.

Mr. Spoor is planning and in fact has already started a special line of advertising on these features. The "Black Cat" will appear in all advertising; it will appear on the paper; and the exhibitor will be able to hang out a "Black Cat" cutout on the night the feature appears in his theater.

This will enable him to announce to his patrons when the "Black Cat" features are to be shown. It is believed by Essanay that these features possess exceptional merit and that when the first few are viewed by the public there will be constant demand for them. In this way the exhibitor is aided in securing patronage by the cumulative effect of his weekly announcements.

Outside of the fact that the series of stories on "Is Marriage Sacred?" appeal to Mr. Spoor as exceptionally attractive, the same ground of reasoning lead him to announce this series.

There are twelve photoplays in this series, each of these also complete in itself, carrying a separate title, but bearing on the subject "Is Marriage Sacred?" The first release will be December 16, through the General Film Company, and will be released each Saturday thereafter until completed. Another series of stories under a general title will be announced after these are finished. The screen time will be approximately 33 minutes.

This series touches the home of every individual and is of deep interest to every man, woman and child. They are not being produced as problem plays, but bear such an intimate relation to the home and to the present day marriage laws and customs that they will be of interest to all.

While dealing with this delicate subject, Essanay announces that every photoplay is clean and wholesome and morally uplifting. Their first object is to entertain, to give fascinating entertainment, but at the same time leaving the spectator with a feeling of the cleanliness and beauty of life rightly lived. Essanay stars will appear in all these productions.

BELMAR BACK WITH TRIANGLE.

Henry Belmar is back with the Triangle-Ince forces and has a character role in the new detective play by C. Gardner Sullivan, in which Wm. Desmond is the star and Reginald Barker the director.

Fox Men in Convention

District, Branch Managers and Department Heads Meet at Hotel Biltmore.

ANNOUNCEMENT of new policies in the production and release of photoplays by the Fox Film Corporation was the outstanding feature of the second annual convention of the William Fox district and branch managers and department representatives which was held at the Hotel Biltmore, New York, Saturday, Sunday and Monday, Oct. 28, 29 and 30.

William Fox, president of the Fox Film Corporation, was present at every session and in person announced the policies which will be inaugurated immediately after the first of the year; W. R. Sheehan, general manager of the corporation, presided.

An innovation which had been previously announced but which was definitely outlined by Mr. Fox was the release of comedies of which one two-reeler a week will be given to the public, beginning in January. To prove his contention that only the best in comedy will be released by the company, Mr. Fox took the entire convention to the Academy of Music Sunday afternoon where the first of the new pictures was shown to the audience without previous announcement. The manner in which it was received by the large house convinced the delegates that Mr. Fox was right.

A second Fox production that the delegates received enthusiastically was "A Daughter of the Gods," which they saw at the Lyric Theater Sunday night. Wednesday morning the delegates were shown the newest big Fox production, "The Honor System," at the Academy of Music. This picture has not yet been released.

Ernest Reed, of London, England, general representative for Mr. Fox in Europe, addressed the convention Tuesday. He told of the great success of Fox productions in the British Isles and declared that Britain offers a practically unlimited field for Fox features. Glowing reports were read from representatives in Continental Europe, Australasia and South America.

Following are those who were present at the convention: District managers—Harry Leonhardt, Western; Paul C. Mooney, Central; C. L. Worthington, Eastern. Branch managers—O. P. Hall, Atlanta; Harry P. Campbell, Boston; J. E. O'Toole, Chicago; Joseph Kaliski, Cleveland; Harvey B. Day, Cincinnati; George C. Reid, Dallas; N. D. Thompson, Detroit; Albert W. Eden, Denver; E. H. Wachter, Kansas City; Field Carmichael, Los Angeles; S. N. Robinson, Minneapolis; J. D. Evans, New Orleans; Jack Levy, New York; Lester Sturm, Omaha; George Dembow, Philadelphia; C. W. Eckhardt, Pittsburgh; W. J. Citron, San Francisco; E. R. Redlich, Seattle; Joe Levy, St. Louis; G. R. Jermain, Syracuse; C. F. Senning, Washington; Mitchell Granby, Toronto; Maurice West, Montreal; Richard Wernick, New Haven; Nat Beier, Newark.

Home Office—Herman Robbins, assistant to Mr. Sheehan; Lewis S. Levin, assistant to Mr. Sheehan; Edward Waldo, auditor; Ewan Justice, publicity department; H. J. Roberts, development department; M. J. Horn, assistant to Mr. Robbins; George Buck, requisition department; Fred W. Lange, foreign department; Morris Greenberger, contract department; Sam Shapin, booking department; Thomas W. Brady, New York exchange; G. A. Gray, publicity department; J. P. Durham, publicity department; A. B. Bernd, publicity department; G. B. Spiero, publicity department; Sol Wurtzel, secretary to Mr. Fox; Ernest Reed, London, England.

George Fitzmaurice and William Courtenay Discussing an Astra Scenario.

British Notes

THE announcement by Royal Proclamation last week that the importation of manufactures of bone, horn, ivory and celluloid into this country is to be prohibited occasioned certain uneasiness in the trade until a statement specifically excluding moving picture films from the scope of the order was issued by the Board of Trade.

* * *

Larry Trimble, Florence Turner's director, has returned from the U. S. A., as has Roscoe C. Spurin, of the new renting firm of Roscoe's Exclusives. Mr. Trimble intends to return almost immediately to the States with Miss Turner to make there during the winter a series of pictures especially suitable for the American market, but will return to England next spring. Mr. Spurin, who has secured the agencies in Great Britain for the output of the Frohman Corporation and the new Al Christie concern, has taken office premises in Motograph House, Upper St. Martin's Lane, London. Three well-known personalities in the London trade who are at present on their way to the United States are Frank Brockliss, the Lubin Company's agent; J. Taylor, of the Clarion Film Co., Manchester (agent for certain of the World Film Productions), and Mr. Davidson, who operates an exchange in Wardour street and mainly specializes in home-made subjects.

* * *

Readers of the "World" will regret to learn of the death in India through sunstroke of Gerald F. Mayd, who previous to his joining the British army acted for a time as Paris correspondent of the Moving Picture World under the nom-de-plume of "John Cher."

* * *

The British Association for the Advancement of Science at its recent annual conference formally recognized the moving picture as a scientific tutor. From observations made at the conference the association is evidently keen upon acquiring a complete list of all educational films in circulation, with the name of the manufacturer or renter, possibly with some idea in view of compiling a comprehensive catalogue for the use of educational institutions in the country of all scenic, industrial, scientific and natural history films available. From six exchanges only have such lists been obtained, but there must be many other sources from which educational subjects could be procured. Three years ago we were promised a boom in educational films, encouraged by the release by Pathe at that time of complete programs of educational subjects. The departure was, however, an extremely short-lived one, and from that day onward the educational film has been gradually elbowed clean out of the program. With rare exceptions the only new educational pictures—not including topicals—appearing on the market today are the short travelogues, and most of these have to be elaborately titled to tempt the purchaser. "With the exception of an occasional booking from high-class theaters you simply cannot give them away," said a Wardour street renter. "As an instance of the drug they are on the market, I might mention that I have turned down new unprinted negatives of educational subjects when offered at five cents per foot," he remarked.

* * *

The recent offer by Kodak Ltd. of a special rebate in the price of positive stock to customers using Eastman stock to an amount not less than ninety per cent of their total consumption has been withdrawn.

* * *

Ivy Close, who migrated a few months ago to America to work with the Kalem company, is now back in London, engaged to appear with Broadwest Films.

* * *

The American Company and the Charles Urban Trading Company have effected an exchange in premises. The American Company with its own exchange is now housed in Urbanora House, adjoining the Selig building in Wardour street, while the Charles Urban Trading Company has moved to the old American premises at the Oxford street end of the same thoroughfare.

* * *

The Trans-Atlantic Film Co. (Universal) has this week made an important departure from its customary policy by disposing to the Gaumont exchange upon an exclusive basis the output of the L-KO, Nestor, Victor and Imp comedies. J. D. Tippett, the managing director of the Trans-Atlantic company, has hitherto been a most enthusiastic supporter of the open market sale to each and any renting exchange of his company's productions, multiple reel features alone being excepted. All the Universal serials have been disposed of on this basis in addition to the one, two and occasionally three reel subjects of the above-named brands. It is the Gaumont company's intention to book these two-reel comedies in series of twelve.

* * *

Amongst exhibitors a controversy is proceeding on the subject of booking exclusive films in numbers, or as it is termed over here "block booking." The following resolution unanimously passed by one of the district branches of the Exhibitors' Association reveals one local aspect of the question: "This association recommends its members to withhold from the system of block booking, such system being detrimental to the trade, as it foists upon the exhibitor goods not suitable to his house, probably resulting in loss of business, in addition to which it will lead to the controlling of the subjects to be exhibited by other than the exhibitor who is the real judge of what he wants." In fairness to the exchanges it should be stated that there is quite a large number of exhibitors in the country in favor of "block booking." I have one exhibitor in particular in mind who, of his own accord, booked sixty films of one make on a single contract.

J. B. SUTCLIFFE.

EXPANDING UNIVERSAL UNDER SEA PICTURE PLANS.

Encouraged by the success of "Twenty Thousand Leagues Under the Sea," the new super feature picture filmed at the bottom of the ocean, now attracting capacity audiences to the Studebaker Theatre in Chicago, The Universal Film Manufacturing Company has decided to organize a number of companies to present the picture in the principal cities of the country. Arrangements have already been made to open at the Savoy Theatre in San Francisco, November 26, and at the Lyric Theatre in Minneapolis at about the same time. It is quite likely that by the first of the year at least a dozen companies will be operating in as many cities. The unusual character of this picture has created the widest interest.

KEENAN TO RETURN TO STAGE.

Frank Keenan, for two years on the Pacific coast, where he has appeared in Universal and Triangle pictures, has returned to New York to complete arrangements for a change in his plans. His contract with the Triangle company has expired, and he will not renew it. He has several dramatic plays which he has read and accepted during the past two years, and he plans first to arrange for the production of one of these, after which he will act again before the films, but only in the East.

"I am hungry for a sight of New York," Mr. Keenan telegraphed his New York representative, "and it will be a long while before I again sign a contract which will keep me away from the dramatic stage of New York for so long a period."

METRO STRENGTHENS SCENARIO STAFF.

Following out its policy of developing motion pictures to the highest artistic degree and at the same time meeting popular demands for photoplays, the Metro Pictures Corporation is taking steps to place on its staff the most brilliant scenario writers in the profession. Only recently three writers of prominence were added to the Metro forces, and negotiations are under way for securing several more. The three are Miss Katherine Kavanaugh, Charles A. Logue and Joseph F. Poland. They now are at work in the Rolfe studios.

"A QUIET AFTERNOON"—KID PICTURE.

"A Quiet Afternoon," a one-reel comedy, starring Elaine Ivans, and written and directed by James Beecroft, will soon be shown to the press. This picture was made with the idea of pleasing the kids, and is full of fun and wholesome humor. In this laughmaker the introduction of the Diplodocus, a creature of the paleozic era, gives one an insight into the habits of this creature, that has hitherto been overlooked.

Australian Notes

THE Federated Showman's Union at the last meeting decided unanimously to raise prices to a minimum of sixpence. This move has been caused by the increase in running expenses and also the big rental required for programs at present. Most of the suburban shows have at least two five-reelers on their programs.

* * *

Frederick Shipman is at present conducting a revival season of "Neptune's Daughter," and it is proving very successful. The film had a week's run at the Crystal Palace and is not being rented out to suburban shows by the Associated Exchanges. Mr. Shipman has been confining his efforts recently to the legitimate stage, and "Neptune's Daughter" is his first venture in the picture business for some time.

* * *

The new taxation has been made public by the Government. It includes an amusement tax of a half-penny on three-penny tickets, a penny on six-penny tickets and a penny on every additional sixpence.

By this means the Government hopes to raise the sum of £2,000,000 ($10,000,000) during the coming year.

* * *

It is rumored that a new exchange is to be opened in Sydney very soon, which, it is said, will offer a new brand of features that have not been seen in Australia before.

* * *

George Barnes, of Melbourne, has produced a multiple reel subject entitled "The Life of Adam Lindsay Gordon," which, as the name denotes, is the life story of the famous Australian poet. Hugh McCrae, author, artist, poet and actor, takes the part of Gordon very creditably.

Barnes is one of the latest theatrical men to break into the pictures. He only recently returned from the United States, where he became impressed with the opportunities of the business, and decided to have a cut at it as soon as he returned.

Now that he has given it a trial, he is confident of success.

* * *

Three new picture theaters are to be built in the Melbourne suburbs. The actual building cost of these shows will be over £30,000. exclusive of the cost of the sites.

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Melbourne claims to have the finest picture theater center of any Australian city. This is in Bourke street, where, within a two-hundred yards' radius, are Hoyts, Paramount, Melba, Brittania, Gaiety, Victoria, Empire and the Star, the latter being nearly a new house. There are rumors at present of no less than three sites having been secured in Bourke street for other picture theaters.

* * *

The Williamson-Waddington firm has secured the rights for the "Mysterious of Myra" serial, and the first episode will be released on October 2 at four of their theaters simultaneously.

* * *

Having established their organization in Sydney, Crick and Jones are now stretching out to the field offered by New Zealand, and are sending a representative there to look after their interests.

"We are just starting to feel our way," said Mr. Jones, "and believe that the New Zealand showmen will give us their hearty support in connection with our endeavors to establish the manufacturing end of the business here."

Crick and Jones are handling the Australian production, "The Mutiny of the Bounty," which was nearly all taken in the Dominion.

* * *

The Gem theater, North Sydney, N. S. W., opened last week, is peculiar in one way—the operator is the only male employee. The manager, or rather the manageress, is a woman, as are all the ushers. The orchestra is also composed entirely of women.

* * *

Fraser Films, Ltd., from this week, are releasing two features weekly, one Bluebird and one Red Feather photoplay. In the past this firm only released one feature weekly.

* * *

Winfield R. Sheehan arrived by the "Ventura" this week on a visit to the Sydney branch of the Fox Film Corporation.

* * *

"The Birth of a Nation" is having a revival season at two of the Williamson-Waddington theaters in his city, the Strand and the Glaciarium. Popular prices are being charged, and full houses are the rule as a result.

* * *

Triangle Plays are still upholding the fine standard of excellence found in their first subjects.

The last program, including "The Little Schoolma'am" and "Hell's Hinges," is a very good combination.

* * *

The Australian Photoplay Magazine, which published its first issue last month, is the only moving picture trade publication in Australia. It is not wholly a trade paper, however; being also of interest to the public. At present the magazine is running a series of articles of great interest to exhibitors everywhere. These articles are entitled "Showmanship," and are written by T. H. Eslick, perhaps the greatest live-wire showman Australia has ever seen. He controls an amusement park known as the White City and also several other ventures.

The publication, which now is issued monthly, fills a great want in the picture business here.

* * *

The censorship bear has started to growl in Victoria again. In reply to a question in the House of Representatives last week, the Minister of Customs (Mr. Tudor) stated that the military censorship of films had only recently been assumed by the Navy Department, and it was necessarily carried out in each State capital.

Censors had been instructed that where the least doubt might exist as to whether a film was to be passed or not, the picture was to be sent to Melbourne for reference to the Chief Censor.

The possibilities of German influence being organized to produce films designed to weaken the solidarity of the Allies, and to be prejudicial to recruiting, had been considered, and the necessary steps taken to prevent the exhibition of such films.

T. S. IMRIE.

Sydney, N. S. W., Australia, Sept. 28, 1916.

RUTLEDGE SUCCEEDS BROCKELL AS PARAMOUNT MANAGER.

Frank Rutledge, a well known theatrical and motion picture man, one of the best known showmen in the middle west, has been appointed manager of the Famous Players Film Co., Inc., Chicago, Ill., to succeed F. M. Brockell. Mr. Rutledge entered the film industry three years ago as manager of the Playhouse at Oak Park, Ill. From there he joined Kleine as special representative in the larger cities in the middle west and was promoted to manager of their Detroit exchange and later became manager of the Artcraft Exchange in Detroit. The last position he held but a short while before joining the Paramount forces.

G. A. Ranshaw, formerly with the Casino Feature Film Company, has been appointed assistant to Mr. Leist, assistant manager of the Chicago exchange, and H. P. Zappe, also of the Casino Feature Film Company has been appointed special traveling representative of Paramount's Pittsburgh office.

JEWEL CARMEN JOINS WILLIAM FOX FORCES.

Jewel Carmen, one of the prettiest and most capable actresses in moving pictures, who has been playing opposite Douglas Fairbanks, has joined the William Fox forces.

Miss Carmen is probably remembered best for her excellent work in "Manhattan Madness," one of Mr. Fairbanks' most recent photo-plays. She made her debut in the silent drama only four years ago, when she was still in her 'teens.

Miss Carmen is a native of Danville, Kentucky—the state which has furnished so many of William Fox's best photoplayers. She will appear in Pacific Coast productions.

TO BUILD CORSICAN VILLAGE FOR METRO PLAY.

On the shores of Long Island, not many miles from the heart of Manhattan, a Corsican village soon will appear. It is a setting for scenes in a vendetta play in which will appear Madame Petrova, the Metro star. Director Burton L. King of the Popular Plays and Players studios, accompanied by assistant director Edward James, has selected an ideal site which commands a wide sweep of sea.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

Regent Theater, Philadelphia, Pa.

Appointments and Furnishings of Renovated Photoplay House Are Striking—Ushers Dressed in Military Costumes—Has Bulletin Announcing Time Each Picture Is Shown—Managed by Lionel H. Keene, an Experienced Showman.

THAT a large seating capacity is not imperative in order to show the best pictures profitably has been forcibly demonstrated in the case of the Regent theater, at No. 1630-32 Market Street, Philadelphia, Pa. The house occupies a unique position among successful Philadelphia photoplay houses because of its small seating capacity and its aristocratic patronage. Everything about the house, appointments, furnishings, service, music and features shown, is designed to appeal especially to persons of cultivated taste who are accustomed to and can appreciate delicacy and distinction. Abundant proof of the merit of such a policy is evident in the success of this house.

It was built for Alexander R. Boyd and opened under the management of Frank Buhler, who first initiated the house to motion pictures. It is now controlled by the Stanley Company which operates many theaters in Philadelphia, notably

Regent Theater, Philadelphia, Pa.

the Stanley, a much larger and equally well appointed house, located a few doors from the Regent. Despite the presence of the larger house, the intimate appeal of the Regent has enabled it to create and hold a loyal and numerous clientele.

The building occupies a lot 60 feet in front by 140 feet in depth and is entirely fireproof in construction, thoroughly modern, and delightfully artistic in design. The front is of white tile brick and the marquee is finished in bronze green, making a highly effective contrast. A large electric sign, also in white and green, inscribed "Regent Photoplays," makes an attractive show at night and is so proportioned as to be graceful and readable by day.

An ultra-modern idea in billing is also in evidence in bronze frames at the entrance which have announcements of current attractions painted in oils on glass doors, which can be plainly seen in the daytime and become transparent by night when illuminated with electric lights and reflectors. Loose poster sheets are entirely done away with and only a few brass frames are called into play to advertise the showings.

The auditorium has a high ceiling, containing eight ventilator outlets. The lighting system is entirely indirect, a series of inverted lights hanging from the ceiling, permitting a tempered radiance when desired. The lights usually employed are concealed at the top of the walls and disseminate, either soft, amber, blue or red tints, which with the silver, blue and grey mural decorations make possible some very beautiful combinations. A rich blue carpet runs down the aisles and heavy velvet curtains screen all openings.

One of the chief uses of the curtains is to protect patrons from draughts, and a series of the draperies extends entirely across the rear of the house suspended from brass rods slightly above the level of the circassian walnut and cordovan leather opera chairs with which the house is equipped.

Rest and retiring rooms for men and women are provided and kept scrupulously neat. In the women's room a dressing table and writing desk are provided, a powder puff or any other little toilet accessory may be secured from the matron in attendance.

During the month of August the house was closed and extensive improvements were made at a cost of several thousand dollars. For beauty of decorations and lavishness of furnishings, the house since its reopening, September 4, has been an object lesson to more conservative exhibitors.

Lionel H. Keene, the manager of the house, is well fitted to control the destinies of a place of its character. Born in London, much of his life was spent in Baltimore, Maryland.

Interior of Regent Theater, Philadelphia, Pa.

He is a keen and experienced showman, whose activities have brought him in touch with many phases of the profession. In 1910 Mr. Keene was advance agent for Sothern and Marlowe in "Romeo and Juliet," and he successfully managed the Baltimore Auditorium and the Auditorium Stock Company in Baltimore.

Mr. Keene has been notably careful in the selection of his staff. He especially prides himself on the natty military costumes, of light blue with gold braid topped by jaunty polo caps, worn by the ushers. The fine discipline which he exacts and the courteous treatment extended to patrons by all the attaches of the house have been important factors in Mr. Keene's success. A bulletin announcing the exact time when each picture is shown, enables each employee to give this often requested information promptly, and this is only one of many schemes for efficient service inaugurated by Mr. Keene.

The matter of perfect projection has also been carefully thought out. The pictures are thrown on a gold-fibre screen, 12 by 16 feet, over which can be drawn a red velvet curtain. Two Simplex motor driven projection machines are operated by Rupert Scheiblein and George Gamble. The projection

room is up-to-date and has automatic fire shutters, which were invented by Mr. Scheiblein.

Mr. Keene has a pre-release program of Metro and World productions which are run for three days each. Admission is 15 cents in the afternoon and 25 cents for evening performances. Performances begin at 11 A. M. and run continuously until 11 P. M.

Music is an important feature. The equipment includes not only an improved Kimball organ, but a seven piece orchestra. The musical programs are chosen especially to suit a band of this size, and are notably attractive, especially in avoiding elaborate orchestrations unsuited to a small orchestra. Orchestra and organ under Mr. Keene's plan have grown wonderously popular. The theater has, in short, an ideal atmosphere for a strictly first class house, and as to results, Mr. Keene reports capacity business every night.

Knickerbocker Theater, Washington, D. C.

Structure Which Will Contain Photoplay Palace Will Also Include a Concert Symphony and Lecture Hall—Institution Peculiarly Suited to Need of Neighborhood—H. M. Crandall, Local Picture Magnate, Associated with Enterprise.

GROUND has been broken at 18th street and Columbia road, Northwest, Washington, D. C., for a new motion picture theater, to be known as the Knickerbocker, which will represent an investment when completed of nearly $225,000. This house is to be built and operated along lines unique to Washington by the Knickerbocker Theater Company at the head of which are Harry M. Crandall, moving picture magnate of the District of Columbia, who already operates Crandall's, the Apollo, the Savoy and Avenue Grand theaters. Barry Bulkley, who is interested in a number of big deals in this city and is at the head of the Hy Art Masterplays Company; George T. Smallwood and Fred S. Swindell.

Architect's Wash Drawing of Knickerbocker Theater, Washington, D. C., Now in Course of Erection.

The new theater is to be erected on ground that represents one of the most valuable plots in the northwest section of the city. It is at the intersection of two main car lines and is right in the heart of the most fashionable part of Washington. It is the ultra fashionable neighborhood and there are many thousands of residents there who can be counted upon to patronize a place of amusement of this type. The deed transferring the tract upon which the theater is to stand was recorded last week in the name of Harry M. Crandall. There are three lots having an area of 16,277 square feet with frontages of 140 feet on Columbia Road and 173 feet on Eighteenth street. The price paid for this property is said to have been in the neighborhood of $60,000.

The plans for the structure were drawn by Reginald Wyckliffe Geare, architect, who has evolved some novel features which will make the Knickerbocker different from any other enterprise heretofore contemplated in the National capital. There is said to be great need for a structure such as this in the neighborhood in which it is to be erected, and to meet this need the plans have been extended to include, in addition to the motion picture theater, a concert symphony and lecture hall, luxurious parlors and lounges. Primarily it is to be a moving picture theater of the highest possible type, but those interested in this new project state that the construction of a building in this section which can be utilized for the many important events such as symphony concerts, lecture courses by well known travelers, vocal and instrumental concerts, and other entertainers, is the logical development of the trend of amusement in Washington.

It will take at least six months to complete the construction of this theater, and there will be expended in the construction work alone upwards of $150,000. The building is to be four stories high and of reinforced concrete construction, with a front of stone-trimmed brick.

The main foyer will cover practically the entire frontage on the Eighteenth Street side. The remaining space not so utilized will be given over to a store, which will have its entrance on the corner. There will be exits on both streets and a marquise will be placed over the main entrance. The lobbies and foyers are to be large enough to accommodate the entire seating capacity of the theater.

Seats are to be provided for 1,800 persons and these are to be of new design, being larger and more comfortable, according to the designer. The auditorium is to be in the shape of an elongated triangle, generally following the shape of the lot, which is to be entirely occupied. The stage is to be at the apex of this triangle, and the arrangement, according to the architect, lends itself admirably to the purpose for which it is designed, as an unobstructed view of the stage can be had from every part of the auditorium. The long balcony will have a vaulted ceiling at the end of the gallery, being a large circular room provided with a great fireplace. A number of mezzanine boxes are to be located across the front of the balcony, and loggias in the long gallery promenade will overhang the auditorium and give space for other boxes. In the rear of the auditorium will be a retiring and rest room for women and, on the opposite side, a smoking room for men. Directly above the retiring room will be a Japanese tea room and lounge. This latter is also to communicate with the auditorium. The tea rooms, lounges, promenades and other like places, are to be provided for teas, dances and receptions in the afternoons, and enough attendants are to be furnished by the management for all such affairs. Harry M. Crandall, who is to personally conduct the Knickerbocker, states that he is going to endeavor to secure the best travel lectures, the big symphony concerts, and star-course concerts for the afternoons. There will be an orchestra of fifteen pieces to furnish music during the two shows to be given each evening. This is to be made up of the most talented musicians obtainable, who will give a fifteen-minute concert preceding each show.

The auditorium is to be lighted by a new system of the semi-direct, self-diffusing type, said to be entirely new for threater lighting, by means of which any desired light effect can be obtained in an instant, varying from a full sunlight effect to subdued moonlight, or the darkness of dawn. The fixtures have been specially designed for the building, as have the seats, hangings, and other furnishings, all of which are to be carried out in a color scheme of gold, ivory, and old rose. The color scheme of the women's retiring room is to be blue and gold, and the balcony promenade is to be in lavender and ivory, with upholstery and hangings in lavender velour. The specially designed ventilating plant is calculated to change the air in the theater at least once in every fifteen minutes, and the fresh air is to be warmed in winter and ice-cooled in summer.

Arbor Theater, Albany, N. Y.

The Arbor Theater in North Swan street, Albany, N. Y., is one of the biggest theaters in that city devoted exclusively to high class motion picture plays. The building is the property of James A. Dolan and William F. Reilly. The interior of the theater is 110 feet long and 60 feet wide and has a seating capacity of 1,000 persons. The rows of seats have been placed thirty-two inches apart.

Arbor Theater, Albany, N. Y.

The interior of the theater is beautifully finished in light and dark brown. At each side of the screen is a beautifully painted arbor scene. A modern ventilating system is installed and fresh air is continuously pumped into the theater. The indirect lighting system has been installed. The building is built of brick and concrete. Nine exits have been provided for. A $5,000 Wurlitzer Electric Orchestra is used. The theater is under the management of William H. Buck.

Parkway Theatre, Baltimore, Md.

Architectural Beauty of New Photoplay House Exquisite—Structure Fitted with "Royal Box" for Ceremonial Occasions or for Special Parties—Gives Successful Matinee for Children on Saturday Mornings.

FROM across the seas came the idea for the architectural beauty of the latest addition to Baltimore's picture playhouses, the Parkway theater. About three years ago an associate of H. W. Webb, president of the Parkway Theater Company, Baltimore, was visiting England. He was so impressed with the architecture of the West End Cinema theater, London, that he secured plans and photographs of the structure, which he forwarded to Mr. Webb, who incorporated the idea in the Parkway. The location of the Parkway, it is on North avenue, a door or so from Charles street, can be compared to Forty-second street and Broadway, New York City.

Within walking distance of the most exclusive residential

Parkway Theater, Baltimore, Md.

sections, the Parkway has drawn for its clientele upon the cream of Baltimore's population. Its promoters intended that it should be a high-class theater. Starting with the physical appearance of the theater itself, no stone has been left unturned to maintain an air of dignity and exclusiveness. That is why there can be seen among the audiences men and women of prominence in the city's industrial activities. A distinctive feature of this picture playhouse, both from an interior and exterior point of view, is its chasteness of design. There is nothing garish, nothing to smite the senses with a feeling of the bizarre. Everything is in good taste, down to the smallest detail. The front of the house is after the Italian Renaissance design. It is in simple, dignified light gray terra cotta, with an admixture of light and dark texture brick, the whole giving a charming effect.

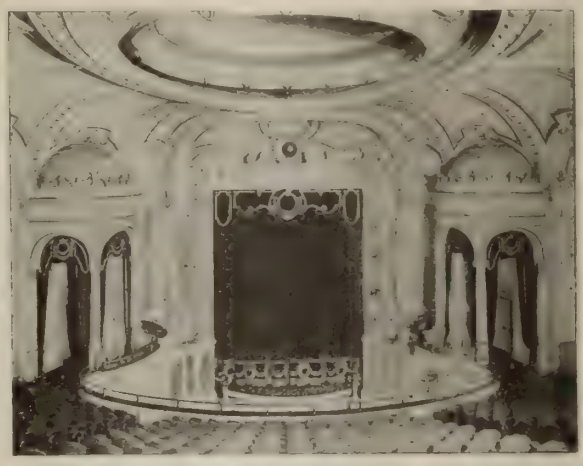
Inside the theater might be called egg-shaped, after the lines of its London contemporary, a plan which works out practically in that it presents the screen without distortion to the occupant of every seat in the house, no matter where located. The auditorium is reached through a handsome marble lobby, with marble stairs leading from each side to a large lounge and tea room. The lobby as well as the rest of the interior is designed after the fashion of the Louis XIV period. Hanging lamps, reproductions of chandeliers at Versailles and Fontainbleu, add to the charm of the tasteful decorations. The tea room is finished in a delicate French gray, with beautiful old rose hangings, much after the style of the cozy salle or lounge of the aristocratic theaters of Paris, Vienna and London.

On each side of the interior there is a commodious "royal box," for use on occasious of ceremony or for special parties. Below are a dozen roomy loges, from which the stage can be seen to excellent advantage. Besides these loges, the first floor contains 800 large, deep-cushioned chairs, upholstered in the prevailing old rose tint with a velour finish, making the seating capacity of the house 1,100 persons. A $15,000 organ and a large orchestra supply the necessary entertainment for the ear, while the eye is engrossed by the scenes projected from an invisible operating room to a screen of radium gold fibre.

One of the most elaborate features of the interior embellishments is the main ceiling. From the large, ornamental dome is suspended a strikingly ornamental sunburst. All of the lighting is indirect. There is no glare. The matter of ventilation has been taken care of with the skill and thoroughness that marks the other details. So "fresh" is the air at all times in every part of the theater that potted flowers and plants are kept growing around the orchestra pit, on the stage and at other points.

One of the most successful of the Parkway's innovations is the weekly matinee for children on Saturday mornings. Some said it couldn't be done, that the idea of a special performance for children only was impracticable and would prove unprofitable. But, shortly after the theater was opened the plan was tried out. Only carefully selected programs of travel, educational and comedy films were presented. With a suddenness that was surprising the idea took hold of the community, and mothers began sending their children to the performances in much the spirit that they sent them to school or to the music teacher's.

The pictures presented at the Parkway are seen and approved by the management before it goes before the eyes



Interior of Parkway Theater, Baltimore, Md.

of the patrons. The programs are run on schedule, and this schedule is advertised so that one may time one's arrival at the theater to accord with the showing of the particular film or films which one desires to see. A weekly program heralding coming attractions is mailed to 5,000 selected names. If one wants information as to price of seats, time of performances and so on, there is a special telephone information department to answer such inquiries promptly and courteously. Automobiles of patrons are checked and guarded by a special officer. Ushers and attendants are well trained and polite. Prices range from 10 cents to 50 cents. All screen announcements are made in trick film. The theater's own camera man is ever on the alert for local happenings of interest, and within 24 hours after they have occurred big news events of local interest are shown in the screen's Topical Review.

Under the active management of Bernard Depkin, Jr., a young man with progressive ideas and the ability to put them into execution, the patronage is growing steadily. Mr. Depkin believes that there is something more to a motion picture playhouse than a projecting machine, a screen and tawdry color effects in decoration. To the men who made the Parkway possible the proper presentation of film productions is as aesthetic an undertaking as is the productions of the most expensive offering of the so-called legitimate stage. And that the public agrees with this professional point of view is evidenced by the steady clip-clip of the ticket machine in the box office out front at every performance.

OLINGER PURCHASES TOY THEATER.

G. B. Olinger, of Milwaukee, Wis., owner of the American Theater, Third street, that city, has taken over the Toy theater in Milwaukee. Mr. Olinger will spend $5,000 in remodeling the Toy. The admission price will be 10 cents. Walter Hildebrand is to be manager.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

INTERNATIONAL PLAYERS ON WAY TO COAST.

Mrs. Vernon Castle and Company Will Film Five Episodes of "Patria" in Vicinity of Los Angeles.

MRS. VERNON CASTLE, the famous dancer and star of the International Film Service, is on her way to Los Angeles to appear in five episodes of "Patria" to be filmed here.

Louis Joseph Vance, author of "Patria," accompanied by Mrs. Vance arrived here this week in advance of Mrs. Castle and her company to prepare for the filming of the "western stuff."

Five episodes of the photoplay will be made here. The other episodes have already been filmed at Ithaca, N. Y. But because of the varied scenery in and around Los Angeles, some of which is typical of Mexican border scenes, the International Film Service decided to transport the "Patria" company to this region.

Most of the scenes to be taken here will be exteriors, which will include a number of battle scenes to be taken in and around San Gabriel Canyon. The company also will be taken to the desert for some "locations."

Jacques Jaccard, formerly of Universal, and director of "The Diamond From the Sky," "Liberty," and other serials, has been engaged to direct the Western scenes for "Patria."

Mr. Vance, who has been associated with the International Film Service for several months, is in general charge of "Patria" here on the Coast.

Among those accompanying Mrs. Castle to Los Angeles are Milton Sills and Warner Oland. They expect to be here until nearly Christmas.

DIRECTORS' BALL.

Motion Picture Directors' Association Will Hold Second Annual Affair on Thanksgiving Night.

The Motion Picture Directors' Association will give its second annual ball in the Hotel Alexandria on Thanksgiving night. The affair will be in the form of a buffet-dansant. This event promises to outdo the one held last year, and that memorable affair was a huge success.

Already invitations are being prepared, and the outlook is favorable for a record attendance of those prominent in the industry.

At eight o'clock the concert will start in the ballroom. By nine o'clock the guests will arrive, and an hour later the ball commences. It will last until the merrymakers tire. Music will be by a concert band and an orchestra. There will be no "grand march" or showing off; no shop talk and every person will be merry.

ANOTHER NEW CLUB.

Los Angeles has been devoid of clubs for over a year. Now it has two thriving organizations. The newest is the Hollywood Photoplayers' Club.

Composed of other men than those who were in the other club, this organization has secured the Shrine Auditorium for Thanksgiving Eve and will give a Movie Ball for the public. There will be many actors and actresses present to greet their admirers.

Already studio people have signed application blanks and made out checks to cover initiation. The purpose of this ball, the executive committee reports, is to raise funds with which to rent a suitable club house, furnish it and get it into running order. It will be in Hollywood.

An executive meeting was held at the headquarters Thursday night at which were present, according to the report of Arthur Shirley and Harry Hoskins, Al Christie, Francis Ford, Neil Burns, Eddie Polo, Henry Bergman, Ralph Merollo, Charles P. Stallings and Rufus Bowden, an attorney.

Headquarters, we are informed, has been established at 6411 Hollywood Boulevard. Eighty per cent. of the ball profits will go for a clubhouse.

MORE SCHOOLS INSTALL PROJECTION MACHINES.

A motion picture projecting machine for use in the electrically equipped grammar schools of Orange county was purchased by County School Superintendent R. P. Mitchell.

Films and slides furnished by the State universities will be secured exclusively for the machine. These films and slides are said to be a great help in the study of geography, history and other studies of a like nature and they can be secured for a small sum.

All of the high schools of the county are equipped with machines of this kind and have proven to be a great success. Superintendent Mitchell reports that the use of such machines in Los Angeles has grown to such an extent that it was necessary for the board of education of that city to secure the services of a man who does nothing else but look after the machines.

HELEN HOLMES BUYS PULLMAN.

Helen Holmes is the first screen star we know of to own her own private car, with dressing room attached.

J. P. McGowan, of the Signal Film Corporation, this week purchased a modern Pullman sleeper, complete in every detail for use in the production of features. So many of the scenes are staged in passenger coaches that it was decided it would be a saving of time and money to own their own coach. The car was purchased and delivered early this week. It is now on the company's siding at Signal, where it is undergoing alterations to make it conform more closely to the demands of production.

The finish of the woodwork has been dulled to prevent all possibility of catching a reflection of the cameraman at work and permanent Winfield-Kerners have been installed in place of the customary incandescent lights. A drawing room is also being fitted for Miss Holmes' dressing room, to be used when the company is at work in the car away from the studio.

It is Mr. McGowan's intention to use the car not only for picture purposes but as a private car for the company when making trips to secure exteriors in other parts of the State. It can be coupled on to a train and dropped at any siding leaving the company comfortably housed during their stay.

Los Angeles Film Brevities.

Doris Schroeder, who for the past several years has been connected with the Vitagraph Company as scenario editor and publicity writer, has accepted a good position with the American Film Co. and has moved to the studios at Santa Barbara where she will be engaged in doing scenario writing. Los Angeles film people hate to see her go, but wish her well just the same.

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We paid a visit this week to the Superior Film Company and had a little chat with General Manager Robert A. Brackett. The Superior Company has a studio occupying the entire tenth floor of the Knickerbocker Building, right in the heart of the downtown district. This is perhaps the finest indoor fireproof studio on the coast and is equipped with Winfield-Kerner lights. The Superior Film Company rents their studio by the day, week or month and a number of feature film companies are taking advantage of the unusual facilities and conveniences of a downtown studio. Mr. Brackett's concern also makes a specialty of developing and printing and the manufacturing of novel and attractive titles. Mr. Brackett also states that he is in the market for undeveloped negatives and will buy trick pictures, popular sciences, microscopical and other out of the ordinary subjects. The company is located at 643 Olive Street.

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We are informed that Wray Physioc, the former Biograph director, has organized a feature film company with the backing of $100,000 and will take over the old Biograph studio in Los Angeles. He is to start production within a short time on two-reel comedy dramas and five-reel features.

We have also been told that Roscoe Arbuckle will leave Mack Sennett's organization when his contract expires on January 1, and start a comedy company of his own. According to rumors Mr. Arbuckle has secured as backing the theatrical brothers, Joseph and Nicholas Schenck, of New York City. Al St. John, another Keystone player, is also expected to join this company and other members of the cast including a leading woman is now being selected by Mr. Arbuckle. "Fatty" will play the male lead and direct the pictures.

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Henry "Pathe" Lehrman is now filming comedies at the Christie studios for release under the Fox banner.

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Louis J. Cody, leading man for Mabel Normand, has been borrowed by Mack Sennett for some comedy pictures. He will return to Mabel Normand's studio when his services are required.

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Harry S. Kerr, for two years assistant to George Stout, business manager of the Keystone Film Company, has been appointed to take charge of the business end of the Mabel Normand Feature Film Company.

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Donald Crisp has been appointed director for George Beban in his new Morosco picture. Frank E. Garbutt will be assistant director.

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Paul G. Dowling has been appointed publicity representative of the Horsley studios. Mr. Dowling paid a visit to the office of the Moving Picture World this week, and stated that production had been started again at the Horsley studios. Two companies are now operating at the Horsley plant and within a short time other companies will start producing.

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Thomas Ricketts, who produced "Damaged Goods" and "Purity" for the American Film Co., is now directing Crane Wilbur in a series of six feature plays of five reels each.

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Captain Jack Bonavita is back from Coney Island, where he had charge of the Bostock animals in a summer engagement. During the summer the captain kept the animals in a system of training in preparation for their appearance in Horsley jungle pictures soon to be released. The first story is a five reeler dealing with life in London and South Africa and was written by Alvin J. Neitz, who has written and produced a number of pictures for the Horsley productions.

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Art Acord, the former American cowboy, the hero of Charles E. Van Loan's Buck Parvin's stories, has joined the Fox Company and will soon appear in a Western picture to be made in New Jersey.

* * *

Polly Moran, the Keystone comedian, was painfully hurt when her horse fell with her in Griffith Park. Her right arm was broken and her side wrenched and she suffered injuries in ligaments in her ankle. It is feared that she will be confined to the hospital for several weeks.

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In honor of the return of Thomas H. Ince from New York, E. A. Featherstone, Los Angeles clubman and sportsman, tendered a "duck dinner," this week, to the producer, his directors and several others, associated with the Ince Triangle studios. The banquet was served in the English Room of the Los Angeles Athletic Club and is declared to have been one of the liveliest gatherings ever held at that institution. Ince was called upon to speak, and he replied in a few words of thanks to Host Featherstone for his warm hospitality. These present in addition to Ince and Featherstone, were Business Manager E. H. Allen, Directors Raymond B. West, Reginald Barker, Charles Miller, Walter Edwards, William S. Hart, Actors William Desmond and Charles Ray, Employment Superintendent William Eley, Assistant Director Harry Elwell, Location Manager R. C. Moore, Albert Cowles, the author, David M. Hartford and Publicity Manager Kenneth A. O'Hara. Featherstone is remembered for having conducted an Ince excursion recently to Catalina Island, aboard his private yacht.

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Alfred Vosburgh has been engaged by Thomas H. Ince to appear in support of Enid Bennett in the production in which she is now appearing under the direction of Charles Miller, at the Culver City studios. Vosburgh was a member of the Ince forces several years ago and scored a number of successes in two-reel productions. Since severing his first association with the organization, he has been playing the supporting roles in various other companies.

* * *

Director Reginald Barker has left for Pincrest with a company of thirty Ince players to film some scenes for the new detective drama by C. Gardner Sullivan featuring William Desmond. Those who are making the trip include Margaret Thompson, J. Barney Sherry, Robert McKim, Will H. Bray and Henry Belmar. The company will be away about a week.

* * *

Again has Myrtle Stedman, Pallas and Morosco star, obliged for charity. This time she sang for the Belgian Relief fund before a large gathering in Central Park, Los Angeles. The affair was termed "The Foreign Market" and was a success in every way.

* * *

News from Long Beach says that Ernest E. Gagnen, manager of the Empress theater there, will erect a $150,000 theater to seat 1,200 persons, and to equal the best theaters in the West for furnishings and equipment. He is now working steadily to complete arrangements for the building of this fine house, which he hopes to open shortly after the first of the year.

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The Lasky firm has been granted a license to build a theater at 6248 Selma avenue at a cost of $3,000.

* * *

Fred Miller, a Fox exhibitor in this city, is rebuilding and adding to Miller's theater on Main street. The improvements will cost $5,000. Evidently he believes in plenty of room, and he surely needs it for his house is always crowded with satisfied patrons who come to see the products of the great Fox studios.

* * *

Messrs. Studebaker and Gates of San Dimas have leased the Work Building at Lordsburg and will remodel it for a new moving picture theater which will open some time in November.

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The Dixon theater in Ventura has installed a new Power Six-A projector besides other new equipment. Theater men hereabouts are preparing for the winter season which commences this month.

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John Green is building a fine structure at Fifty-fourth Street and Sixth Avenue. The total cost of the building is over seven thousand dollars. It will be opened as soon as completed, as a moving picture theater. It will be the finest in that district when opened.

* * *

Oscar C. Apfel, one of the directors for William Fox on the coast, has severed his connections with the firm. Mr. Apfel has completed his tenth picture and will take a long rest. Meanwhile he is considering several offers which have reached him from New York. One is a proposition to do South American pictures; while another would hold him in Los Angeles.

* * *

Ulysses S. Davis has been engaged by David Horsley to produce the first of a series of pictures in which the Bostock animals will be featured. Work on the first picture in the new series, a five-reeler, is to start at once. The story is one in which are introduced South African natives, wild animal catchers, diamond merchants and Scotland Yard detectives. Director Davis' last picture under the Horsley management was "The Soul Cycle," produced the first of this year. Davis is also well known as the director of various successful Vitagraph features.

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Lottie Case, of Rolin Comedies, who was injured last week when she fell from a window at the studio, is now able to sit up. She is still in the hospital suffering from slight internal injuries.

* * *

Thomas Meighan is now on his way to New York. He left the Lasky studio this week accompanied by Alan Hale and wife. Another star to depart for the east coast was Frank Keenan, who finished his picture with Thomas H. Ince.

* * *

Dave Hartford has left the Ince studio and has been engaged by the Morosco Company to work in Pallas and Morosco features. William D. Taylor has closed a deal with

William Fox whereby he will finish one more picture for the Morosco Company and then go to the Fox studio to produce features.

* * *

Dustin Farnum returned this week from a hunt up country. The happy Morosco star brought home the biggest bag of ducks made in the district where he shot. As a result he passed around enough game to make Thanksgiving dinner for the whole studio.

* * *

Marjory Ellison ran a rusty nail into the sole of her foot and is laid up for a few weeks.

* * *

A novel and realistic night scene was filmed by Fred J. Balshofer this week at the Yorke Metro Studios for the production of "Pidgin Island."

The picture was staged in the elaborate Chinatown set recently completed at the Yorke Studios.

Four hundred well trained supernumeries took part in the scenes which were "shot" by the light of fifty Kliegl lamps and a myriad of flares. Producer Balshofer was assisted in handling the mobs by his star, Harold Lockwood, Lester Cuneo, Jay Hunt and Charles P. Stallings.

* * *

The most recent addition to the Harold Lockwood May Allison supporting cast now engaged in the picturization of Harold MacGrath's "Pidgin Island" is Doc Pomeroy Cannon, who was last seen on the Paramount program with Dustin Farnum in "The Parson of Panamint." He played the part of Prince of Worstenburg in "The Fall of a Nation" and characterized the role of the heavy in the forthcoming ten-reel Fox production "The Honor System." A day previous to his starting at the Yorke-Metro Studio, Doc Cannon completed a prominent part with Constance Talmadge and Wilfred Lucas in "The Microscopic Mystery," staged at the Triangle Fine Arts Studio. In "Pidgin Island" he plays "Smead," father of Lester Cuneo, the brains of a smuggling outfit, that are causing secret service officer Cranford, (the part being portrayed by Harold Lockwood,) many sleepless nights.

* * *

Promise of a lively row between the property owners in Hollywood who claim that their property is being injured by the activities of the moving picture industries, and the film companies and their supporters developed again this week when the Western Avenue and Griffith Park Improvement Association filed with the council a protest signed by two thousand citizens.

The protestants ask that the film-makers be regulated to eliminate night noises and inflammable properties, high board fences and other objectionable features.

The picture officials were quick to resent the protest as an attack upon the greatest industry in Hollywood and, in fact, in the entire city and announced that they would fight.

The council referred the question to the Public Welfare Committee, which fixed the date of the public hearing of the protest for November 13.

* * *

Little Mary MacLaren, the young Bluebird star featured by Lois Weber, will appear one night in person at the Garrick theater this week to give the audience a little talk on "Idle Wives." Miss MacLaren gained considerable popularity here in her recent photoplays "Shoes" and "Home Wanted.

* * *

Billie Ritchie, diminutive comedian, has signed with Henry (Pathe) Lehrman to appear under the Fox banner.

* * *

Director Otis Turner and his company of Fox players, including George Walsh, Laura Dean, Ann Luther, Herschel Mayall, William Burress, William Clifford and Hector Sarno, are at present in Balboa filming water stuff for a thrilling story of mystery and adventure. They will be gone for a number of weeks. Mr. Turner was a recent guest of honor at a South Coast Yacht Club dinner the night before the sailing of a race in which a William Fox silver loving cup was offered as a prize. The cameras the next day made some wonderful shots of the racing craft under full sail despite a heavy gale.

* * *

Frank Lloyd with William Farnum, Vivian Rich, Charles Clary and a number of Fox players have gone to Sacramento to film scenes for a coming Fox feature production.

* * *

Director Richard Stanton and his company of players, after much delay owing to inclement weather, completed this week at the Hollywood studios, the final scenes of a feature play dealing with the Mexican situation. Seven troops of United States cavalry stationed on the border at El Paso took part in this picture and in one of the scenes three hundred people were used for a ballroom set. The cast includes Alan Hale, Gretchen Hartmann, Edwin Cecil, Frances Burnham and Willard Louis.

* * *

The Walter Reed comedy company has started its third picture for Fox with Charles Arling, the featured comedian. The cast includes Amy Jerome, Annette DeFoy, Frank Alexander, Harry M. O'Connor, Lee Morris, Martin Kinney, Bill Weber and other stars.

* * *

Phillip Smalley, Universal director who was taken seriously ill with pneumonia last week, is now out of danger and rapidly improving.

* * *

George Gebhart has joined the forces of the Universal Company at Universal City, and now is playing heavies in the company directed by Douglas Gerrard.

Gebhart is one of the pioneers of the motion picture industry, having started as early as 1900 and was with D. W. Griffith in the old Biograph days. Later he was associated with the Nestor Company, the Pathe Company, and at one time had charge of the Ramo Company in New York. He was sent to the Pacific Coast by the New York Motion Picture Company and played leads with the original Bison Company remaining with that concern for three years. Gebhart also for a time was with the Lasky Company. For a short period he returned to the legitimate stage, appearing in vaudeville.

* * *

At the Christie Studios a comedy entitled, "Some Kid" was completed last week. The story was written by Ellis O. Jones, directed by Horace Davy and supervised by Al E. Christie. The cast includes Neal Burns, Betty Compson, Dave Morris and Stella Adams.

The picture will be released by the Christie Film Company on Nov. 20. Another funny Christie comedy scheduled for Nov. 27 is entitled "Tramp, Tramp, Tramp," featuring Neal Burns and Billie Rhodes.

* * *

Last week while taking balloon scenes for an L-KO comedy fature entitled "The Balloon Bandits," featuring Alice Howell, the balloon with Miss Howell in it broke away from its hangar and Miss Howell had an involuntarily joy ride for half a dozen miles. Fortunately Miss Howell managed to lower the balloon and she was rescued by some kindly farmers.

* * *

Headed by Charles Murray, the Keystone Film Company's baseball nine will play a one-inning ball game at the "Chance Day" game Sunday afternoon this week. All of the star comedians of the Keystone studio will play on the two teams, one team called "The Never Sweats" and the other "The Meathounds."

Slim Summerville will pitch for the Never Sweats, while Ford Sterling will do the hurling for the Meathounds.

* * *

Film stars participated this week in the Automobile and Flower Shows and Friday, November 3, was set aside as "Movie Day" at the Automobile Show. A great number of the film stars came in their own cars and made their headquarters in the booth of the car under whose banner they sailed. Several of the booths had been cleared for dancing and everything arranged to make the flicker artists feel at home.

* * *

A series of children's Saturday matinees is being inaugurated at various picture theaters in this city by Helen Kimball, secretary of the Children's Theater Society of Pasadena. The Alvarado Theater at the corner of Alvarado and Seventh Streets will house such a performance Saturday afternoon this week at 2 o'clock. The youngsters first at the theater, to the number of 100 will be awarded prizes. Wherefore, it is likely there won't be much tardiness.

The program includes the following pictures: "Rip Van Winkle," a comedy entitled "A Miniature Circus," "For the Love of Mary Ellen," a Civil War story entitled "The Seventh Son," and "The Deer Slayer," adapted from James Fenimore Cooper. As an added attraction the two trained bears, Bessie and Brownie, will be present and perform.

* * *

Director Rupert Julian is engaged at Universal City filming in five reels Charles Dickens' story, "A Christmas Carol," which was prepared for the screen by E. J. Clawson. Julian plays "Scrooge" and is supported by a notable cast including

Claire McDowell, Francelia Billington, Agnes Vernon, Harry Carter, Lydia Yeamans Titus and many other of the Universal stock company.

* * *

After having been laid up for six weeks with torn ligaments as the result of a film fight our friend Herbert Rawlinson has returned to work at Universal City and is being featured in Director Charles Swickard's production of "The Scarlet Crystal," written by J. Grubb Alexander. Among the other members of the cast are Edith Johnson, Dorothy Davenport and Gertrude Astor.

This picture was snapped of Herb a couple of weeks ago when the popular Universal player made a trip around Uni-

Dorothy Davenport Condoling with Rawlinson.

versal City in a wheel chair. The little lady is Dorothy Davenport who is inquiring how her leading man is getting along.

* * *

After having worked loyally and well at Universal City for many months the "big chance" has come to Betty Schade and she is playing the featured lead in "The Reward of the Faithless" under the direction of Rex Ingram.

This is a five-reel production and Miss Schade has a difficult part in a Russian atmosphere. She has been given a strong supporting cast, including Claire Du Brey and Wedgwood Nowell. It was originally intended that Cleo Madison play the leading role, but her services were transferred to another director before the commencement of the production.

Universal Engages New Directors

Captain Peacocke and Ruth Ann Baldwin, Both Scenario Writers, to Build Picture.

Two new directors have been added to the producing force at Universal City. Ruth Ann Baldwin, who came to the Universal as a scenario writer, and has successfully served as the writer of many of the Universal's productions, collaborator with E. Phillips Oppenheim in one of its serials, screen editor at Universal City, and assistant director to Lynn Reynolds, has been made a full director, and given charge of a company. Her first production is called "Mother," and is a two-reel story written by Lynn Reynolds. Her cast includes Dorothy Davenport, Charles Cummings, Mary Talbot and George Pearce. The second is "Bred in the Purple," story by John Fleming Wilson, with George Pearce and Elizabeth Janes.

The other is Captain Leslie T. Peacocke, a former scenario writer for the Universal, and for other large companies. It has always been Captain Peacocke's ambition to direct, and he has been given charge of a company at Universal City to write and produce his own comedies. His first production will be entitled "The Wonderful Tooth," with a cast including Alida Hayman, Peggy Custer, Al McKinnon, Eugene Walsh and Walter Belasco. His next production will be "Winning a Mother," and in it will appear Eugene Walsh, William Musgrave and Liane Carrera, daughter of Anna Held. He will then produce "Oh You Honeymoon."

JOHNNY HINES WITH WORLD FILM.

Johnny Hines, one of the youngest of the film comedians will appear in the principal male characters of the entire series of Marie Dressler comedies arranged for by the World Film Corporation.

Fox Entertains the Press

Enjoyable Affair in Jungle Room of Healy's to Celebrate Success of "A Daughter of the Gods."

ON THE night of November 8 in the jungle room of Healy's restaurant, about three score of newspapermen foregathered in response to an invitation issued to them by William Fox, the president of the Fox Film Corporation. In the justified exuberance of his job over the phenomenal success of the wondrous film play, "A Daughter of the Gods" Mr. Fox had invited the representatives of all the press—the motion picture journals and the daily newspapers—to sit around his hospitable board and celebrate. A very pleasant and enjoyable time resulted. As a host, Mr. Fox rivaled his reputations as a producer who does things in the best way possible regardless of expense. The dinner was voted an unqualified success, but no greater than the vaudeville entertainment which had been provided.

After the feast had been celebrated with prolonged enthusiasm Winfield R. Sheehan, general manager, who sat at Mr. Fox's right hand, acted as toastmaster and unloosed such oratory as could be found around the festive tables. The list of speakers was as follows: W. Stephen Bush, Martin Green, W. A. (Bill) Johnston of the New York World, W. A. Johnston, "Wurra-Wurra" McLoughlin, Tom Powers, George McManus, Stuart Holmes, Kenneth Court, Louis Poss, Harry Burke, Kelsey Allen, William Fox and Ernest Reed.

Among the notables present were: Messrs. Brock Pemberton, Victor Watson, Wesley Hamer, Lawrence Reamer, Louis V. De Foe, Frank T. Pope, Robert G. Welsh, Charles Sawyer, Bide Dudley, P. J. Smith, Ernst Schmitz, Leslie Mason, Otto Harrass, Fred Beecroft, W. A. Johnston, H. E. Gower, W. M. Oestreicher, Karl Kitchen, Tom Powers, Fire Commissioner Adamson, L. L. Palmer, Arthur Brown, Charles Brown, D. S. Perrin, Gerald C. Duffy, Eugene B. Brewster, W. W. McLoughlin, Ben Davis, Fred Austin , Ray Long, W. A. Johnston (N. Y. World), Martin Green, W. Stephen Bush, H. Weil, R. E. Lewis, K. C. Beaton, Herbert Roth, M. P. Kracht, Albert A. Sanders, Charles Condon, Arthur Ungar E. C. Ranck, F. F. Schrader, Charlie Sutherland, George McManus, Rudolph Block, Frank O'Malley, Harry Burke, E Kelcey Allen, H. C. Judson, James Milligan and James L. Hoff.

The Fox Company was represented by William Fox, W. R. Sheehan, E. Justice, Ernest Reed and others.

Ethel Grandin Scores

Petite Ingenue of "The Crimson Stain Mystery" Makes Hit of Her Career.

WITHOUT a doubt one of the big successes made in the motion picture field this year is that scored by Ethel Grandin, the diminutive ingenue featured with Maurice Costello, the star in "The Crimson Stain Mystery," by Consolidated Film Corporation. At any rate it is the biggest hit of Miss Grandin's entire film career. Besides being her first picture under the Consolidated's standard, it is also her first serial.

Ethel Grandin.

In this remarkable sixteen episode photoplay, Miss Grandin, in the role of Florence Montrose, daughter of the scientist whose discovery is responsible for the great city's chaotic conditions, has been accorded the greatest histrionic opportunity of her entire career. The role of the motherless daughter calls for some exceptionally fine acting, and it is only to the credit of Miss Grandin to say that she has risen ably to her part.

From all over the world Miss Grandin has received expressions of delight and appreciation of her work in "The Crimson Stain Mystery." Her remarkable interpretation of the heroine in this super-photoplay has won for her a great following of admirers, in addition to the enviable number that already worship at her shrine.

Art Dramas Combination Active

Its Several Producing Companies Engaging Directors and Leading Players—Some Good Names in the List.

PRONOUNCED activity is apparent at the studios of all of the producers of the Art Dramas Program, as that company is making ready for its first release, which is scheduled for the beginning of December. Although all of the producers have maintained suitable companies heretofore, the new Art Dramas arrangement, which calls for the release of one feature each week, has made it necessary for them to add considerably to their acting and directing forces. The field is being surveyed very carefully, and a number of people who have made good with other companies have already been engaged.

Frank Crane, who has produced many successful feature pictures for other companies, has been obtained by the U. S. Amusement Corporation. Mr. Crane has been with the World Film Corporation for the past two years. He will undertake the direction of Jean Sothern, who was discovered not long ago on the vaudeville stage by William Fox, who featured her in a number of his pictures. Perhaps her best remembered Fox Production is "The Two Orphans," in which she shared the stellar honors with Theda Bara.

The Van Dyke Film Production Company has engaged George Terwilliger, who has also made a number of highly successful pictures. Mr. Terwilliger's first active employment in the picture business was his engagement as scenario editor of the Reliance Company, where he remained for a year. He then went with the Lubin Company, where he both wrote and produced features for over three years. He is also the author of the picture which he is directing at the Van Dyke studios, which has not yet received its final name.

The star of the Van Dyke production which Mr. Terwilliger is directing is Gertrude McCoy. Miss McCoy, is, of course, one of the best-known screen actresses, and has a large following throughout the country. She started her motion picture career with the Edison Company, and soon achieved stardom by her marked ability. She remained with the Edison Company for five and a half years, through many changes of executive management.

Ralph Dean, who has been with the Frohman Amusement Corporation for the past two years, and who has had a great deal to do with the general excellence of that company's pictures, will direct the productions of the William L. Sherrill Feature Corporation. Mr. Dean is a pupil of the Frohman school, which has graduated so many notable artists to the screen. In addition to Mr. Dean, the Sherrill company has under consideration the services of Mabelle Trunnelle, Dorothy Bernard, Florence Deshar, Elinor Woodruff, Jack Sherrill, and many other notable performers, whose work has stood out in the past.

The Erbograph Company has not yet made an announcement of the people it has engaged for its Art Drama productions, but it is known that several prominent people are under consideration. A definite statement will probably be forthcoming in the course of the next few days.

Review Chiefs and Advertising Men Confer

Take Up Question of Objectionable Publicity—Committee Appointed to Consider Matter.

AT a recent meeting of the Associated Motion Picture Advertisers, Inc., a conference was held with a committee representing the National Board of Review for the purpose of discussing the present character of publicity matter being issued to exhibitors by the manufacturers. Addresses on behalf of the board were made by Dr. Cranston Brenton, chairman of the general committee of the board; Dr. Orlando F. Lewis, general secretary of the Prison Association of New York; Clarence A. Perry, associate director department of recreation, Russell Sage Foundation; W. Frank Persons, director of the Charity Organization Society, and W. D. McGuire, Jr., executive secretary of the board.

Mr. McGuire pointed out that the board was in receipt of many strong letters from all over the country protesting against the nature of the advertising that accompanies some of the pictures. He suggested that, in justice to the industry at large, these complaints should be taken up and given serious consideration by those who had authority to change conditions for the better. Mr. McGuire admitted that the question was one that might be considered as out of the ordinary jurisdiction of the board, but it had been decided to ask for the conference on account of the large interests involved.

Arthur James, chairman of the publicity men's organization, pointed out that possibly the cause of the complaints rested to a large extent in the choice by directors of the situations they saw fit to photograph with a still camera, thereby restricting the publicity men in their supply of material for posters.

The result of the conference was the appointment by Chairman James of a committee to take up the whole question with the National Association of the Motion Picture Industry and to make recommendations as to what they considered necessary in the way of changes in the type of publicity matter. The committee named was Paul Gulick, P. A. Parsons and E. Lanning Masters.

Soldiers Get Films by Aeroplane

J. E. Madsen, of El Paso, Describes How Uncle Sam's Boys in Mexico Get Quick Service.

HOW motion picture films are transported by airship across country a distance of 200 miles is described in a letter received from J. E. Madsen, manager of the Peerless Feature Film Company, of El Paso, Texas. The Peerless furnishes pictures for the soldiers of Uncle Sam

Chaplain Randolph's Audience.

"somewhere in Mexico," and what they mean to the men so far from home territory and so completely shut off from the amusements commonly available to most men and women may easily be imagined. From El Paso the films are shipped by express to Columbus, N. M. From there they are forwarded by auto truck train to the first post, situated at Colonia Dublan, Mexico. After being exhibited here they are sent on by aeroplane to El Valle, 200 miles away.

The exhibitions at Colonia Dublan are under the supervision of Chaplain John M. Moose, of the Seventh Cavalry. Here five thousand men are entertained. Chaplain John A. Randolph, of the Sixth Infantry, is the "exhibitor in chief" at El Valle and caters to 4,000 soldiers. Chaplain Randolph, in a letter to Mr. Madsen, says General Pershing and Colonel Allaire, the camp commander have expressed a willingness to do everything possible to further the comfort and entertainment of the men under their command.

Mr. Madsen says Simplex machines are used at each place and the soldiers generate their own electricity. The screen is hung on the wall of an adobe shack, and the men sit around on the ground to see the show. "Imagine three to five thousand men sitting around as shown in the inclosed post card," he adds. "At El Valle one day the operator, Corporal H. E. Prussner, broke the main driving gear in the machine, and next morning sent it by airship 200 miles to Colonia Dublan, where the army has an electric shop. There the part was welded and returned 200 miles the same day. That night the show was given and no loss of time was occasioned.

PROTEST AGAINST BONUS FOR SERIALS.

On November 3 the Theater Managers and Motion Picture Exhibitors' Association of St. Louis, held a regular meeting at the Assembly Rooms, 400 Benoist Building. The question of prepayment for serials came up for discussion. Several members dwelt on the injustice of compelling the exhibitor to tie himself up on a serial before he could know how the serial was going to take. A motion was made and carried unanimously, to the effect that hereafter the members of the Association will not pay for serials in advance or deposit any bonus money. The members, however, declared their willingness to pay C. O. D. if need be. The officers of the organizations are: Edward Pohlmann, President; Frederick Wehrenberg, Vice-President; Tilly Schwartz, Financial Secretary; Frank L. Root, Secretary; J. W. Price, Treasurer; C. Bermeitinger, Sergeant-at-Arms. The executive committee consists of Joseph Mogler, W. O. Reves, Christ Young, Al. Whitman, George Meyer, John Yockey, George Coloves, Frederick Hoelzer.

American Pictures in Japan

But Due to High Rate Few of Our Better Productions Are Shown—Tendency Developing to Exhibit Serials Popular in United States.

THE Kobe consular district has between fifty and sixty motion picture theaters, according to U. S. Vice Consul E. R. Dickover, Kobe, writing in "Commerce Reports." Their supplies are obtained from two exchanges—the Tennen Shoku Katsudo Shashin Kabushiki Kaisha (Natural Color Moving Picture Corporation), with the head office at Suyeyoshibashi 3 chrome, Shinsai-bashi, Nishi-iru, Osaka, and the Nippon Katsudo Shashin Kabushiki Kaisha (Japanese Moving Picture Corporation), with the head office at Kamimakicho, Nihonbashi-ku, Tokyo. These two firms import all the foreign films used in this district, and control the sale of films manufactured in Japan. They also import and sell the projectors and other instruments used in exhibiting moving pictures.

There are no low-price, continuous performance motion picture theaters in this district. Ordinarily only one performance of 6 to 8 reels, lasting about three hours, is given each day. The prices of admission vary from 5 to 30 cents, depending upon the seats taken. Some of the theaters show a complete program of Japanese films and other a complete program of foreign films, but the great majority of the houses combine the two classes in about equal proportions. The theaters which cater to the laboring class make a specialty of native films, while those patronized by the better class of Japanese and by foreigners exhibit either a combination of foreign and domestic films or only foreign films. The program is changed every week or ten days.

Most of the foreign photoplays are French, Italian, or English dramas or American comedies. Very few of the better grade of American plays have been seen here. The exchanges explain this fact by stating that European films are cheaper, and that they can not afford to pay the high rates charged for the Japanese rights to good American plays. A tendency to exhibit the serial adventure films so popular in America has developed recently, however.

Detective plays with plenty of hidden staircases, airships in action, "slap-stick" comedies, and plays of adventure with many "thrills" are demanded. The "sob plays" also are well patronized by the Japanese women. Society and problem plays are not in demand.

American exporters will not be likely to succeed in any attempts they may make to sell films direct to the theaters. The motion picture houses are usually controlled by the film exchanges, and they must take the films that are given them. The fact that titles, subtitles, leaders, and inserts in the foreign films are printed in English results in a demand for translations and explanations of the action. These are made by men in the exchanges, and are read by a sort of lecturer who, standing beside the screen, translates the action as the play proceeds. It would be impossible for each small theater to employ a man conversant with English and with foreign customs to interpret each play.

The films manufactured in this district are not likely to find appreciative audiences in America. The photography is often poor and the action is slow, on account of long intervals during which the actors converse. Films produced in Japan under foreign supervision, however, probably would prove acceptable, as the beautiful scenery and many charming costumes of the Japanese could be utilized to great advantage.

As the exchanges do not stick to any one film service, but buy their films all over the world, it would not pay to advertise heavily in the local papers for the sake of the one or two films that might be sold each month. Advertising posters for use in front of the theaters are of little value, as the exchanges furnish with the films hand-painted posters in the Japanese language. Photographs of the actors and of scenes in the play are used to some extent. No projectors or other supplies for the exhibition of motion pictures are produced in this district.

The import duty on developed film is $3.10 per pound, including the inner packing. The duty on moving picture projectors and on moving picture cameras is 50 per cent. ad valorem.

WORLD RELEASES "DOUBLING UP."

The two days' showing of Alice Brady in "Bought and Paid For" at the New York theater, where one day for each photoplay is the rarely broken rule, was so successful that Mr. Loew is in treaty with the World-Brady interests for several repetitions of the experiment. It is quite possible that all the World releases hereafter may "double up" in this manner at the New York.

To Exploit Our Industrial Resources

Commerce Bureau Planning to Show in South America Pictures of Economic Development of United States.

ARRANGEMENTS are being made by the Bureau of Foreign and Domestic Commerce to exhibit in South America a number of selected films showing typical American manufacturing processes, welfare work in industrial institutions, and other details of economic life in this country. In recent years South Americans have become better and better acquainted with the facilities of the United States for furnishing them manufactured products, but it is felt that many of them are yet only slightly acquainted with the industrial development of this country. It is to further education along these lines that the Bureau proposes to make use of these motion picture films.

The commercial attaches in South America will have charge of the exhibition of these pictures, making arrangements to have them shown in the motion picture houses of their respective localities. The films will be obtained from the Bureau of Commercial Economics, an unofficial organization with headquarters in Washington, D. C., which has on hand a large number of films showing various phases of American industry. According to present arrangements between this Bureau and the Bureau of Commercial Economics, the latter is to supply the films which it thinks will be most educative and most interesting, and this Bureau will inspect them and perhaps make a further selection and send the films which it thinks most desirable to the commercial attaches.

It is hoped that the exhibition of these pictures will be introductory to a much more extended campaign by which American manufacturers may have their films displayed for advertising purposes. Plans for an arrangement by which this can be effected are being formed, but no definite announcement can be made until further advices are received from the commercial attaches.

Spain Films the Story of Columbus

A Great Feature Said to Possess Uncommon Spectacular and Historic Merit Soon to Be Seen Here.

THE latest news from the foreign film market is unique and exceptionally interesting. Spain has produced a big feature of exceptional merit and of uncommon historic value. The feature is one which Spain, of all countries in the world, has the best right and the best opportunity to make: The Story of Christopher Columbus.

This feature, from what we can learn from our Spanish edition, Cine-Mundial, possesses extraordinary points of interest. While the prime movers in the enterprise were private parties, it is said that the Government of Spain has lent its aid not only with a substantial subsidy, but with providing facilities for making the picture historically accurate in every detail. The owner of the film is Charles Jean Drossner and the director is Gerard Bourgeois. The project has from the start enlisted the enthusiastic co-operation of the best scholars and historians in Spain, who were all anxious to do their share toward making the production as fine as possible. In point of costumes the production, it is claimed, is without a flaw. Spain is a country which changes but little and which has preserved its medieval atmosphere. Hence the new production will make it possible for the student of history to follow the whole epochal event at the very places and in the very surroundings in which its various phases are first enacted.

The production will arrive in New York in the course of the next few weeks and a showing to the most prominent men in the film world will be given soon after its arrival.

DORIS KENYON ENGAGED FOR "THE TRAVELING SALESMAN."

The Famous Players Film Company has engaged Doris Kenyon to play opposite Frank McIntyre in an adaptation of the latter's celebrated stage success, "The Traveling Salesman," which is scheduled for appearance on the Paramount program on December 18. Miss Kenyon has been engaged before the motion picture camera at various studios, her work attracting the attention of the Famous Players and so impressing them that she was engaged for an important role in the McIntyre production despite her comparative inexperience.

KELSEY FILMING "BLOOD MONEY."

With Harry Carey and Louise Lovely as his featured players, Director F. A. Kelsey is filming a two-reel Western drama, "Blood Money," at Universal City, Carey enacts the role of a bad man.

General Film Suggestions

Offers a Series of Mighty Good Program Pictures for Week of November 20.

THE Sheriff's Blunder," a two-part drama produced in Selig's studios featuring Tom Mix and Victoria Forde will be the first picture screened on General Film Service program for the week November 20-25 inclusive. Tom Mix is the Simon pure cowboy actor and "The Sheriff's Blunder" it is said affords him an excellent vehicle for displaying his undoubted knowledge of Western life on the plains. This will be followed by a Vitagraph one-reel comedy, with Mary Anderson in the titular role, entitled "The Fasters." Selig-Tribune will then feature pictorially all the big news of the world and the day's program will be brought to a close with "Fish," a one-act Biograph comedy in which Bert Williams, widely known as a top liner in vaudeville and also as a star of the Ziegfeld Follies, is featured.

An Essanay two-part drama, "Unto the Least of These," with Mary McAlister and John Cossar in the titular roles will be the first picture shown Tuesday, November 25. This will be succeeded by "Rival Fakers," a Kalem one-act comedy presenting "Ham," "Bud," Ethel Teare, and Henry Murdoch. "Oil and Water," a two-part Biograph drama in which Blanche Sweet and Henry Walthall are starred will be the final picture of that day.

Ben Turpin, Essanay's comedian, will be featured in the first picture shown Wednesday, November 22, a one-act comedy entitled "Some Bravery." Harry Myers and Rosemary Theby will get the lime light next in a Vim one part comedy, "The Good Stenographer." Then will come the 16th episode of Kalem's "The Girl from 'Frisco," entitled "The Fight for Paradise Valley." Marin Sais and True Boardman are featured in this two-act drama.

Selig-Tribune and a Vim comedy presenting Babe Hardy and Kate Price will be Thursday's offerings. The comedy is entitled "Mother's Child."

"Twin Souls," a Knickerbocker Star Feature drama in three parts will be the first picture shown Friday, November 24, with R. Henry Gray and Lillian West in the stellar roles. This will be followed by Kalem's "The House of Three Deuces," the sixth adventure of "Grant, Police Reporter," presenting George Larkin and Ollie Kirkby. Then will come a Vitagraph one-act comedy, "Justice a la Carte," with Huntley Gordon providing the fun. A Vim comedy in one act, "Money Maid Men," featuring "Pokes" and "Jabbs," will close the program for the day.

An Essanay three-part drama, "The Border Line," presenting Nell Craig and Edward Arnold, will be the first picture flashed on the screen Saturday, November 25. This will be followed by an episode of the "Hazards of Helen Series," "The Forgotten Train Order," in which Kalem's venturesome girl, Helen Gibson, supplies some daring feats. The week's program will be brought to a close with a Selig one-act drama, "Hedge of Heart's Desire," presenting Virginia Kirtley and Robyn Adair.

"The Crisis" is Selling Rapidly

Remarkable Record Made by the Sherman-Elliott Concern in the Disposition of Territory.

Forty-one state rights to William N. Selig's pretentious photodrama, "The Crisis," have been disposed of by Sherman-Elliott, Inc., which controls the selling rights for the entire United States and Canada. Practically all sections of the country have been sold and deals are pending for the disposal of New York and New England, which will complete the entire sale of "The Crisis." This is a remarkable record in the sale of territorial rights. No other big production has ever been sold in so short a space of time.

Among the buyers are: Warner Film Attractions, San Francisco, California, who have acquired the rights for California, Arizona and Nevada and are ready for booking. A syndicate of well known middle western film men have purchased Ohio, Indiana, West Virginia, Maryland, Delaware and District of Columbia; the name of the leasing firm to be announced later. The State Rights Company, of Jackson, Mississippi, have purchased Mississippi, Tennessee and Louisiana. The Master Photo Play Attractions of Newark for New Jersey. William Sievers, Grand Central Theater Co., of St. Louis and Missouri.

A big combination of exhibitors who control theaters over the East are negotiating for the rights for New York, and the same combination may include the New England territory. A well known film corporation of Atlanta, Ga., have contracted for a group of southern states which include Alabama, Georgia, Florida, North and South Carolina.

Arrangements have been made for a simultaneous showing of "The Crisis" on or about November 19 in St. Louis, Boston, Philadelphia, Chicago, as well as other principal cities of the East, possibly including New York City.

Mutual Promotes Sullivan

President Freuler Raises Serial Man to Position of Assistant General Manager.

RAPID developments and increasing volume of business has moved President John R. Freuler, of the Mutual Film Corporation to make important increases in his executive staff and a reassignment of the home office activities. D. J. Sullivan, who for the last two years has been in charge of the serials department, has been made assistant general manager of the Mutual. This means, in effect, that Mr. Sullivan will extend his supervision of the merchandising of serials to cover the entire Mutual output.

Dennis J. Sullivan.

J. C. Graham, assistant to the president, will be thus enabled to devote a larger portion of his time to the matters pertaining to production, the alignment and contracting of stars for special productions and related matters. This phase of the Mutual's activity has recently been making increasing demands upon the time and attention of the home office staff. Under the new arrangement Mr. Graham will divide his time between New York, Chicago and the Pacific Coast producing centers.

Incident to the readjustment to take care of the Mutual's greater business the publicity department, under Terry Ramsaye, is being assigned to larger quarters on the fifth floor of the Consumer's Building in Chicago, where the Mutual now occupies practically three floors. The staff of "Reel Life," the Mutual's magazine house organ, and the publicity staff have been considerably augmented to handle the increasing publicity load.

"The increases in the home office staff, including the reapportionment of duties incident to the promotion of Mr. Sullivan and reassignment of Mr. Graham," remarked Mr. Freuler, "come because the heavier demands upon us require more specialization, more sharply defined departmental lines.

"Both of my able lieutenants have their specialties and plenty to do. This is a part of our effort to do our utmost for our product and our customers.

"It is the distinct and special purpose of the Mutual Film Corporation to render to the exhibitor 'service beyond the films' all the time. As our industry progresses and competition increases the exhibitor more and more needs the fullest possible co-operation from the distributor.

"In the Mutual Film Corporation with all of its important connections and resources I am seeking to give the exhibitor all possible aid in realizing the utmost from the high earning power of the productions which we put into his house. Every move for Mutual efficiency is a move for theater efficiency."

HAL ROACH OF ROLIN MARRIED.

Director General Hal Roach of The Rolin Company has returned from his honeymoon trip with his bride who was Margaret Nichols, one of his players. Mrs. Roach was formerly featured in Balboa productions on the Pathe program and in going over to the Rolin forces is a Pathe player still. In addition to real talent she has youth and notably good looks.

DE HAVEN IN "HIS NIGHT OUT."

Carter De Haven is directing and playing the lead in "His Night Out" which is being made in one-reel at Universal City. Flora Parker De Haven plays opposite him in the comedy, the cast of which also includes Eileen Sedgwick, Jessie Arnold and Millard K. Wilson.

Metro Forecast

Announcement of Program for Fall and Early Winter—Many Productions Under Way.

FOLLOWING a final conference between Richard A. Rowland, president of Metro Pictures Corporation, B. A. Rolfe, general manager of Rolfe Photoplays, Inc.; Robert North, of the Popular Plays and Players; W. Christy Cabanne, of the Quality Studios, and Maxwell Karger, general manager of the Metro-Rolfe and Metro-Columbia studios, Metro's plans for the late Fall and early Winter season have just been announced.

These plans embrace the offering of a serial believed to be the most pretentious ever shown in motion pictures, with Francis X. Bushman and Beverly Bayne as co-stars, and a long list of screen plays of the highest type.

Francis X. Bushman and Beverly Bayne are at work, as co-stars, on the fourteen episode serial, which promises to be one of the greatest triumphs of their screen career. W. Christy Cabanné is directing the production, with the assistance of Eugene Thurston. The original story of the serial is from the pen of Mme. Fred. de Gresac, and has been adapted for the use of Mr. Bushman and Miss Bayne by Mr. Cabanné. Helen Dunbar will have a part of strength and sympathy. Others in the cast of the different episodes are Edward Connolly, Mrs. Balfour, Belle Bruce, Charles Ripley and Charles Fang. Fang plays the Chinese valet to Mr. Bushman.

Mme. Petrova has collaborated with Mrs. L. Case Russell, who wrote "The Black Butterfly," soon to be released, in a new five-act photoplay which presents the most striking contrast to any of the productions in which she has recently appeared. The scenes are laid in Corsica, and the title of the play will be a single Corsican word, which will be given on the screen both in the original and in the English translation. The play is frankly elemental in its appeal. The star chose it as a change from the feminist productions in which she has been seen. Burton L. King is directing the play at the Popular Plays and Players' studio, with Edward James assisting.

Edmund Lawrence is completing work on the Anna Steese Richardson play, "A Man's Woman." The star has finished her work in this production with Mr. Lawrence as director, and it only remains for him to take the scenes in which she is not required and cut and assemble the film. Mahlon Hamilton, J. W. Hartman, H. Cooper Cliffe and other well kown players are in her support.

Emmy Wehlen soon will begin work in a picturization of Ella Wheeler Wilcox's poem, "The Belle of the Season," under the direction of S. Rankin Drew, at the Rolfe studio. This will be Mr. Drew's first picture under the Metro banner, but with four members of his family in the same studio—Ethel Barrymore, Lionel Barrymore and Mr. and Mrs. Sidney Drew—he should feel at home. Miss Wehlen has completed her work at the Popular Plays and Players' studio in the Aaron Hoffman feature, "Vanity." The dainty star has a part exactly to her liking in "The Belle of the Season."

John W. Noble, having returned from a hunting trip, made after he had directed Ethel Barrymore in "The Awakening of Helena Richie," will commence the direction of the new Metro star, Frances Nelson, in a play based on another Ella Wheeler Wilcox poem, "A Reverie in a Station House." Miss Nelson is one of the most beautiful and popular of the younger screen stars.

Mabel Taliaferro is busy with a new production, "Jerry of the Emerald Isle," under the direction of John H. Collins. Mr. Collins is intensely interested in the quaint Irish atmosphere of the play, considering it especially suitable to Miss Taliaferro's personality, and the feature promises to be one of extraordinary interest, under his direction. Robert Walker plays opposite the star. Miss Taliaferro's next picture will be a five-part photoplay written by Katherine Kavanaugh, author of "The Wheel of the Law," Emily Stevens' great success.

Viola Dana is the star in "Threads of Fate" now in production. This is a Metro-Columbia feature. Eugene Newland is directing this picture, which, written by Richard Barry, has been adapted for the screen by June Mathis. Miss Dana is supported by Robert Whittier, Augustus Phillips, Helen Strickland, Richard Tucker, Nellie Grant, Fred Jones and other notable people. The play is said to be well suited to the talents of this favorite star, whose latest picture, "The Gates of Eden," is representative of the high order of work that can always be expected of her.

An early release will be "The Stolen Triumph," a Metro-Rolfe feature production starring Julius Steger. This star has not been seen on the Metro program since "The Blindness of Love." The present story has been arranged by Mr. Steger and by Maxwell Karger. An unusually strong supporting cast has been chosen to support Mr. Steger, including Clara Whipple, Clara Blandick, Harry Burkhardt, Marie Reichardt, Stanhope Wheatcroft and Master Maury Steurat.

Lionel Barrymore will next be seen in "The End of the Tour," a romance of the one-night-stands, written originally by Earle Mitchell, and dramatized for the screen by George D. Baker. Mr. Baker is the director of the production. "The End of the Tour" combines comedy and pathos, and its climax is a genuine sensation. In the story two stranded actors decide to recoup their fortunes by teaching the firemen of a Volunteer Hose Company how to act. Incidentally, they become well acquainted with the townspeople, prominent among whom are Col. Jessup and his fair daughter Grace. Lionel Barrymore plays "Buddy," ex-leading man and matinee idol. Frank Currier, Ethel Dayton, Kate Blancke, Charles Eldridge and other favorite players are in the cast, which includes a charming new discovery, Mary Taylor, no less a person than the wife of the playwright and film editor, Charles A. Taylor. Although she is known on the stage, this will be her advent in the screen drama.

Mr. and Mrs. Sidney Drew have been enjoying a well deserved rest. Out on the Pacific coast, Harold Lockwood and May Allison are working hard to complete the production of "Pidgin Island," a picturization of Harold MacGrath's famous novel. They are under the direction of Fred J. Balshofer, who has also made the screen version. Lillian Hayward, William Ephe, Lester Cuneo and other well-known favorites are included in the cast, which is of practically uniform excellence. The many lovers of MacGrath's masterpiece will be delighted to know that the book has been carefully followed in the screen version, and that picturesque spots along the Pacific coast have been chosen to form a setting for the photoplay. Jay Hunt is assisting Mr. Balshofer in the production.

Vosburgh Joins Ince Forces

ALFRED VOSBURGH has been engaged by Thomas H. Ince to play opposite Enid Bennett in Triangle-Kay-Bee productions. This is Mr. Vosburgh's second connection with the moving spirit of Inceville, having been a member of the old Kay-Bee and Broncho companies.

Alfred Vosburgh.

Before the formation of the triangle, he became associated with another studio, but has now returned to his first allegiance, to be featured in conjunction with little Miss Bennett.

Mr. Vosburgh gained his first knowledge of acting as a "super" in the company of Robert B. Mantell. Later on, while appearing as a butler in a stage production, the leading man failed to put in an appearance, and he was asked to do the part, which he continued in for the following four seasons. Although Mr. Vosburgh did creditable work in "Barriers Burned Away," "The Deep Purple," "The Idler," and other successes of the spoken drama, he says that his best work has been done for the screen under Mr. Ince's direction.

WILLIAM RUSSELL IS RE-SIGNED BY AMERICAN.

William Russell, the popular Mutual star, whose work in "The Diamond from the Sky" and in such five-reel productions as "Soul Mates," "The Man Who Would Not Die," "The Man from Manhattan" and "The Torch Bearer" have given him a unique place in the film world, has been put under new contract by S. S. Hutchinson, president of the American Film Company, for the ensuing year and will continue to be seen in Mutual Star productions.

Universal Screen Magazine

Will Make Its First Appearance With the Week of Nov. 20 —Novel Idea.

THE Universal program for the week of November 20 is noteworthy in that it contains the first issue of the "Universal Screen Magazine," which will be released on November 24. This magazine will treat of new inventions, microscopic and astronomical photography, phases of sociological and civic betterment work and in general of subjects which cannot be strictly classified as "news" for the Animated Weekly. In other words, the Universal Screen Magazine will be a supplement to the Animated Weekly just as the Sunday Magazine section of the daily newspaper supplements and elaborates upon the news of the day.

On November 20 the Universal will release "The Devil's Bondwoman," a five-reel Red Feather drama written by Willie Woods, scenarioized by Maie Havey and produced by Lloyd Carleton. Dorothy Davenport, Emory Johnson, Richard Morris, Adele Farrington, William Canfield and Miriam Shelby appear in the picture. On the same day Eddie Lyons and Lee Moran will offer to comic relief in the Nestor comedy, "How Do You Feel?" which was sceenarioized by Walter Newman from the story by Robert McGowan and produced by L. Chaudet. Fred Gamble and Priscilla Dean play the principal roles in the pictures.

"The Woman He Feared," a three-reel society drama featuring Viola Smith, will be released on November 21 under the Gold Seal brand. This startling feature was produced by Harry Millarde from the story by E. M. Ingleton. Franklyn Farnum, William Canfield, Clarissa Selwyn and Adele Farrington play the principal roles. The Special Victor comedy, "Felix Gets In Wrong," featuring Edith Roberts, will be released on the same date. The story of the play by Frank Ormston was scenarioized by Calder Johnstone and produced by Frank Ormston. George Felix, Frank Staple, Margaret Whistler, George Odell, Viola Lind also play important parts. There will be no Victor release this week.

Betty Schade and Charles Cummings are featured on November 22 in the Imp drama, "When He Came Back," which was written by Joseph Le Brandt and produced by John McDermott. Malcolm Blevins appears in support of the principals. On the same day Billie Ritchie raises particular Ned in "Where Is My Wife?" an L-Ko two reel comedy and No. 47 of the Universal Animated Weekly will be released.

"The Emerald Pin," a Laemmle two-reel drama scenarioized by Maie Havey from the story by E. Magnus Ingleton and produced by Burton George will be released on November 23 with Roberta Wilson, Eileen Sedgwick, Gretchen Lederer, Charles Perley, Louise Owen and Myrtle Gillette in the principal roles. On the same date the Powers juvenile release, "Irma In Wonderland," written and produced by Lule Warrenton, will be released with Irma Sorter, Dorothy Clark, Linnie Gee, Bennie Suslow, Gerald Ward and George Hupp in the leading juvenile roles. On November 23 "Accusing Evidence," a Special Big U mountain drama featuring Lon Chaney, Pauline Bush and Murdock MacQuarrie also will be released.

On November 24 the Imp two-reel mystery drama, "Circumstantial Guilt," scenarioized by Maie Havey from the story by George Suprenant and produced by George Cochrane will be released. Jack Nelson and Burton Law will play the principal roles supported by Grace Bonyng, Charles Cummings, Fred Montague and Dan Duffy. On this date Number One of the Universal Screen Magazine will be issued, together with the Nestor comedy, "Married a Year," featuring Ed. Sedgwick and Betty Schade. "Married a Year" was written by Calder Johnstone and produced by John McDermott.

"The Lost Lode," a two-reel mining drama featuring Edith Johnstone and Edward Hearn will be released under the Bison brand on November 25. This thriller was scenarioized by William Parker from the story by J. B. Ricem and produced by Henry McRae. E. N. Wallack and L. C. Shumway also play important roles in it. On the same date Gale Henry and William Franey co-star in the Joker comedy, "A Janitor's Vendetta," written by Harry Wulze and produced by W. W. Beaudine. Lillian Peacock, Charles Conklin and Milburn Moranti also play important parts in the production. There will be no Laemmle release on this date.

On November 26 a split reel Powers containing "Sammy Johnson at the Sea Side," a comic cartoon, and "In and Around Ancient Japan as Seen by Dr. Dorsey," an educational split reel will be released. A Big U special, "The Heroine of San Juan," a two-reel military drama featuring Francis Ford and Grace Cunard also will be released on this date. This special release was written by Grace Cunard and produced by Francis Ford. There will be no Rex nor Imp release on this date.

During the week of November 20 "The Flag of Truce," the fifteenth episode of the Universal special serial, "Liberty," featuring Marie Walcamp, Jack Holt and Eddie Polo will be released. Neal Hart, Maud Emory, Bertram Grassby, L. M. Wells and G. Raymond Nye also play important parts in this most popular of Universal serials.

Mutual Picture of Indian Life

William Russell Leads in "Lone Star" on Program for Week of November 20.

WILLIAM RUSSELL in a strong tale of Indian life on the Nebraska reservation heads the releases of the Mutual Film Corporation for the week of November 20. The title of the five reel Mutual Star production in which Russell is starred is "Lone Star." Russell plays the title role, that of an uncivilized Indian, who becomes one of the country's most celebrated surgeons.

This production gives Russell a great opportunity to do some excellent work and it is quite remote from any type ever portrayed by him heretofore. His transition from an uncouth, hot-tempered and uncivilized savage to the highly polished surgeon is not one acquired in a day, but is steady and Russell is called upon to do some very clever work to show this transition.

The story of "Lone Star" is by Kenneth Clarke and this in itself speaks a lot for the success of the production. It was directed by Edward Sloman of the American Film Company

In this story the white man's civilization appeals to Lone Star, who becomes part of it. He becomes an outcast of the Indians for seeking the white man's civilization and is scorned by the whites because he is an Indian. Russell feeling that this role was one of the best opportunities of his career and that the character of Lone Star was well suited to his type has made the most of it.

Charlotte Burton as the millionaire's daughter, Harry Von Meter, Alfred Ferguson and Ashton Dearholt support Russell in "Lone Star."

"The False Clew," a two reel Mutual drama will be released on November 20. Dorothy Davenport is starred in this production. It is the story of the murder of a girl's father being placed at the door of her lover, who was not approved by the murdered man. The maid tells of a quarrel which had ensued between the two men and later the young man is arrested. He is cleared by the story told by the butler. The butler relates of how the girl had been brought up by him and his wife, after the death of her mother and they had been the only ones to know of the girl's secret marriage. He then tells who the real murdered was.

"The Detective's Head," the first chapter of the great Gaumont photonovel, "The Vampire," will be released on November 23. This is in three reels and contains thrills galore. "The Vampires," shown both in England and France, has been one of the most successful serials ever put out. It follows the "Fantomas" picture and bids fair for eclipsing their wide popularity.

This first chapter tells of the murder of Detective Durtal by the "vampires," a band of criminals operating in Paris. Durtal had sworn to run down the crime trust and this was their answer. The head of the murdered man is missing. No one knows who the Vampires are, but do know that they commit the most dastardly deeds. After the discovery of the dead man, Philip Guard, a young newspaper reporter starts out to find the clues which will lead to the arrest of the Vampires.

George Ovey, in a very clever one-reel comedy, "Jerry's Double Header," in which he not only captures a hold-up man, and gets a big reward, but is made the hero of the hour and wins the girl of his dreams, is released on November 24.

"An Artful Dodger," a one-reel comedy featuring Bill Parsons and containing a whole raft of laughs, is scheduled for November 25, in connection with a one-reel drama, title to be announced later.

For November 26, Rube Miller and Lillian Hamilton, famous for their comic actions with the Vogue Company, will appear in "Up the Flue," a two-reel Vogue production. A laugh a minute in store for everyone seeing this comedy, in which after many hair-raising incidents, a bomb is thrown out of a window, which lands on a big chimney, causing the chimney to fall to the earth. Everyone in the cast is rained upon with thousands of bricks.

There are four one-reel scenics to be released this week. The second of the "Tours Around the World," "Reel Life," "See America First," on the same reel with "Kartoon Komics" and the "Mutual Weekly."

Paramount Picture Plays

Marguerite Clark Makes Her First Appearance Under Her New Contract Week of November 20—Cleo Ridgely and Wallace Reid on the Program.

THE first straight farce in which Marguerite Clark, Famous Players star in Paramount Pictures, has appeared on the screen, will be "Miss George Washington," which in connection with the Lasky production of "The Yellow Pawn" in which Cleo Ridgely and Wallace Reid co-star, formulate the two features on the Paramount Program for the week of November 20. Both features are of an exceptionally high class quality, and surrounding the features for the week will be the forty-first edition of the magazine-on-the-screen, the Paramount Pictographs; the forty-second weekly "Trips Around the World" with Burton Holmes, which he has been conducting personally for Paramount, this week going to British Egypt, and the Paramount-Bray Cartoon from the pen of Earl Hurd, "Bobby Bumps at the Circus."

The appearance of Marguerite Clark on the program for this week marks her return to the screen for an indefinite period of time, the announcement of which dispels all doubt concerning this screen favorite's decision of remaining on the screen despite repeated rumors that she would return to the stage. "Miss George Washington" is a story of a girl who could not tell the truth, and is filled with a whirlwind of complications reaped by a single lie, and which will discourage anybody from hereafter departing from the truth. She is supported in this production by a cast of the following players: Frank Losee, Niles Welch, Florence Marten, Joseph Gleason, Maud Turner Gordon, "Billy" Watson and Herbert Prior.

"The Yellow Pawn" is conceded to be the most attractive photoplay that has ever been given to Cleo Ridgely and Wallace Reid for their portrayal on the Paramount Program. In an automobile accident the heroine is compelled to accept the hospitality of James Nelson, an artist, played by Wallace Reid, and which becomes a case of "love at first sight." The production is done in a high class, artistic style, for which all Lasky productions have become famous. There are a number of thrilling incidents and complications that surround the two leads, which show the inner workings in a new guise of the modern district attorney's offices. The stars are surrounded by the following cast of players: William Conklin, Tom Forman, Olive Golden, C. H. Geldert, George Webb and Mr. Kuja.

The magazine-on-the-screen, the Paramount Pictographs for this week, contain four feature subjects, all of which are unique and especially attractive in themselves. The first is the third installment of the pictures secured by Dr. George Burbank Shattuck, Professor of Geology in Vassar College, which show some unusually unique and interesting scenes along a number of waterways of Alaska, and takes a cruise along the "inside passage" of the water route from Vancouver to the Alaskan shipping district at Juneau. During this trip wonderful icebergs are seen and beautiful wild scenery is shown from the deck of the boat, which is always a source of wonder, visualizing what wonderful charm there is to be found in the great silence of the Arctic land.

Another section shows submarine gardens, which is one of the greatest novelties and most remarkable achievements in motion picture photography, a series of pictures made possible by the perfection of the submarine camera, and taken at the bottom of the sea, ten miles off the coast of Florida, picturing coral reefs and sea growths, and bringing into play a wonderful amount of action through the struggle which ensues between a diver and a huge "rattle snake of the deep." In the series of pictures, "Health First," the contribution for this week gives the latest cure for the fat, in which there is shown the various ingenious devices recently invented to eliminate excessive avoirdupois from people who are too lazy to walk or take exercise, while comedy is injected into the reel in the Plastique contribution of Ashley Miller, in which he shows how Sir Isaac Newton discovered the law of gravitation.

The Paramount-Burton Holmes Travel Pictures, which is the forty-second of the series of "Trips Around the World," conducted personally by Mr. Holmes, takes the travelers to British Egypt, and in doing so takes them back to the very beginning of human history, as British Egypt, of which Cairo is the center of governmental control, is the neutral ground between the up-to-date today and the far-remote mysterious yesterday of the human race. In this trip in Cairo there are to be seen citizens of every race under the sun. One hundred and one interesting sights are shown to the journeyers in their tour to the great Nile Bridge, where the novel traffic of this country is wonderfully interesting. Every little nook and corner of British Egypt is shown, together with all its intimate comparisons of thousands of years before.

The Paramount-Bray carton for this week comes from the pen of Earl Hurd, and takes Bobby Bumps, his clever character, to the circus. The antics through which Bobby is compelled to go until he excites sufficient interest in his father's mind to give him enough cash to get into the "tented city" are humorous in the extreme. This single reel is one of the funniest that has ever been released by Paramount.

Special attractive lithographs, cuts and other exhibitor's aids are distributed by Paramount with each of their feature pictures on the Program, and their "little features" in all the Paramount exchanges, the exhibitor's aids department are doing everything in their power to have all Paramount Pictures presented in a better manner for a better public in a better class theater. The distribution of the free accessories for exhibitors is being continued weekly through the exhibitor's aids department, and are having a marked effect upon the high calibre of their advertising and publicity.

Getting Ready for "Stingaree"

New Hornung Stories Will Be Directed by James Horne—Strong Cast Being Selected.

KALEM'S New York offices are humming with preparations for the new series of stories of "Stingaree," by E. W. Hornung, the famous creator of "Raffles." The first four stories for the new series arrived in the mails from England last week and already the work of preparing them for production is well under way.

The enthusiasm of Kalem's executives over the successor to one of their most popular series of productions has taken new bounds since the receipt of the initial stories. The plots of Mr. Hornung give every evidence that the second edition of the adventures of the Australian bushranger will have all the points of popular appeal that caused the original stories to score so pronounced a hit. "Stingaree" is once more the debonair, devil-may-care gentleman-outlaw, a Robin Hood in modern and picturesque settings. A reading of the first stories to be received would indicate that the new series will contain even more action and tense drama than the first edition.

The second edition of "Stingaree" is probably the first motion picture to pass a censor in story form, but in this case it is Great Britain's War Censor who has O.K'd the plots. That a sense of humor—or of appreciation of a good story—is not lacking in even a despotic mail censor is shown by a pencilled notation across the corner of the first story. It read: "Hope to see this story on the cinema screen soon—Censor." This approval by the august censor is taken as a good omen by Kalem.

As the first step in the production plans the company announced last week that James W. Horne will be in charge of the staging of the new "Stingaree." This is another assurance that the new series will be up to the mark of the original productions since Director Horne held the reins in staging those two reelers. The "Girl from Frisco" series from the pen of Robert Welles Ritchie is also an evidence of the ability of Director Horne to stage series productions that maintain the interest steadily week after week. It was found necessary to increase the latter series from fifteen to twenty-five episodes.

A strong supporting cast is being formed to appear with True Boardman, who will once more be seen in the title role of "Stingaree." The next few weeks will bring full announcement of the other players to be seen in the series and further plans for the productions. It has been definitely decided that the series will consist of fifteen episodes, each of two reel length. Following the plan that Kalem has developed in this special field, each of the two-reel releases will tell a separate story, with the central character carried throughout.

Within the past week two well known publishing houses have been in communication with Kalem to learn what arrangements had been made for the publication of Mr. Hornung's stories. The announcement that an author of Mr. Hornung's international reputation had consented to write a series of fifteen stories around one of his best known characters especially for the screen, seems to have created a flurry in literary circles.

CULLEN LANDIS, ASSISTANT DIRECTOR.

Cullen Landis, eighteen years old, has graduated from the actor clan at Balboa studio to be a full-fledged assistant director. He is attached to the staff of Director Sherwood MacDonald, who is directing Jackie Saunders.

Chicago Reel Fellows' Club

The Second Annual Reception and Ball, Held in the Gold Room of the Hotel La Salle, Friday, Nov. 10, a Notable Success.

THE second annual reception and ball of the Reel Fellows' Club of Chicago was held at the Hotel La Salle, in the Gold Room, on the nineteenth floor. The Red Room on the same floor served as an ante-room and an Italian garden, where cafe service was rendered until a late hour.

It was about 10 o'clock before the large dancing hall was fully filled, and new arrivals up to midnight continued to tax its capacity. It was about that hour when Richard C. Travers, vice-president of the club, introduced the moving picture stars who graced the occasion by their presence. Among these were Miss Marguerite Clayton and Miss June Walker, of the Essanay Company; Miss Dolores Casinelli, of the Emerald Motion Picture Co., and Patrick Calhoun, Harry Dunkinson and other members of the Essanay Company.

There was high expectation that Max Linder, who arrived in town early on Friday, Nov. 10, from France, would put in an appearance, but the following telegraphic message from George K. Spoor, president of Essanay, which was read by Mr. Travers, dissipated the hope:

Mr. Max Linder extends his best wishes and compliments to the Reel Fellows Club. He desires me to say that his fourteen-day journey from Contreville, France, to our city, makes it necessary for him to go into immediate rest, and, therefore, regrets he cannot participate in the frolic of the Reel Fellows' Club this time. Please accept my regrets also.

It was well after midnight when the grand march took place. It was led by Miss Marguerite Clayton and Richard R. Nehls, president of the Reel Fellows' Club, who were followed in succession by Miss Dolores Casinelli and F. J. Flaherty, vice-president of the club; Miss June Walker and Patrick Calhoun, Mr. and Mrs. William J. Sweeney, Miss Eva Campbell and Wallace Carlson, Mr. and Mrs. Harry Dunkinson, etc.

After the grand march a bevy of nattily dressed young ladies served as newspaper girls, offering for sale a special photoplay edition of the Chicago Evening Post, gotten up by Mrs. Lawrence and Mr. B. C. Coffey, of the staff of that paper, in aid of the Reel Fellows' ball. It is needless to say that many sales were made, and that all prices were asked and received, pennies being scoffed at.

After this dancing was resumed and in the intervals a long, varied and exceptionally talented program of musical, vaudeville and other numbers was offered. Chief among the novelties was the Harry James Louisville Jug Band, the members of which played musical numbers on the mouths of stone whiskey jugs.

During the intervals the following dramatic celebrities were also introduced: John Barrymore and his leading lady, Bertha Mann, of "Justice," from Power's theater; Emily Stevens, of "The Unchastened Woman," from the Princess, and forty-five members of the "Alone at Last" company, from the Illinois theater.

Music was furnished by a tango orchestra of six pieces, furnished for the occasion by Carl Laemmle, of Universal and Bluebird, and the Hotel LaSalle orchestra of ten pieces.

The members of the club who were unremitting in their labors to make the event a great and worthy success were: Richard C. Travers and M. G. Watkins, of the executive committee; E. B. Lockwood, of the committee on arrangements, and G. V. Booth, of the committee on advertising. These men were well nigh exhausted when the ball came to an end about 4 o'clock Saturday morning.

Among those present in the large and fine assemblage were: Mr. and Mrs. John R. Freuler, Mrs. S. S. Hutchinson, Miss Loraine Freuler and Miss Anita Lasche; Mr. and Mrs. Alfred Hamburger, Mr. and Mrs. Donald J. Bell, Mr. and Mrs. R. R. Nehls, Mr. and Mrs. F. J. Flaherty, Mr. and Mrs. I. Lesserman, Mr. and Mrs. A. P. Miller, Mr. and Mrs. W. J. Sweeney, Mr. and Mrs. M. G. Watkins, Mr. and Mrs. Eli Van Ronkel, Mr. and Mrs. Louis Noto, Mr. and Mrs. Ed. Hellinger, Mr. and Mrs. Ed. J. Mooney, Mr. and Mrs. W. C. Aldous, Mr. and Mrs. Ellis Cohn, Mr. and Mrs. C. E. Ziebarth, Mr. and Mrs. George Berg, Mr. and Mrs. J. C. Hildreth, Mr. and Mrs. W. L. Coon, Dr. and Mrs. Guy Churchill, Mr. and Mrs. W. L. Jones, Mr. and Mrs. A. L. Watterman, Mr. and Mrs. John E. O'Toole, Mr. and Mrs. C. C. Whelan, Mr. and Mrs. Ralph Proctor, Mr. and Mrs. Jack Leaverton, Mr. and Mrs. William Hamm, Mr. and Mrs. F. W. Wild, F. Walter Wild and G. K. Wild, Mrs. W. Rautman and Miss Isabel Rautman, Misses Jeanette and Bessie Pohn, Miss R. Telser, Messrs. Watterson R. Rothacker, I. Van Ronkel, J. V. Ritchie, C. H. Miller, Herman Rosenblum, E. F. Lessner, Lee Mitchell, A. E. Curtis, Dr. J. J. McDermott, William L. Pohn, S. Simon and John Weiss.

Screen Club Gives House Warming

The Beautiful New Clubhouse on Forty-fifth Street Appropriately Dedicated to Good Fellowship and to Art.

ON Saturday evening, November 11, the Screen Club gave the first party in the splendid new quarters at 114 West Forty-fifth street. The beefsteak, chops and beer were good, but the occasion will be remembered for the flow of soul. We sat near the window of the grillroom, which is on the level with the street, and through the half-open window we heard a passer say: "Oh, no, that's the Screen Club." Perhaps the inquirer thought it was a football practice game. It doesn't matter. We were satisfied to be inside listening out. If at times there were rival songs and rival cheers, there was also a rivalry in good fellowship more and more till there was no other though but that it was good to be there.

Though at first those near the kitchen thought it fun to keep those near the windows from geting anything to eat or drink, it was taken in good spirit. The cheers, songs, good stories and especially the wise and helpful speech of Wilton Lackaye welded the party into a union of comrade spirits and made it good to be there.

To begin with, the meeting desolved itself into an ovation for President Billy Quirk. President Billy handled the gathering splendidly, steering it through pleasant places and sunlit coves where the waves rippled to cheering songs. Eugene Sanger was the first guest called upon to speak. He said among other things that the camera has made the actor express repose. After Mr. Sanger, Ed. Carew was called upon, and then J. J. Gleason. Wilton Lackaye was next and gave the best talk of an evening that had no flat places at all. He praised the Screen Club as a place where artists after dumb gesticulations could meet and talk. He thought that the club should be a sort of clearing house for ideas and said that if it was right for the manufacturer to combine, it was the part of wisdom for the actor to sit at the feet of business and take a page out of its wisdom. He called the club a place for mutual confidences, and said that a club should be better than its separate individuals.

Rockcliffe Fellowes was the next to respond and then Wilfred North. Following him Harry Benham sang—it was to order—"O Promise Me," and followed it by a selection of his own in which all joined in the chorus, "It Is Always Fair Weather." Paul Scardon had a few words and Alan Hale told several brand new and very amusing stories to which James Lackaye added two that were as fresh and good.

Albert Roccardi, who was in the hospital with a badly injured arm, was remembered by a rising toast and a telegram from "Silent Bill" Haddock was read and applauded. Harry McRae Webster gave a short talk and John Race spoke on the club's finances and the need to increase the dues from $12 a year to $20 and the initiation fee from $30 to $50. John Ramp in his speech said that unionism rationally done was just as essential to the performer as to the manager, but that nothing should be done impulsively, and concluded with the statement that whenever performers present grievances to the managers in the right way they will meet with consideration. Herbert Pryor recalled some of the old days six or seven years ago and President Quirk called for "Olde Lang Syne."

KLEVER COMEDIES TO PRESENT VICTOR MOORE.

The Klever Pictures, Inc., with offices in the Candler Building, New York, announces that it has made arrangements with Victor Moore by which the well-known player will appear in a series of one-reel comedies under that company's direction.

RELEASE DATE SET FOR LA BADIE PLAY.

December 3 has been set as the release date for "Divorce and the Daughter," Florence LaBadie's next Thanhouser-Made Pathe Gold Rooster play. The story is by Agnes C. Johnston. Frederic Sullivan is the director.

PICTURE MAN ELECTED A J. P.

Joseph Byron Totten, the local studio director, at one time with the Essanay, now with Nat Goodwin Co., was elected Justice of the Peace for the Town of Voluntown, Conn., at the last election, held November 7.

Paramount for Next Four Months

List Presents a Stellar and Dramatic Array, the Greatest in Paramount's and Feature History.

A TOTAL of thirty-four Paramount productions are given in the schedule which will be distributed during the months of November, December, January and February. Announcements such as these on prior occasions were made by Paramount for only one month in advance, but by reason of the consolidations that have been effected by Famous Players, Lasky, Morosco and Pallas, during the past two months, they are now enabled to offer their exhibitors the subjects of their forthcoming releases three and four months in advance.

During this period Marguerite Clark will make three screen appearances and Pauline Frederick two. These two stars recently renewed their contracts with the Famous Players. The other stars who will appear on the program during these four months are Mae Murray, Fannie Ward, Irene Fenwick, Louise Huff, Owen Moore, Jack Pickford, Blanche Sweet, Dustin Farnum, Cleo Ridgely, Wallace Reid, Lenore Ulrich, Marie Doro, Lou-Tellegen, Frank McIntyre, Vivian Martin, Kathlyn William, Thomas Holding, House Peters, Myrtle Stedman, George Beban, Sessue Hayakawa, and Theodore Roberts. Of these stars, those who will be added to the list and who make their debut in Paramount Pictures during the period are Irene Fenwick and Frank McIntyre.

Next to the long list of stars Paramount points to the exceptional list of productions that are to be presented during this period. Beginning with "Seventeen," Booth Tarkington's novel, the first week in November, and ending with "The Consul" by Paul West, the last week in February, the intervening weeks are filled with the best producing material that was obtainable.

Probably the most noteworthy offering to be presented will be that of "Oliver Twist," a particularly elaborate adaptation of Charles Dickens' immortal work, a Lasky production in which Marie Doro will play the title role supported by an all-star cast. A second stage success that will permit another popular Paramount star to repeat her oral triumph on the screen, will be "Snow White," in which Marguerite Clark appeared in the title role under the management of Winthrop Ames, before Miss Clark made her screen debut. "Miss George Washington," an original story and "Racketty Packetty House," by Mrs. Frances Hodgson Burnett, another famed dramatic success, are the two additional productions that will be contributed to this list with Marguerite Clark in the stellar parts. Pauline Frederick will be seen in "Nanette of the Wilds," an unusual character drama, and "The Painted Woman," from the pen of Frederick Arnold Kummer. The latter production is promised to be the most elaborate that Famous Players have ever made with Miss Frederick.

Among the other productions that are contained in the list are the "Martyrdom of Philip Strong," "Unprotected," "A Son of Erin," "The Plow Girl," "The Years of the Locust," "The Yellow Pawn," "Princess Zim-Zim," "The Road to Love," "The Victoria Cross," "The Traveling Salesman," "The Right Direction," "The Redeeming Love," "Betty to the Rescue," "The Evil Eye," "Great Expectations," "The Deliverance," "The Happiness of Three Women," "Lost and Won," "The Show Down," "His Sweetheart," "The Turning Point," "The Conflict," "Each to His Kind," "The Black Wolf," "The Wax Model," "Winning of Sally Temple," and "The Consul."

The writers, authors and playwrights who have contributed to this list of productions are among the foremost in the world and include such names as Booth Tarkington, Charles Dickens, Edward Sheldon, Blanche Dougan Cole, Paul Potter, James Forbes, Julia Crawford Ivers, L. V. Jefferson, Beatrice DeMille, Leighton Osmun, Hector Turnbull, Paul West, Albert Payson Terhune, Rennold Wolf, Owen Coyne, Frederick Arnold Kummer, Roswell Dague, Jean Barrymore, G. Vere Tyler, Mrs. Frances Hodgson Burnett, Rupert Sargent Holland, Rev. Charles M. Sheldon, and William Mack.

Here is the complete list:

	Producer.	Title	Stars.
Nov. 2	Lasky	The Heir to the Hoorah	Melghan and King
Nov. 6	Lasky	The Soul of Kura San	Hayakawa & Stedman
Nov. 9	Pallas	A Son of Erin	Dustin Farnum
Nov. 13	Lasky	Unprotected	Blanche Sweet
Nov. 16	Lasky	The Years of the Locust	Fannie Ward
Nov. 20	Famous Players	The Heir Apparent	Mae Murray
Nov. 23	Lasky	The Yellow Pawn	Ridgely and Reid
Nov. 27	Famous Players	Charlotte Corday	Pauline Frederick
Nov. 30	Famous Players	Martyrdom of Philip Strong	All Star Cast
Dec. 4	Famous Players	Princess Zim-Zim	Irene Fenwick & Owen Moore
Dec. 7	Morosco	The Road to Love	Lenore Ulrich
Dec. 11	Lasky	Oliver Twist	Marie Doro
Dec. 14	Lasky	Victoria Cross	Lou-Tellegen
Dec. 18	Famous Players	Traveling Salesman	Frank McIntyre
Dec. 21	Pallas	The Right Direction	Vivian Martin
Dec. 25	Famous Players	Snow White	Marguerite Clark
Dec. 28	Morosco	The Redeeming Love	Kathlyn Williams
Jan. 1	Lasky	Betty to the Rescue	Fannie Ward
Jan. 4	Lasky	The Evil Eye	Blanche Sweet
Jan. 8	Famous Players	Great Expectations	Jack Pickford - Louise Huff
Jan. 11	Lasky	The Deliverance	Mae Murray
Jan. 15	Famous Players	The Painted Woman	Pauline Frederick
Jan. 18	Morosco	The Happiness of Three Women	House Peters - Myrtle Stedman
Jan. 22	Lasky	Lost and Won	Marie Doro
Jan. 25	Lasky	The Show Down	Cleo Ridgely - Wallace Reid
Jan. 29	Pallas	His Sweetheart	George Beban
Feb. 1	Famous Players	The Turning Point	Irene Fenwick-Owen Moore
Feb. 5	Morosco	The Conflict	Lenore Ulrich
Feb. 8	Lasky	Each to His Kind	Sessue Hayakawa
Feb. 12	Lasky	The Black Wolf	Lou-Tellegen
Feb. 15	Pallas	The Wax Model	Vivian Martin
Feb. 19	Famous Players	Racketty Packetty House	Marguerite Clark
Feb. 22	Lasky	Winning of Sally Temple	Fannie Ward
Feb. 26	Lasky	The Consul	Theodore Roberts

Elaborate and extensive exhibitors' aids have been planned for each of these productions by Paramount, and it is announced that it will be the endeavor of each of the exchanges distributing these features to have these productions presented in the manner appropriate with their merit and importance.

Paramount has established in each of its branch offices, Exhibitors' Aid Departments and recently distributed to these exchanges for their exhibitors, $200,000 worth of accessories to follow out the idea of presenting "better pictures in better theaters for a better public," and to link up the name of Paramount with every theater presenting the productions of Famous Players, Lasky, Morosco and Pallas. Special publicity, newspaper mat services, one, three, six and twenty-four sheets are also distributed in connection with these productions.

Kathryn Adams—Thanhouser Leading Woman

KATHRYN ADAMS, Thanhouser leading woman, who is an adventuring young widow in "Divorce and the Daughter," Florence La Badie's next Pathe Gold Rooster play, is an example of an actress who can play with equal facility sweet girls and vampires.

Miss Adams has specialized in parts where she was called upon to wreck men's lives, but so successful has she been in other characterizations that when Ernest Warde wanted an actress to play Olivia, the oldest daughter of "The Vicar of Wakefield" in the Thanhouser feature that Frederick Warde is now making, he chose Miss Adams for the part.

Kathryn Adams.

St. Louis was Kathryn Adam's birthplace. She showed talent for singing and after after several years of study, joined "Louisiana Lou," a musical comedy. This engagement was followed by one in "Hop o' My Thumb." She went to New York, determined upon an operatic career. Several of her friends were motion picture actresses and she decided to try the films. She was immediately successful. She was with Tom Terris in "The Pursuing Shadow" and went to Metro to play "The Lady That's Known as Lou" in "The Shooting of Dan McGrew." After engagements with World, Fox and Famous Players she became a member of the Thanhouser Stock Company and has been at the New Rochelle studios for more than a year.

Miss Adams was the wife who almost went astray in "The Shine Girl" and has a strong vampire role in "Divorce and the Daughter." Mr. Thanhouser believes that Miss Adams' "Olivia" in "The Vicar of Wakefield" will be the finest thing she has ever done.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Fourteenth "Fairfax" Episode

Latest Episode of International's Newspaper Series Is Titled "The Hidden Menace."

Reviewed by Ben H. Grimm.

A MURDER mystery and its solution by Jimmie Barton and Beatrice Fairfax furnish the theme of "The Hidden Menace," fourteenth two-reel episode in the Beatrice Fairfax series, released by the International Film Service. In this number the element of mystery has been injected into the story with interesting result. Harry Fox is seen as Jimmie Barton, the reporter, and Grace Darling as Beatrice Fairfax. The cast also includes Alice Masters and Nigel Barrie.

As usual, a letter to Beatrice Fairfax is the means by which things start. Jimmie gets an assignment to cover the mysterious death of a broker, and Beatrice shows him a letter she has received from a girl. The dead man was one of the girl's legal guardians. By clever detective work and daring resources the reporter learns that the girl's other guardian has been trying to make her believe she is insane. Jimmie finds that the broker was killed by the fumes of poison gas emanating from

Scene from "The Hidden Menace" (International).

a little black bag which the second guardian caused to be placed in the office of the murdered man. The fourteenth episode of the newspaper series is an interesting one—although several minor illogicalities are found.

"Extravagance"

Mme. Petrova, the Star of a Five-Reel Screendrama, Produced by Popular Plays and Players.

Reviewed by Edward Weitzel.

THE five-reel screendrama "Extravagance," written by Aaron Hoffman and released on the Metro program, might well be expected to point a moral, when the title is taken into consideration. The theme is an excellent one, and the story opens with every promise of being carried out in an interesting manner. The plot is too loosely woven, however, and moves with too slow a pace. The big scenes are retarded by an over-supply of incidents, and the tense moments are not handled with skill. The setting of the scenes and the individual efforts of the company, on the other hand, are all that could be desired.

Norma Russell, the part played by Mme. Petrova, is the daughter of a man whose motto is "Give me the luxuries of life and I can get along without the necessities."

Norma has not been brought up to deny herself anything, and her extravagance forces her father to borrow money from Howard Dundore, a banker, who is in love with the girl. Franklin Hall, a young business man, is also an admirer of hers, and Norma returns his affection. Dundore is not an honorable man and he attempts to secure Norma by means of a note that her father has forged. Franklin Hall saves Mr. Russell from this situation, and Norma and he are married. Later on Dundore gets Hall in his power and has him convicted of false entries in the books of the bank. While Hall is

Scene from "Extravagance" (Metro).

serving his sentence his wife is forced to earn her own living. She takes to writing moving picture scenarios, is well paid for her efforts, and invents a picture plot which is the means of establishing her husband's innocence.

The scenes of social life in "Extravagance" are well done, and have the proper air of good breeding. Mme. Petrova has not the slightest difficulty in making the most of her opportunities as Norma. She looks beautiful and wears a number of stunning gowns. H. Cooper Cliffe, Mahlon Hamilton and Arthur Hoops comprise her principal support. The picture was directed by Burton F. King.

"The Madness of Helen"

In Five-Reel Mystery Play Produced by Paragon, Ethel Clayton Does Skillful Work in Dual Role.

Reviewed by Edward Weitzel.

EMMETT CAMPBELL HALL is the author of "The Madness of Helen," a five-reel Paragon picture released by the World Film Corporation. The story is fantastic, an air of mystery pervading it that is a strong reminder of the "Jane

Scene from "The Madness of Helen" (World).

Eyre" school of fiction. The realism that is thought essential to the modern drama finds no place in Mr. Hall's screen play, but the interest of his romantic plot keeps a firm hold on the

spectator right up to the last foot of film. All the elements of the high-pressure love story, helped out by an engaging mystery and an unrestricted use of the laws of chance, have been utilized in the making of the picture. To the lovers of this class of scenario writing "The Madness of Helen" will prove an unalloyed delight. They will readily forgive the free hand with which the "happy ending" is used, including the ease with which all the sinners make their peace with their wives after attempting to break the Seventh Commandment.

Travers Vale directed the production. The locations and the strongly contrasting types to be found in the picture are consistent with the demands of the plot. The seashore views are particularly effective, except in one set, where a painted backing is used. Ethel Clayton in the dual role of Virginia and Helen Carlton acts with her customary earnestness and easy command of her art. Miss Clayton keeps the personalities of the two sisters distinct, and invests them both with the grace of refined and beautiful womanhood. Carlyle Blackwell is an excellent representative of the novelist, and Earl Schenck, Jack Drumier, Charles Duncan, Stanhope Wheatcroft and Mildred Cheshire are well-chosen members of the cast.

"Sins of Her Parent"

Gladys Brockwell Gives Exceptional Impersonations in Double Role in Five-Part Fox Production.

Reviewed by Margaret I. MacDonald.

WHILE this production, based on a story by Thomas Forman, of Alaskan setting, may not be one that might be placed on a selected list for exhibition before children, still it is an excellent one of its kind. Stories that savor of the abandonment and lawlessness of the Alaskan dance hall of pioneer days have more or less of a fascination for the ordinary individual; and in the one in question the pictured contrast between the mother, a prostitute of the mining camp, and the pure and beautiful daughter who had in ignorance of the fact that her mother lived, been educated and supported by her illy gotten wages, is most effective.

The story of the play is a cleverly constructed one. It pictures an artist in quest of local color stumbling across the dance hall favorite and paying her to pose for his picture of 'The Madonna of the North." The exhibition of the painting in a Boston art gallery awakens the idea in the mind of the daughter that perhaps after all her mother may be alive. The further development of the story sends her Southern lover to Alaska to search for the mother of his sweetheart, from which a situation arises in which the young man is shot by the keeper of the dance hall. The appearance of the daughter on the scene about the same time affords an intensely dramatic situation which ends in shooting of both the mother and keeper of the dance hall.

The production has been cleverly directed by Frank Lloyd, and Gladys Brockwell is to be especially commended for her interpretation of the characters of the two women exactly similar in face, form and feature, but each the result of the conditions and environment into which it has been her lot to be cast.

Some good photographic and illuminative effects are present

Scene from "Sins of Her Parent" (Fox).

in the picture. The supporting cast, which is an excellent one, consists of William Clifford, Carl von Schiller, who plays opposite to Gladys Brockwell; George Webb, Herschell Mayall and Jim Farley.

Director W. W. Beaudine is directing the Universal Joker company in a one-reel comedy, "Two Doors and a Nut." The leads are played by Gale Henry and William Franey supported by C. Conklin and M. Moranti.

"The Chaperon"

The Play by Marion Fairfax, Filmed by Essanay, with Edna Mayo, Eugene O'Brien and Sydney Ainsworth in the Cast—Directed by Arthur Berthelet.

Reviewed by James S. McQuade.

IN "THE CHAPERON" we have an interesting story of American life, with incidents that whet the interest of the spectators up to the close. And the atmosphere is clean, notwithstanding that the heroine is the victim of a brief, unhappy marriage, due largely to the ambition of her mother, who has an especial fondness for foreign titles.

Scene from "The Chaperon" (Essanay).

It is almost needless to state that the mother, Mrs. Hemingway, is a wealthy widow or that Madge, her daughter, has a dowry that attracts the devoted attention of Count Van Tuyle, a gentleman and an officer from across the water, who sues for the hand of Madge through the propitious mediumship (if I may coin the word) of her mother. It is, however, more interesting to write that a handsome young American, Jim Ogden, loves Madge for her beautiful self alone, and that he leaves a clear way for the Count by giving up his suit for her hand and heart, because he is a penniless American who fears that he may be considered a fortune hunter. All of this fine, lofty pride of young Ogden is shattered in the end when Madge, after a brief six months of married life in Europe, flees her husband and returns alone to the maternal roof. Her titled husband, who pursues her to America, makes the way easy for his rival by declaring that he will not contest his wife's divorce suit if sufficiently provided with balm from the Hemingway gold chest. This is gladly and generously done by the now disillusionized mother of Madge.

The entrance of the Coombs family in the story furnishes considerable mirth to the spectator. Here, through a network of circumstances, Madge becomes the chaperon of the four pretty Coombs girls, during an enforced absence of their parents. When Mr. and Mrs. Coombs return they find that each of their daughters has become engaged, while Madge herself is under a cloud through an innocent escapade, in which no less a personage than young Jim Ogden figures prominently.

Edna Mayo's Madge is a typical American girl at all times. The scene on Hog Island, where Madge and Jim Ogden are marooned for a night by the wrecking of their canoe, will amuse without offending the nicest sense of propriety. Eugene O'Brien is a most worthy opposite, in the part of Jim Ogden, and the Count Van Tuyle of Sydney Ainsworth will impress everyone as a fine creation.

Frankie Raymond makes a strong character part of Mrs. Hemingway, while John Cossar and Marion Skinner cannot fail to win favor as Mr. and Mrs. Coombs.

The release date is Nov. 20, through the Kleine-Edison-Selig-Essanay service.

"Without a Soul"

Clara Kimball Young Picture in Five Reels Reissued by the World Film Company—New Illuminated Subtitles Help It Much.

Reviewed by Hanford C. Judson.

AN actress could hardly ask for a better chance for picturing contrasted characters than Clara Kimball Young has in this World Film reissue, "Without a Soul." This story is in itself a sensation. In it we are shown the death of a young woman who had been of the most charitable and lovable disposition. Her father, a scientist, has discovered an electric ray that will recall the departed life and, after an accident, he applies it on her. As she lies on the operating table we see the shadow of misty Death hovering over her, and as she gathers back into her body the tide of life her soul departs. She is alive, but as she had been wholly unselfish before, she is

wholly a selfish voluptuary now. She has become a woman without a soul.

This second part is the real picture. The portion of her life that was saintly was made little of. The spectator doesn't believe in it; he sees it as artificial and unconvincing. But it is soon past, and the convincing part of the story is being enacted before him with astonishing realism. She now takes up with the lover who in her former life she had despised. She leads him a merry dance for his money, but she fools him. Her eye has looked upon the shapely figure of a livesaver at Atlantic City and she slips out of her room to meet him at night, her face subtilly changing to show that her mind looks forward to the meeting. We catch a glimpse of the two standing on the dark sands with lips pressed tightly together.

The other lover suspects, but as he has been cut off by his rich father on account of his fast life, she is through with him and has another rich man to elope with already chosen. Her heart is not strong and a doctor has told her she will soon die. She comes back to her father to have her life recalled a second time and dies in his office; but he will not again use the new discovery to bring her back; he destroys his machinery. This picture will almost surely make a tremendous hit. It is unusual and very artistic. It was formerly called "Lola."

On the Pathe Program

"Arms and the Woman," a Five-Reel Gold Rooster Feature, and "The Haunting Hand," Eighth Episode of "The Shielding Shadow" Serial.

Reviewed by Edward Weitzel.

"Arms and the Woman."

THE scenario of "Arms and the Woman," the Pathe five-reel Gold Rooster photoplay, was written by Ouida Bergere, and ranks among the most effective of her contributions to the screen. The story is dramatic, and deals with a subject that is of vital importance at the present time—the manufacture in this country of war munitions for the Allies. Added to this, it has variety of scene, a strong human interest, vigorous action and a wide diversity of skilfully drawn characters. Rozika, a young Hungarian girl who comes to this country, is the heroine. She eventually becomes the wife of a wealthy manufacturer, the president of a great steel works, and the

Scene from "Arms and the Woman" (Pathe).

"clash" between the pair is caused by the woman's horror of the death and destruction wrought by the products of her husband's plant. Her brother is instrumental in the burning of the buildings, after wounding the manufacturer. As the husband and wife watch the flames destroy the plant, the wounded man gives utterance to a sentiment that does more credit to his love for his wife than to his political convictions and love for humanity: realizing that the one barrier between them has been destroyed, he smiles, contented, and remarks, "It is better so."

The production demands a special paragraph of praise. Starting with the opening scenes on shipboard and embracing the views of the steel works, the European battlefields and the flashes of life at the two extremes of the social ladder, the settings are always impressive, a number of them being actual reproductions of the present war, and the making of great guns.

Mary Nash is featured in the cast as the young Hungarian girl. She acts with fervor and deep feeling, and succeeds in indicating the Slav temperament with much skill. Lumsden Hare gives a well-rounded impersonation of David Fravoe, and H. Cooper Cliffe is excellent as Capt. Halliday. Robert Broderick contributes a powerful characterization of the brutal Marcus, and Rosalind Ivan is beautifully human and sympathetic as his wife. The actor who plays the brother of Rozika also deserves unqualified commendation. The picture was directed by George Fitzmaurice.

"The Haunting Hand."

Episode Eighth of "The Shielding Shadow" follows the experiences of Leontine and Ravenger after their escape from the burning balloon. The incidents in this installment of the serial include the destruction of a light-house by lightning, and a hair-raising struggle on a lofty girder, in which One Lamp Louie is hurled to his death by Sebastian. Quick movement of events is maintained throughout the two reels, and Grace Dormond, Ralph Kellard and Leon Bary do their customary good work.

"Jimmy Dale—Alias The Grey Seal"

New Serial Presented by Unicorn Film Service Corporation Contains Rapid and Interesting Action.

Reviewed by Margaret I. MacDonald.

THE first three episodes of another new serial made by the Monmouth Film Co. have all the ear-marks of commercial success. The story of the film, based on "The Adventures of Jimmy Dale," by Frank L. Packard, appearing in The People's Magazine, has that thrilling, impossible quality, with the morbidness attendant on crime themes that the public seem to like. It will be released in sixteen two-part episodes, and features four well-known and popular players, namely, E. K. Lincoln, Edna Hunter, Paul Panzer, and Doris Mitchell. Its first episode is entitled "The Grey Seal," and undertakes to present the characters of the story first in importance, clearly outlining that of Jimmy Dale, who is the son of a millionaire, and who, under some mysterious, unknown

"Jimmy Dale—Alias The Grey Seal" (Unicorn).

influence, follows the profession of breaking safes, leaving behind him an identification in the shape of a diamond-shaped gray seal. The proceeds of his escapades are always donated anonymously to some charitable purpose. A parallel thread of the story brings to light the plot of one Henry La Salle who with a party of organized criminals plans to murder his neice, Marie La Salle, in order to obtain possession of her fortune.

"The Stolen Rubies," which is the title of the second episode, finds a means of bringing Marie and Jimmy Dale together, when Marie takes refuge from her pursuers in the home of a wealthy society matron. Jimmy is further urged by the mysterious influence which signs itself "Toscin," and later finds himself aiding a victim of one Perly, a gambler whose double personality is revealed when he is brought to bay in his own den, and the rubies stolen by Perly's victim are mailed back to their rightful owners by Jimmy.

"The Counterfeit Five," the third episode in which Jimmy, now in love with Marie, is about to depart from his old methods of life for the second time, when he again receives a summons from "Tocsin." This time he is enjoined to go to the aid of one Sammy Mathews, an employee of the United States Currency Engraving Bureau, who is in the clutches of the "Crime Gang" of which Henry La Salle is the head. A thrilling fight with the police is the result, when Jimmy barely escapes capture.

"The Dollar and the Law"

In Co-operation With American Bankers' Association Vitagraph Produces Thrift Picture That Is Good.

Reviewed by George Blaisdell.

THE Vitagraph company in its five-part feature "The Dollar and the Woman" proves that a subject may take on the characteristics of a propaganda and at the same time be a most interesting subject. In order to accomplish this, however, it has selected a topic which with varying frequency enters the thoughts of nearly every man and woman—that

of thrift. To make stronger the lesson heavy emphasis has been laid upon the dangers of investing in schemes which promise more than 6 per cent. returns on the outlay. So deftly has the subject been treated that the story runs and holds of itself and by itself. You may have a feeling the picture ought to aid in increasing the deposits in savings banks, but until you see a trailer to the effect that the story was produced in co-operation with the savings banks section of the American Bankers' Association that phase of it does not obviously obtrude.

Lillian Walker has a good role and plays it well—that of a daughter of a miser. Believing her father to be as poor as he

Scene from "The Dollar and the Law" (Vitagraph).

claims to be, she becomes an apostle of thrift, sensibly so, not extravagantly. We are given an opportunity to see Miss Walker in a role outside of comedy—one of drama and of tragedy. For tragedy enters into "The Dollar and the Law"—grewsome, realistic. There is a long cast employed in the portrayal of the story, which is Irvin Cobb's. Wilfred North directed. Among the principals are Edward Elkas, Thomas R. Mills, Walter McGrail, Arnold Storrer and Mrs. Maurice.

One of the interesting features of the picture is the showing of the "making of the dollar." Miss Walker as Lola Brandt is taken through the Treasury Department and to her is explained the process of manufacture and the distribution to the banks. Probably this is the first time a banknote has been shown on the screen without the exhibition being considered as coming within the prohibitions of the statute. This phase of the story well may be denominated educational.

The picture is well acted and contains strong situations, some of the more notable being those connected with the murder of the miser and the uncovering of the man guilty of the crime.

"The Vampires"

New Gaumont Serial Now Ready for Release—Shifting of Release from Earlier Date Caused by Delay in Obtaining the Films from France.

Appearing in our issue of September 16th, page 1819, is a review of the first two episodes of this excellent serial which was made at the Paris Gaumont studios. This review, which appeared much earlier than was necessary, is none the less complimentary to the splendid results accomplished by both players and director. "The Vampires" is based on a weird, thrilling, and altogether absorbing story, and will find a large popularity among lovers of well produced melodrama. The unanticipated delay in its date of release was caused by difficulties attending its transportation to America from France.

Universal Director Patou is working on the third episode of "The Voice On The Wire," a criminologist photoplay prepared especially for Ben Wilson. Neva Gerber plays opposite. The film version was prepared by J. Grubb Alexander.

"The Measure of a Man"

Five-Part Bluebird Features Louise Lovely and J. Warren Kerrigan in Pleasing Western Subject.

Reviewed by Margaret I. MacDonald.

WITH the exception of a few trivial faults, "The Measure of a Man" will pass muster as a production that can be recommended to the exhibitor and to the public as a production of wholesome quality. There is evident considerable padding, and a tendency toward revelation through sub-title, all of which is more or less compensated for by the excellent moral of the story, and the charming setting of the picture among the California redwoods.

The story treats of circumstances relating to the expulsion from a school of divinity of a young student, John Fairmeadow by name, whose indiscreet actions have saddened and horrified the professors and directors of the school. Fate brings him to California, where in spite of his efforts to break away from the "parson" idea, circumstances drag him ever back to the vocation for which he was evidently intended. On his arrival he appears on the scene of a funeral of the drunken father of a beautiful young girl with whom he afterward falls in love, and is persuaded to handle the funeral ceremony. His unconscious influence over the lumbermen forces him into the position of pastor of the flock, his first sermon being preached from an improvised pulpit in the shape of an old tree stump.

The arrival of the old bishop from the east on the scene, following an appeal from the lumbermen to have their "parson"

Scene from "The Measure of a Man" (Bluebird).

enrobed with power to do their "marryin'," a double wedding takes place, one of which is the parson's own.

A fine selection of types has been found for this production, in support of a cast consisting of Katherine Campbell, Ivor MacFadden, Marion Emmons, Harry Carter, and Marc Robins, in addition to J. Warren Kerrigan, and Louise Lovely.

Two New Kalems

"The Mystery of the Brass Bound Chest" and "The Rogue's Pawn."

Reviewed by Ben H. Grimm.

"The Mystery of the Brass Bound Chest."

THE fifteenth episode of Kalem's "The Girl From 'Frisco" series, by Robert Welles Ritchie, titled "The Mystery of the Brass Bound Chest," compels interest throughout its two reels by means of a well-sustained element of mystery. Audiences who like melodrama will like this number especially.

Scene from "The Mystery of the Brass Bound Chest" (Kalem)

Several exciting fights are seen during the running of the film. The inspiration for the scenario was taken by the author from the actual existence some time ago of a secret society of Armenians, who were banded together to fight for freedom from Turkish persecution.

In the picture the author has elaborated upon the idea and blended it with the West of today. The plot hinges on the mysterious contents of a brass-bound chest purchased by Barbara Brent (Marin Sais). Possession of the chest leads to the murder of the dealer who sold it and to the capture by the

band of John Wallace (True Boardman). Barbara, by clever work, is able to get into the secret order's rooms just in time to save Wallace from death in a dagger duel. It develops that the chest contained the names of the "Sacred Hundred" who were banded together to fight for freedom.

Besides the two mentioned, there are in the cast Frank Jonasson, Ronald Bradbury, Edward Clisbee and Karl Formes, Jr. Directed by James W. Horne. Released November 15.

"The Rogue's Pawn."

George Larkin performs two unusually daring feats in "The Rogue's Pawn," an episode of the "Grant, Police Reporter," series. During the screen telling of the story he swings from a broken telephone wire into the window of a burning building and later jumps from the fourth floor of the building into a life net. Excitement is kept at a high pitch by fast action during the course of a fire in a gambling house, which the reporter has entered after climbing up the back of the building in order to rescue the daughter of the police commissioner, who has been lured to the house by a ruse.

There seem to be no limits to the daring of Mr. Larkin, and in this number he takes chances on his life or limb several times. None of the power to excite through these stunts has been lost in the photographing of them. In the cast with Mr. Larkin are Ollie Kirkby, Director Robert Ellis, G. Chire, Arthur Albertson, William McKey and Mary Taylor Ross. For release November 17.

Two Triangle Features

"The Children Pay," Five-Reel Fine-Arts by Frank E. Woods, Featuring Lillian Gish and "Bawbs O'Blue Ridge," Five-Reel Ince by Monte M. Katterjohn, Starring Bessie Barriscale.

Reviewed by Louis Reeves Harrison.

FRANK E. WOODS has given us a new and attractive kind of judge in "The Children Pay," a personality so mercifully just as to be in advance of his profession, not of his time. Woods writes a true screen story and writes it as most editors of magazines prefer, "from the fullness of experience," with a Rupert Hughes tendency to score the little domestic hypocricies of provincial society life. He has seen what he is writing about, is picturing from actual experience and personal observation, all quite as consistently and cleverly as Rupert Hughes does in print. There is a refreshing relief in the characterization of Mr. Woods, his people are people we seem to know, and his love of children, his deep sympathy with their heart aches, makes him pre-eminently their representative in screen story.

Scene from "The Children Pay" (Triangle).

I share his love of children and appreciate his tender conception of what is due them from parents, but the subject is one to be considered from many viewpoints, according to the peculiarities of each individual case. "The Children Pay" relates to the mental sufferings of two little girls of loveless parents. It is first solved by the old judicial method, giving one child to each parent, only intensifying the misery of the girls by separation. It is eventually solved by giving the eldest to a live young man in marriage with custody of the younger, a novel ending of an unusual story. Lillian Gish is attractive in a new comedy role and her support is flawless. The entire play is fresh, original and consistent in treatment.

Bawbs of Blue Ridge.

Bessie Barriscale loves to climb a tree and let us know that she is one of those rare members of her sex who can boast of a symmetrical figure, nicely proportioned in every detail. We all knew that she was a charming actress some time ago without any tree-climbing, leg-splashing episodes, but, just as every young girl wants to wear a black velvet gown with a Princess train, so every attractive young actress longs to play a Cinderella role, wherein she may rise from the depths through the intervention of a passing Prince Charming. Given a poor young girl in rags, more or less persecuted, and a city chap of impressionable nature, the scene and incidents are of small consideration. The story is always a sweet one, only that brand of marmalade needs a tang of bitter originality to give it flavor.

Oh, those theatrical rags! Tatters beyond the wildest stretch of good-natured tolerance are they. Miss Barriscale wears them low-necked, short-sleeved, with a skirt brief enough to make even callous Broadway stop and look. Though continually exposed to the fury of the elements, she manages to keep as snow-white as any mountain girl ever shown on the screen. Scorching winds and blazing sun have no effect on her skin of lily and apple-blossoms. She is of the particular brand of cave girl now being shown at the Century Theater by Dillingham and Ziegfeld, to music by Victor Herbert and Irving Berlin. By the aid of a dozen or two "you-alls" in the sub-titles and some Los Angeles wildwood, we are given a vivid impression that we are really seeing a Cinderella of the Blue Ridge mountains of Virginia, some such vivid impression as we get of a forest from a theater back drop and wings. Still, Bessie manages to be very winning, and the story will please.

"Immediate Lee"

An Interesting Five-Reel American Featuring Anna Little and Frank Borzage.

Reviewed by Louis Reeves Harrison.

THE personality of Frank Borzage is strong enough to make the role of a gunman interesting whether he be hero or villain, an intense personality, quite capable of asserting itself in minor roles. It carries the story of "Immediate Lee" by main force, but there is a lack of other

Scene from "Immediate Lee" (Mutual).

characterization in contrast and relief. Anna Little is a screen actress capable of carrying the lead herself, but she is here given small opportunity, to the disadvantage of the story. The audience is not very deeply concerned about what sort of revenge Immediate Lee intends to take on the man who has disfigured him for life. That is an issue, to be sure, but sympathy has been enlisted for the dance hall girl who has made a brave attempt to go straight.

In such a tremendous conversion of character, such as Miss Little is called upon to enact, there should be shown a dramatic inner struggle, a clash between impulse to return to the life she has been living and aspiration to improve. A weak girl too suddenly becomes a strong and pure one, not altogether consistent with human nature, and there is lost opportunity to picture her brave struggle without distracting from the movements of the vengeful hero. The director depends too much upon motion and not enough upon emotion. The situations are strongly and naturally pictured from an exterior point of view, with scarcely a glimpse of what is passing in the mind and hearts of the principal characters. The story is well handled so far as the scenes and action are concerned, but such plays in the future would be benefited with more striking contrast and deeper analysis of human nature.

"Crosby's Rest Cure"

The Drews Entertain in Wholesome Comedy with Amusing Plot—An Excellent Sample of Metro-Drew Comedies.

Reviewed by Margaret I. MacDonald.

IT IS indeed refreshing after the myriads of farce and slapstick comedies to come across one brand at least that makes for fun without vulgarity. Legitimate comedy, well presented, is always a delight. On the other hand, one becomes nauseated with that low type of comedy that too frequently appears on the screen.

The story of "Crosby's Rest Cure," which features Mr. and Mrs. Sidney Drew, well groomed and nicely environed, proceeds to show us how Mr. Crosby, in the face of a startling situation, managed to surround his wife with perfect quiet in order that she might rest. The Crosby's, favorites in society, decide to sail for South America to escape trying social duties. A remark politely dropped by Mrs. Crosby brings a hurried decision on the part of her numerous friends to accompany them; whereupon on the day of departure Mr. Crosby bribes the chauffeur to see that they miss the boat, insuring them at least a month of quiet in their own home.

Five Christie Comedies

A Quartet of One-Reel Subjects and One Two-Reel Laugh-Producer Directed by Al E. Christie.

Reviewed by Edward Weitzel.

THE names of the four one-reel comedies produced by the Christie Film Company, and directed by Al E. Christie, are "Some Kid," "Tramp! Tramp! Tramp!" "The Sea Nymphs," and "A Brass Button Romance," the two-reel picture having been given the title of "Bride and Gloom." Two

Scene from "Tramp! Tramp! Tramp!" (Christie).

companies are employed in the making of these comedies, Billie Rhodes, Eddie Barry and Harry Ham heading one of the casts, and Betty Compson, Neal Burns and Dave Morris the other. In "Bride and Gloom" Billie Rhodes, Harry Ham, Eddie Barry, Ethel Lynne, Jane Waller and Stella Adams play the parts. The chief merit of these comedies is the spirit of youth that pervades them. The plots are in no way remarkable for their humor or cleverness, "Some Kid" being founded upon the mistake of a book-loving young wife, who carries off a colored baby in mistake for her own while engrossed in the latest novel; "Tramp! Tramp! Tramp!" explains the adventures of two hoboes who are mistaken for college boys in disguise; "The Sea Nymphs" tells of the pleasant dream of an elderly gentleman, who imagines he has drunk of the fountain of youth and made a deep impression on a group of Pacific coast bathing girls; "A Brass Button Romance" is a burlesque on the familiar criminal drama, and "Bride and Gloom" relates to a pair of Newlyweds who are separated on their wedding night. None of this material is strikingly original, but it has been handled skillfully by the producer. Brisk action is to be found all through the five comedies, and the casts work with unabated zeal. The exterior and indoor settings are also well chosen, but the chief asset of the pictures is the youth and comeliness of Betty Compson and Billie Rhodes and the other young women employed in the Christie products.

"Liberty"

Universal Serial Is Proving Itself a Startlingly Realistic Drama of Warfare Along Mexican Border.

Reviewed by Robert C. McElravy.

INSTEAD of a slackening interest, which is sometimes felt in a long serial photoplay, "Liberty" has exceeded all promises and is now sweeping its way into the hearts of observers. Nothing has been done in the way of thrilling warfare and adventure to overshadow this production. Its thrills are the genuine outgrowth of a well-sustained plot, and each instalment, with its vivid pictures of conditions on the Mexican border, raises rather than lowers the high standard of the serial. The thirteenth, fourteenth and fifteenth episodes are wonderful, indeed.

Wm. B. Pearson, the author, has turned out a story that grows in fascination and affords the producing company a legitimate basis for fresh action as events proceed. The director, Jacques Jaccard, is entitled to great credit for the splendid manner in which he has staged the various instalments, and Fred L. Granville, the photographer, has obtained brilliant pictorial effects throughout. Marie Walcamp and Eddie Polo, who head the cast, have exceeded the daring performances for which they were already noted.

The instalments cited about picture a clash between American and Mexican troops. The invaders are seen digging trenches, behind which they are surrounded by a host of armed Mexicans. It is a battle to the death and practically all of the American command is wiped out before the appearance of the "Gray Ghost," an armored automobile, which eventually routs the foe. The commanding officer, Major Winston, suffers a wound and is buried alive by his men, with proper provision for air. He recovers later and makes his way out of his premature grave.

While the story of "Liberty" is full of exciting thrills, it at no time greatly strains the credulity of the observer. So strong is the general atmosphere of the production that it continually impresses one as an accurate picture of life along the border. It lends a real understanding to unfortunate conditions existing there and the numbers may be followed with profit by citizens of this country.

Thanhouser's Tenth Gold Rooster

New Releasing Plan at New Rochelle Studios Has Proved to Be Great Success.

WHEN Frederick Warde in "King Lear" is released through the Pathe exchanges on December 17, Edwin Thanhouser will have issued his tenth Thanhouser-Made Pathe Gold Rooster play under the Thanhouser Film Corporation's new arrangement with Pathe whereby Thanhouser releases two features a month.

Mr. Thanhouser is highly gratified with the success of the new plan whereby he concentrates his whole organization upon the manufacture of only ten reels a month. He has found that the market never is bad for a good picture, and the big demand for Thanhouser features, which increases with every release, has proved that he is delivering what the public seeks.

Florence La Badie's popularity is such that in order to meet the demands made by exhibitors, Mr. Thanhouser has seen to it that five of his first ten release were Florence La Badie features. The first Thanhouser-Pathe release was "The Fugitive," by Philip Lonergan, one of the most successful of the ten. The others of the Florence La Badie series were "The Fear of Poverty," by Agnes C. Johnston, "Saint, Devil and Woman," and "The Pillory," both by Philip Lonergan, and "Divorce and the Daughter," a December release, by Miss Johnston. All of Miss La Badie's features are directed by Frederic Sullivan.

Gladys Hulette's two plays, "The Shine Girl" and "Prudence, the Pirate," by Agnes C. Johnston, met with immediate success, placing Miss Hulette promptly among the few fully entitled to the biggest letters the electric signs can carry. Both plays have been highly praised for their ingeniousness and for their wholesomeness. Miss Hulette's personality has distant charm and no other actress has been so successful as she in portraying lovable little girls.

The Thanhouser-Pathe program has been as varied in subject as it has been even in quality. Besides the Florence La Badie and Gladys Hulette features, Mr. Thanhouser has presented Valkyrien (Baroness Dewitz) in "Hidden Valley," directed by Ernest Warde, a story of a white goddess and a tribe of South African idol worshippers, and Jeanne Eagels in "The World and the Woman," directed by Eugene Moore, a powerful drama with faith healing as its theme.

These two stories, far out of the beaten track, have been hailed with delight by grateful exhibtors, who always are looking for something new.

Frederick Warde's "King Lear" is the most pretentious offering of the first ten Thanhouser-Made Pathe Gold Rooster plays. The production is a massive one, and the adaptation clings consistently to Shakespeare's play. The cast has been carefully chosen, and every detail was watched by both the star and Ernest Warde, his son, who directed the feature.

Frederick Warde is a Shakespearian authority, and he took infinite pains so that the production would satisfy the most critical admirers of the immortal bard, as well as entertain with its wonderfully human story the moving picture patron who knows little of Shakespeare.

Argosy Films' Frost Picture.

An interesting picture will be released by the Argosy Films, Inc., very shortly, when it introduces its first production, a high-class five-reel comedy-burlesque, entitled "Where D'ye Get That Stuff, or Sallie's Blighted Career," featuring Edna Aug in the title role.

The Argosy Films, Inc., was recently formed for the purpose of making and releasing on a State rights basis high-class feature comedies and dramas, and H. J. Shepard has been appointed general manager of the company, whose executive offices are at 1600 Broadway, New York City.

"Where D'ye Get That Stuff? or Sallie's Blighted Career" is a highly amusing melange. Its dialog was written by H. C. Witwer, one of the most famous humorists in the country, many of his stories appearing in the Saturday Evening Post, and by C. H. Van Loan, who is recognized as one of the most prolific writers in the film world.

Selig Strives for Quality

Incurs an Expense of Fifty Thousand Dollars to Bring a Production Up to the Mark.

FIGURATIVELY speaking, I tossed fifty thousand dollars out of the window recently," stated William N. Selig in the course of a recent interview. "A seven-reel production had been in the course of making; I had received flattering reports as to the merits of the drama, reports that gave me very high hopes. The film was completed and I viewed it. I was disappointed. The story was a good one, the photography was good, there was a very capable cast of players, several stars, in fact—but there was something missing which, to my mind, put this production below the par of Selig Red Seal Plays. I ordered the picture remade. That order cost me fifty thousand dollars in cash.

"As I stated when the formation of the Kleine-Edison-Selig-Essanay service was announced, I propose to release only dramas of the highest class in that organization. I propose to observe no special release date. The author of the proposed play, the director and the players are to have all the time necessary. There will be no hurry, no rush to complete a picture in time for a certain release date. And, above all, the production must be unusual, must have merit like, for instance, "The Country That God Forgot," "The Rosary," or "Into the Primitive," or "Thou Shalt Not Covet." No matter what the expense incurred, or the time incurred on a production, if it does not measure up to the standard I have set, that production goes into the discard.

"And there can be no more excuses on the part of authors and directors that they 'were hurried.' I am giving all the time wished for, and if, in plenty of time and with plenty of money, my producers cannot turn out high-class comedies and dramas, well, others will be summoned.

"The Selig company is now releasing a number of Red Seal Plays through Kleine-Edison-Selig-Essanay Service, and all of them are proving popular. These productions include 'The Carpet from Bagdad,' with Kathlyn Williams; 'The Millionaire Baby,' with Grace Darmond; 'The Circular Staircase,' with Eugenie Besserer; 'A Black Sheep,' with Otis Harlan; 'The Prince Chap,' with Marshall Neilan; 'The Country That God Forgot,' with Tom Santschi and George Fawcett. These and other Selig Red Seal Plays are, according to reports, increasing in popularity.

"There has been a cry to raise the standard in motion picture production. I believe that all the film manufacturers, those of responsibility, are doing their utmost to raise and maintain the art. Productions totaling hundreds of thousands of dollars are being discarded yearly by a number of manufacturers who have believed these productions are not up to the standard of their regular releases. The Selig company is not releasing features by routine. There may be one release yearly or two dozen; it all depends on the quality."

What's in a Name?

Harper Film Corporation Now Means Much—Often Confused With Harper Publishing Co.

TRUE greatness is sometimes slow in manifesting itself. Nobody had ever heard of the Harper Film Corporation a hundred days ago. Now it looms large in the eye of the motion picture business of the entire world, for the Harper Film Corporation is the body controlling the great Ince film spectacle, "Civilization." Of this corporation Thos. H. Ince is the president, and his associates are some of the best known men in the motion picture business.

"Harper" is Ince's middle name, it is the "H" of Thos. H. Ince. The reasons for its selection as the distinguishing title of the company controlling the primary rights and destinies of "Civilization" are therefore plain.

Confusion sometimes arises in the public mind between the names of the Harper Film Corporation, and the Harper Publishing Company, identified with the well known and old-time magazines, but of course, there is no connection, business or otherwise, between the two enterprises.

"A BATHTUB ELOPEMENT" (Unity).

"A Bath Tub Elopement" is the title of the next Tweedledum release to come from the Unity Sales Corporation this week. In this amusing one-reel comedy Tweedledum decides to go on a lark with another man's wife, leaving his own to sit lonesomely at home. But like many another adventurer, who plans to stray away from his own fireside, Tweedledum proceeds to get into trouble.

The wife goes out on a still hunt for her erring partner and catches him with the third member of the triangle. Tweedledum and the woman naturally try to elude the pursuing wife, and finally take refuge in a bath tub which they find floating on the water, and the last we see of them they are in mid-ocean. Just how long Tweedledum can dodge the wrath of the wife in this manner is left entirely to our imagination.

"THE EASIEST WAY" FOR MISS YOUNG.

Following his policy of backing the popularity of his stars with pictures adapted from the most successful novels and plays obtainable at any price, Lewis J. Selznick this week bought for Clara Kimball Young the motion picture rights to "The Easiest Way," the drama by Eugene Walter, originally produced by David Belasco with Frances Starr. This play was universally conceded to be the strongest American drama of the century, and as originally presented ran eighteen months continuously on Broadway. "The Easiest Way" will be presented as Miss Young's fourth Selznick picture. Albert Capellani, director general of the Clara Kimball Young Film Corporation, and producer of "The Common Law" and "The Foolish Virgin," will take charge of the production.

Still Winging High

Bluebird's Program Continues to Show Class and Attractiveness.

BLUEBIRD is piling up good things for the exhibitor and there is promise that the closing weeks of the program's first year will disclose a series of releases that will surpass in attractiveness any of the very popular productions that so early established Bluebird in favor with the exhibitor and his public. Three December releases are ready for announcement, two of them scheduled and the third only awaiting a definite caption.

"The Price of Silence" will introduce Dorothy Phillips to the Bluebird flock on Dec. 11. Frank Whitson, Jay Belasco, Lon Chaney and Jack Mulhall will all have roles of prominence in her support. Joseph De Grasse (the director who brought out Louise Lovely) worked from Ida May Park's scenerio in producing W. Carey Wonderly's story, originally printed in a popular magazine. "The Price of Silence" is a problem play, ingenuously worked out and climaxing in a thrilling surprise.

"The Sign of the Poppy" on Dec. 4th will introduce Hobart Henley to the program with Gertrude Selby as his leading lady. In this feature Henley plays a dual role, the two characters keeping him on the screen almost unintermittently. The plot deals with a baffling mystery that remains undisclosed until the final scene. J. Grubb Alexander wrote the scenario and Charles Swickard, new among Bluebird's stage managers, directed the production.

Cleo Madison will be the leading player in what will probably be Bluebird's Dec. 18 release, the working title of which is now "Black Orchids." Rex Ingram wrote and directed the feature, his second presentation, with Miss Madison, in the Bluebird series, "The Chalice of Sorrow," the first Ingram-Madison production, recalled by exhibitors as among the best of recent Bluebirds. Francis McDonald and Wedgewood Nowell will be Miss Madison's chief supporters in "Black Orchids."

"The Eagle's Wings" must be considered among coming Bluebirds, although it is not be be associated with the program. This will be made a special release, distributed by Bluebird exchanges along State right lines. Industrial preparedness is the theme of "The Eagle's Wings," and, as its title would imply, it is a patriotic, all-American release inspiring loyalty and love of Old Glory.

Rufus Steele, who created "Hop, the Devil's Brew," for Bluebird, provided this new and important feature, and in taking many of the scenes in munition plants and Government preserves had the co-operation of the authorities. The Naval Consulting Board, through its organization for industrial preparedness, is now collecting data from manufacturers seeking definite information on what Uncle Sam may expect in the way of co-operation in time of need. "The Eagle's Wings" illustrates the results that may be attained along these lines.

UNICORN GETS "JIMMY DALE."

President Ike Schlank, of the Unicorn Film Service Corporation, announces that his concern has acquired the rights of "Jimmy Dale, Alias 'The Gray Seal,'" by Frank Packard, the celebrated author of the "Miracle Man," which in dramatic form was one of the biggest successes ever seen on Broadway, and which is still playing to crowded houses all over the country. This serial, which was produced by the Monmouth Film Company, is in sixteen chapters, and will be backed up by an extensive newspaper campaign, this story appearing in twelve hundred of the most prominent newspapers of the country.

GOOD BUSINESS FOR IVAN AT BOSTON.

Frank Willis, manager of the Ivan Exchange, 23 Piedmont street, Boston, Mass., reports a wonderful increase in business in the city of culture and throughout New England generally. He writes that the latest releases of Ivan Film Productions, Inc., such as "Her Surrender," "Forbidden Fruit," "The Faded Flower" and "The Sex Lure" have taxed the working force of his office and it is contemplated by the home office to increase the space by seeking larger quarters within the near future. "I am satisfied," writes Willis, "that Ivan films have become vogue and the by-word in every home throughout New England.

NEW EXCHANGE FOR TEXAS.

D. J. Byars, formerly interested in the Central Feature Company of Waco, and W. H. McCullough, president of the Central Exchange Texas National Bank, have organized a new film exchange, which will be known as the Central Film Service Corporation. This company will operate in the states of Texas, Oklahoma, Louisiana and Arkansas, with headquarters at the Preatorian Building in Waco. The Central Feature Service will become the exclusive distributors of all Moss productions in the states of Texas, Oklahoma, Louisiana and Arkansas.

Brady on Preparedness

Points Out the Advantages of Producing Pictures Far Ahead of Release Date.

WILLIAM A. BRADY, director general of the World Film Corporation, was questioned a day or so ago regarding the advantages derived by his company from having its photoplays in readiness a full half year in advance.

"The benefits are many and of great importance," said Mr. Brady. "Some of these have been mentioned already, but one of the most vital is that the plan enables us to eliminate possible defects in a picture before its release.

"For example, some time ago at a private view I found that one of our pictures dated for release four or five weeks ahead could be materially improved by certain changes which suggested themselves during the run-off, and I immediately set it back for two months, moving another play up to take its place. Then one evening I went to work with the director of the imperfect picture, and by three o'clock in the morning we had it in such shape that when it was finally issued the success was very great.

"If we had not been in a position to hold this play back, it might have been received with disfavor, or at least severely criticized, whereas the comments were very cordial indeed. You see, we are in a position to go over our pictures again and again, examining them from every conceivable angle, and not alone that but to let enough time elapse between these examinations to give us clear minds.

"The late Dion Boucicault, who was both proficient and prolific in writing for the stage, once told me that as soon as he finished a manuscript he locked it in a drawer and busied himself with something else for a full month, so that when he took up his play again he was able to perceive defects which he almost surely would have overlooked while in the spirit of his work.

"The Boucicault system applies perfectly to the preparation of motion pictures, for one carelessly made or unsatisfactory production does more damage to its sponsors than can be undone by three or four exceptionally good ones.

"The improvement which has been very generally noted in World pictures and which is responsible for the great increase in our business, is not due to the overshadowing genius of any individual, but to the constant, patient, and intelligent application of those who make the pictures and the others who sell them. Regarded from all points of view, I believe the World concern at this time is as close to one hundred per cent efficient as any other organization of its magnitude can be.

"I will add that the policy of completing our productions months in advance has worked out so well that it will be continued and probably amplified in the future. We are already working on no less than six additions to the list that was published about a month ago."

"Grant" Runs Indefinitely

Overwhelming Success of Newspaper Series Causes Announcement from Kalem Company.

EXHIBITORS who have been inquiring as to the number of episodes that would be seen in the "Grant, Police Reporter," series are answered this week by the announcement of the Kalem Company that the dare-devil series featuring George Larkin and Ollie Kirkby will be run indefinitely. This decision follqws the complete tabulation of reports from all over the country on the first five episodes. These reports from exchange managers show that the one-reel series is running neck and neck with "The Girl From 'Frisco" in the race for popularity and indicate an overwhelming success.

"We know that it is a revolutionary step to announce that a series will be released indefinitely," declared Mr. Wright, of the Kalem Company, "but the record of bookings is so phenomenal and the reports from exhibitors showing the series so enthusiastic that it is the only move left us. I would hesitate in the face of this success to set a limit on the life of 'Grant.' Much as we expected when we announced that we would present stars like George Larkin and Ollie Kirkby and an author of the prominence of Robert Welles Ritchie in a one-reel series, we have been literally swept off our feet."

While the Kalem executives were announcing their plans for the indefinite continuance of the once-a-week series, Dare-devil George Larkin, star of the newspaper series, was busily making his own plans at the Jacksonville studio. In the second week of the work on the "Grant" series Larkin was injured in making a leap from a window to a speeding automobile and found it necessary to lay idle for several days while his ankles were recovering. On his return to the studio Larkin stated that he was out to make a record of not missing a day of work on the rest of the series. With the bruises and sprains that come with each thrill this is by no means an easy task, as is shown by the following letter received from the star last week.

"The ankles are still weak," he said, "and even ordinary walking is far from a pleasant pastime. But we went through with the ship stunts for 'The Wizard's Plot' today as per schedule. I believe you will agree with us that we got some very sensational scenes on the ship. The leap from the moving sailboat to the rope ladder of the liner was very tricky and should show up well. When I jumped from the liner to the boat I missed the latter by a few inches and got a fine drenching. The wind was also blowing about forty-five miles an hour up in the rigging, making it difficult to gauge the distances properly."

Warwick in "The Argyle Case"

Famous Detective Drama Bought by Harry Rapf for Popular Star's Initial Offering.

ROBERT WARWICK, the latest of the Selznick-Pictures stars, began work this week on the first of his productions under the new management, an adaptation of "The Argyle Case," the play by Harvey J. O'Higgins and Harriet Ford in which Robert Hilliard starred so successfully in New York and throughout the country a few seasons ago. The rights were purchased by Harry Rapf, president of the Robert Warwick Film Corporation. The play was one of the most successful detective romances ever staged and unquestionably offers the athletic and talented Mr. Warwick the greatest opportunity of his screen career. Ralph Ince is directing the production.

"The Argyle Case" is a real detective story. The authors had the advantage of the services of no less an authority on the science of modern detection than William J. Burns, the internationally famous investigator. The story involves counterfeiters and the use of the dictagraph and has a strong love interest as well. As Asche Kayton, the role in which Mr. Hilliard appeared, Mr. Warwick will be called upon to perform many feats of daring and physical strength of the sort that has made Douglas Fairbanks such a successful film star, as well as to display an uncanny cleverness in outwitting the most skillful band of counterfeiters in America.

UNUSUAL TITLES ADORN "WITCHING HOUR."

Through an arrangement entered into this week, whereby William L. Sherrill, head of the Frohman Amusement Corporation, is to have the distinction of presenting for the first time a number of highly elaborate titles will be inserted into the film production of that concern's latest production, "The Witching Hour," and will be seen shortly when that film is given its trade display.

The titles are unlike, in a great many ways, anything heretofore displayed in a screen production and serve well their purpose in this instance of maintaining the dignity of the story throughout.

"The Witching Hour," therefore, will serve two purposes. It will bring to light, according to all reports, the first powerful seven-reel dramatic feature in which there is absolutely no resort to the extra-sensational.

Throughout the seven parts, dramatic action is the entire theme. Not in any one instance does the sensational obtain. But there is not an instant where the spectator will not be refreshed by a powerful dramatic situation, a tremendous emotional climax or series of counter plots, so closely interwoven as to make the play more than a strong story—a mighty dramatic document.

"The Witching Hour" is being assembled now and will be ready for display about November 14th. A trade showing will be held, in all probability at the Strand Theater during one morning of that week.

MARGUERITE CLARK AGAIN TO STAR IN "SNOW WHITE."

One of the film events of the year will be the presentation by the Famous Players Film Company of Marguerite Clark in an adaptation of "Snow White," the Grimm fairy tale in the dramatization of which she created a veritable sensation on the stage. In accordance with its annual custom of making some special recognition of the Christmas holiday season in its release schedule, the Famous Players Company has set Christmas Day as the date for the appearance of the picture on the Paramount Program.

It was under the personal direction of Winthrop Ames that Miss Clark starred in the stage version of "Snow White," and it is therefore of particular interest to note that Mr. Ames has consented to give his personal assistance and advice in the converting of the play into a motion picture. Mr. Ames is going to supply the Famous Players with the original costumes which were used in the stage presentation. As these costumes were especially commended for their appropriateness and beauty at the time, they will undoubtedly form an effective part in the beauty of the production. When "Snow White" was produced at the Little theater, Marguerite Clark was declared by critics to have been an ideal Princess, her personal charm making her immeasurably attractive in addition to the delightfully useful little character which she portrayed with such vivacity.

MUTUAL SUBJECTS LOST.

C. M. Brown, Mutual Exchange Manager, of Memphis, Tenn., writes: "On Oct. 19th we shipped four reels to a party giving us the name of R. A. Jackson at McRea, Ark. On Oct. 20th we shipped four more reels. Neither shipment has been returned to us, nor can we ascertain the present whereabouts of R. A. Jackson. The titles and numbers of the reels are: 4593-4-5—Mustang, 'Snow Stuff'; 4413-14—Mustang, 'Wild Jim's Reformer'; 4491—Beauty, 'Battle of Cupidovitch'; 4412—Vogue, 'Sammy's Doughful Romance'; 4451—Beauty, 'Cats, Cash and Cook Book.'

"If you can find space in your publication to mention this together with request that any exchange or exhibitor hearing of R. A. Jackson communicate with us by wire, we will appreciate the favor."

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

TWIN FLATS (Vim), Nov. 2.—Portly Babe Hardy and Kate Price, also blessed with avoirdupois, are the chief funmakers in this reel. It is a good knockabout comedy number. The means Plump and his pal take to get out of their flats to the club are funny. Only Raymond gets away, and he brings several of his pals around to Plump's flat. They are routed by Kate, the wife, but hubby gets away and comes home with a bank roll, won at poker.

IN THE RANKS (Vim), Nov. 3.—Pokes and Jabbs (Robert Burns and Walter Stull) are seen in this comedy reel. The reel is not as lively as some of the recent Pokes and Jabbs numbers, but embraces a number of laughs. Pokes and Jabbs both take a chance at soldiering this time, and a little knockabout work gets over. To cap the climax Pokes is shot from a cannon and is seen catapulting through the air. Others than Pokes and Jabbs in the cast are Ethel Burton and Frank Hanson.

THE GAME THAT FAILED (Vitagraph), Nov. 3.—True love never runs smooth, and it runs humorously rough in this reel. The comedy is lacking in slapstick and the trials and tribulations of the four sweethearts lead to numerous funny situations. This reel is up to average.

TOM'S SACRIFICE (Selig), Nov. 4.—Exciting feats of horsemanship on the part of Tom Mix and his supporting cast make this an acceptable Western. Cowboy stunts, rather than story, are relied upon to hold interest in the reel. Tom Miller, an easterner, makes good as a cowboy, and wins the love of the ranch owner's daughter over a rival. Tom Mix, Victoria Forde, Sid Jordan, Joe Ryan, Joe Simpkins and Howard Farrell are in the cast.

THE NEW YORK HAT (Biograph), Nov. 6.—Mary Pickford is featured in this one-reel reissue. The film was directed by David W. Griffith, and is one of the best one-reelers that the old Biograph company turned out. It is a film that will please any audience. A full review was printed in the issue of October 14, page 220.

THE SELIG-TRIBUNE, NO. 89, 1916 (Selig), Nov. 6.—First rivet driven into keel of U. S. S. California at San Francisco; Mrs. Belva Lockwood, suffragist, celebrates 68th birthday; Monmouth County society turns out for drag hunt, Red Bank, N. J.; difficult road building in mountains, Walker Valley, Tenn.; Harvard beats Cornell at football, Cambridge; fashions in furs; Deutschland arrives at New London; society flocks to "Denishawn," Los Angeles; thousands hear President Wilson at Shadow Lawn.

NEW YORK RAPID TRANSIT (Vitagraph), Nov. 6.—An interesting reel showing the construction of the New York subway. A human interest story is cleverly worked into the reel. The film will prove especially interesting to those who wonder how New York's five million people get about the city.

A DESPERATE DUEL (Kalem), Nov. 7.—An average number of the Ham and Bud comedies. Ham and Bud, rivals for the hand of Ethel, are both incensed at the arrival of a new suitor—a Frenchman. Insults lead to a duel between Ham and the Frenchman, and it is here that a certain amount of fast knockabout work gets over. There is also some comedy when Ham goes to the hospital. Ham and Bud are assisted by Ethel Teare.

A SAFE PROPOSITION (Essanay), Nov. 8.—Ben Turpin and Victor Potel make this number quite a good comedy. A lot of humorous trouble is met with in getting a safe into a household, and when a burglar comes to burgle he finds the safe empty. He fills it so that it will be worth stealing. Ben Turpin is the burglar; Victor Potel the policeman.

MARKED "NO FUNDS" (Vim), Nov. 8.—This number of the Vim Feature Comedies, featuring Harry Myers and Rosemary Theby, is an improvement over several of their recent releases. There is a more humorous story, well worked out by Mr. Myers and Miss Theby, and the usual novel settings. Friend wife wants a new coat and Harry believes he can get it when a stranger enters his brokerage office and buys a large amount of stock. His check is worthless, though, and Harry thinks it is all off, when he finds that the stock is going up by leaps and bounds.

THE SELIG-TRIBUNE, NO. 90, 1916 (Selig), Nov. 9.—San Francisco's old Hall of Records torn down; Pekinese dogs; thousands of letters in Dead Letter Office, Washington; militiamen on border kept in condition by hikes and exercises; celebrate 250th annoversary of St. Paul's Chapel, New York; Catherine Stimson, 18, teaches aviation, Mobile, Ala.; High School girls in whaleboat race, Oakland, Cal.; German prisoners in prison camps, France; million-dollar dam at Lake Keecherlees, Washington, nearing completion.

A WARM RECEPTION (Vim), Nov. 9.—The old comedy idea of the mother who wants her daughter to marry a count is used in this reel. Babe Hardy is seen as the favored suitor of the daughter. Kate Price is the mother and Raymond McKee the count. It is the fast knockabout work of these three that lends what comedy there is to the film. It is the Count who gets the warm reception, being received by Babe masquerading as the mother.

THE MAN FROM YUKON (Kalem), Nov. 10.—The fourth episode in the "Grant, Police Reporter" series by Robert Welles Ritchie. George Lurkin furnishes a sensation in this reel when he descends to the pavement from the sixth floor of a building by means of a rope used to hoist a tar bucket to the roof. The picture was reviewed in the issue of November 11, page 842. In the cast are George Larkin, Ollie Kirkby, Director Robert Ellis and William McKey.

HOT DOGS (Vim), Nov. 10.—Pokes and Jabbs (Robert Burns and Walter Stull) get across considerable knockabout comedy in this reel. Pokes is taught the gentle art of dog catching by Jabs. Pokes gets into trouble over some of his catches. The action is quite fast.

THE LONE POINT MYSTERY (Kalem), Nov. 11.—Helen Gibson does an extra number of daredevil stunts in this number of the "Hazards of Helen." We see her dragged under the truck of a freight car, jumping from the pilot of a locomotive into a speeding automobile and doing several other stunts. A review was printed in the issue of November 18, page 999.

General Film Company Specials

JESS OF THE HILL COUNTRY (Knickerbocker Star Feature), Nov. 2.—Margaret Nicholas is featured in this two-reel drama. The film is an acceptable short-length subject, and embraces plenty of heart interest. It tells the story of a girl of the hill country who marries a wealthy man from the city. He deserts her, but later returns, and is met by her brother. The girl and the man are reconciled. The picture holds interest.

THE HEART OF VIRGINIA KEEP (Essanay), Nov. 4.—A three-reel drama whose saving grace is its element of romance. The story is fairly strong, and is well interpreted by Marguerite Clayton, John Cossar, Edward Arnold and Thomas Commerford. A girl determines to obtain evidence to clear her father, who is accused of a murder committed twenty-five years ago. Her work brings her in touch with a reporter, who is a millionaire's son. A strong attachment develops between the two, and after they have proven the father innocent they find that he has been pardoned. The romance is culminated.

THE HEART OF A FOOL (Vitagraph), Nov. 4.—A rather impossible three-reel motion picture drama telling of a mentally weak man. Details of production are not all that they might be. The man holds a baby for a woman and she meets with an accident. He brings the baby home. The baby is found by its father and detectives, as is the mother. The man's memory is restored through an operation paid for by the baby's father.

SO SHALL YE REAP (Selig), Nov. 6.—A two-reel drama of ordinary worth, with one or two rather appealing situations. The film tells on the screen of a man who becomes addicted to the use of morphine and who, through a vision, battles with and overcomes the habit. The cast is composed of E. J. Brady, Lillian Hamilton, Robyn Adair, Virginia Kirtley and Eugene Forde. Produced by Burton L. King.

THE SCIENCE OF CRIME (Biograph), Nov. 7.—A two-reel reissue that, according to a review printed on page 378 of the issue of October 21, "although it has for its basic idea a rather old theme, compares favorably with some of the short-length subjects of more modern production." The film tells a story of the underworld. In the cast are William Jefferson, Franklin Ritchie, Louise Vail and George Morgan.

EASY ED (Essanay), Nov. 7.—A two-reel comedy with several lively spots. Harry Dunkinson is featured in the role of a tramp. There is nothing much to the story—all the comedy in the film is gotten over through well-known knockabout methods. The number is a fairly good comedy. In the cast are Harry Dunkinson, Florence Oberle and Virginia Bowker.

THE WITCH OF THE DARK HOUSE (Kalem), Nov. 8.—No. 14 of Robert Welles Ritchie's "The Girl from 'Frisco" series. Marin Sais furnishes several thrills in this number, and Hart Hoxie does some exceptional horseback riding. The release is fully up to standard. The story tells of the solution of the mystery of a "haunted" house which proves to be a counterfeiters' den. A review was printed in the issue of November 18, page 999.

WHAT I SAID GOES (Essanay), Nov. 11.—A three-reel drama with several pleasing touches of comedy. Richard C. Travers and Gertrude Glover are featured. The story has several good situations, although at times it seems rather improbable. It tells of a girl who, posing as a worker learns something about the man she is engaged to. Everything ends happily, however, when the fathers of the two young people are brought together, and when what the youth said, goes. In the cast are also seen John Cossar, Thomas Commerford and Fred Malatesta.

Bluebird Photoplays, Inc.

THE MEASURE OF A MAN, Nov. 20.—A five-part production, featuring J. Warren Kerrigan and Louise Lovely. The story of the picture is set among the California redwoods, which adds a special charm. The picture deals with the career of a young man who, for his profligate habits, is expelled from the school of divinity at which he is a student. Fate leads him to the West, where he is forced, by circumstances, to adopt the very vocation from which he has striven to break away. An entertaining picture, whose faults lie principally in the fact that it is slightly padded, and is inclined to illustrate by sub-titles. A review will be found elsewhere.

Fox Film Corporation

SINS OF HER PARENT, Nov. 6.—An unusually interesting story of Alaskan dance hall life has been used as a basis of this five-part production in which Gladys Brockwell has been starred in a double role. The story of the film was written by Thomas Forman and directed by Frank Lloyd, with a supporting cast consisting of Carl von Schiller, Hershel Mayall, George Webb, Jim Farley and William Clifford. A full review of the production will be found elsewhere.

THE MEDIATOR (Fox), Nov. 13.—George Walsh is featured in this five-reel picturization of the book by Roy Norton. Mr. Walsh portrays the character of a man who wants peace and who is willing to fight for it. Plenty of gun play and fist fighting are seen in the film. There is an amount of subtle humor running through the picture. A review will be printed next week.

Greater Vitagraph V-L-S-E, Inc.

WALLS AND WALLOPS (Vitagraph), Nov. 13.—Hughie Mack, William Shea and Patsy De Forrest keep the comedy ball rolling through this one-reel farce. Lawrence Semon is the author and producer of the picture, which is full of strenuous action and a burlesque police force. Aside from a humorous impersonation, Miss De Forrest throws in breakneck stunts that would do credit to the two Helens—Gibson and Holmes.

THE GLOVE AND THE RING (Vitagraph), Nov. 20.—Episode 8 of the "Scarlet Runner." It is an Italian adventure and the hero rescues a Russian political fugetive from the hands of a group of political bandits. For longer notice see issue of October 7, 1916, of this paper.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 88, 1916, Nov. 3.—Keel of U. S. S. California laid at Mare Island Navy Yard; submarine built here for Spain tested, Provincetown, Mass.; machine lifts whole coal car, Hoboken, N. J.; youth makes daring slide into water, Los Angeles, Cal.; fashions de luxe; work of the American Ambulance Corps, near Neuilly, France; motorcycle squad at preparedness camp, Pittsburgh; Roosevelt cheered on western trip, Denver; wealthy men donate automobiles, London; eight girls in swimming contest, San Francisco; merchant submarine Deutschland arrives at New London.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 89, 1916.—President Wilson given ovation in New York; Aviator Victor Carlstrom leaves Chicago; William Penn Highway is dedicated, Bethlehem, Pa.; footlights and fashions; four thousand freight cars loaded on steamer for France, Philadelphia; wheat harvest near Spokane, Wash.; Hall of Records, San Francisco, wrecked; Alaskan dogs used in ambulance work in Vosges mountains.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 90, 1916, Nov. 10.—Ten-ton telescope base moved up Mount Wilson, Pasadena, Cal.; Miss Cecelia Wright makes aero flight at Mineola; incendiary fire destroys railroad bridge, Del Rio, Texas; Catholic University students hold tug of war, Washington, D. C.; footlights and fashions; with the French army; Sir Earnest Shackleton arrives at New Orleans; police drag river for bodies of victims of Boston's trolley car tragedy; President Wilson casts vote at Princeton; Chicago women vote—other election pictures.

Kleine-Edison-Selig-Essanay.

THE COSSACK WHIP (Edison), Nov. 13.—Viola Dana is featured in this five-reel Russian Revolutionist picture. Good entertainment is furnished by the production, whose story is a little different than usual Nihilist plots. Details of production are excellent, and many artistic and novel settings are embraced in the five reels. The supporting cast to Miss Dana work well. A full review was printed on page 1002 of the issue of November 18.

THE CHAPERON (Essanay), Nov. 20.—Reviewed by James S. McQuade in the issue of Nov. 25. A very interesting photodrama of American life, in which Edna Mayo and Eugene O'Brien appear to excellent advantage. Other fine roles are well sustained by Sydney Ainsworth, John Cossar, Frankie Raymond and Marion Skinner. Photography and settings are admirable.

Metro Pictures Corporation.

EXTRAVAGANCE (Popular Plays and Players) Nov. 6.—Mme. Petrova is the star of this five-reel picture, which deals largely with social life. The reproduction of well-bred society is one of the best features of the screen play, and Mme. Petrova and her support give it the benefit of excellent acting. The plot is only fair. The picture is reviewed at length on another page of this issue.

CROSBY'S REST CURE (Drew), Nov. 13.—An excellent number of the Metro-Drew comedies, featuring Mr. and Mrs. Sidney Drew, in which Mr. Crosby decides to take Mrs. Crosby on a trip to South America for a rest from her society duties. Following a remark dropped by Mrs. Drew in an unguarded moment, all of her friends believe that she wants them to accompany her, and straight way proceed to do so. Mr. Crobsy, summing up the situation, bribes the chauffeur to see that they miss the boat, and so they stay at home to rest, while their troublesome friends journey to South America.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 97 (Mutual), Nov. 8.—Interesting items of this number are scenes showing the Allies firing big guns at the Turkish fortifications, Mrs. Belva Lockwood, the only woman ever nominated for President of the United States, celebrating her 86th birthday; auto races at Sheepshead Bay, and New York's handcuff king bursting his shackles in mid air.

REEL LIFE, NO. 28 (Gaumont), Nov. 12.—Several subjects are entertainingly and instructively pictured in this number. The U. S. Coast Guard is seen in action; animated drawings show something of the tremendous raise in the price of food stuffs. Vivid scenes are also shown from the recent aerial flight from Chicago to New York.

HER SUN-KISSED HERO (Cub), Nov. 17.—A comedy number, featuring Betty Compson, Neal Burns, Harry Ham and Dave Morris The latter plays the part of a life guard. He cannot swim and is the father of a large family, yet the girls think him a hero. In the end he is exposed as a base deceiver. This plot has been rendered conventional by frequent use. It is fairly entertaining as presented in this number.

MUTUAL TOURS AROUND THE WORLD (Gaumont), Nov. 14.—This number takes the visitor on an entertaining screen trip to Archangel, Russia's arctic seaport, to Amsterdam, capital of the Netherlands and to Rouen, a city in Normandy. The views are splendidly pictured and give some interesting contrasts in architecture. A good scenic number.

REEL LIFE, NO. 27 (Gaumont), Nov. 5.—Excellent views of the coffee industry in Brazil, showing the planting and rearing of trees, crop gathering, washing, drying and various other processes, lead this entertaining number. Clearing land of stumps by machinery and dynamite follows. Illustrations of the new safety suit for persons forced to leave vessels at sea, and trench warfare against mosquitoes in New Jersey follow. The reels closes with pictures of the new pushmobiles in action.

Mutual Film Corporation Specials.

THE ETERNAL CHALLENGE (Eclair), Nov. 4.—A two-reel number, by Rev. C. J. Harris, featuring Helen Aubrey, Edna Payne and Norbert A. Myles. The story concerns a wealthy young man who insists upon marrying an actress when his mother has social aspirations for him. After the marriage the mother practically disowns him, but her heart softens when he presents her with a grandchild. In spite of the familiar plot material, this runs along entertainingly and has quite an effective close.

EAST IS EAST (Mutual Masterpicture de Luxe—Turner), Nov. 9.—A very enjoyable number, in five reels, featuring Florence Turner and Henry Edwards. They start out as two English street waifs and each rises in the world. The girl inherits a fortune and the youth uses a loan from her as a means of building up a business. In the end the girl leaves her fine social life and goes back to her old pal, who has made himself quite her equal in every way. The upward striving of these two, from their early days in the hopfields, is full of human interest. The scenes are pleasing throughout. This is not a dramatic subject, but none the less interesting because of that. The character work is natural and convincing.

A MOUNTAIN DAISY (Mutual), Nov. 9.—A moderately entertaining two-part production in which a mountain girl, jilted by a trifler from the city, marries a man who has been true to her, and borrows a five-year-old child upon hearing that the former is coming through that territory with his bride. The girl and her husband succeed in exposing to the man's wife his former actions, adding to the shame of it by pretending that she was married at the time that he flirted with her.

PICTURE PIRATES (Vogue), Nov. 12.—A two-reel subject, featuring Rube Miller and Ben Turpin as two indigent married men of crooked tendencies. They enter into a scheme to steal some paintings and meet with numerous adventures. The action is in burlesque style and does not get up much humor. Some of the knockabout scenes are fairly amusing, but as a whole the number is not strong.

BEHIND THE SCREEN (Mutual Chaplin), Nov. 13.—While this Chaplin effort will doubtless evoke much laughter from a certain class of audience, it is not one to be strongly recommended. There is throughout a distinct vein of vulgarity which is unnecessary, even in slapstick comedy. A great deal of comedy is intended to be extracted from a pie slinging episode which occurs during the rehearsal of a couple of scenes in a moving picture studio. The funniest part of the comedy occurs during the manipulation of a trap door in one of the scenes by Chaplin. All of the action takes place in a moving picture studio.

IMMEDIATE LEE (Mutual Masterpicture de Luxe—American), Nov. 16.—A pleasing five-part western number featuring Anna Little and Frank Borzage. Jack Richardson also appears in the cast as the villain of the play. One very unpleasant incident that would have been better to have been omitted is the slashing open both sides of Immediate Lee's mouth with a knife. The deed done in revenge by one, Hurley, of the "Bar L" ranch, forms one of the main lines of action in the story. The scene of the wedding, when Immediate Lee marries the reformed dance hall girl in the saloon which has been fitted up in the guise of a chapel for the occasion, is very amusing.

THE VAMPIRES, NO. 1 (Gaumont), Nov. 23.—The first of the nine episodes of this interesting seriol is entitled "The Detective's Head," and is brimming with mystery and thrill. The serial is based on the effort of the star reporter of a Paris newspaper to solve the mystery of the dreadful vampires of the streets of Paris. A view of this number will be found elsewhere.

Pathe Exchange, Inc.

A CITY'S MILK SUPPLY (Pathe), Nov. 19.—A detailed account of how a city's milk supply is derived and prepared for delivery. Views of the cows are followed by the milking process, preceded by the cleansing of the cow. The pasteurization of the milk, the bottling, etc., is nicely illustrated herein. On the same reel with "Here and There in Spain."

HERE AND THERE IN SPAIN (Pathe), Nov. 19.—On the same reel with "A City's Milk Supply," this subject presents many interesting views and historic spots in old Spain. The film is colored, but not always artistically. The value of the subject lies in the splendid views it presents.

LUKE, PATIENT PROVIDER (Rolin), Nov. 19.—One of the most amusing of the Lonesome Luke comedies. The situation which indirectly brings about the comedy is the misfortune of a certain doctor, who, because he has had no patients for months, is obliged to dismiss his pretty nurse. Luke then steps into the breach and volunteers, with the aid of his flivver, to supply patients. Children as well as adults will enjoy this comedy.

Pathe Exchange, Inc., Specials

THE SHIELDING SHADOW, NO. 8 (Astra), Nov. 19.—"The Haunting Hand" is the title of this episode. Some interesting action takes place in this number. The scenes in the home of Sebastian, where One-Lamp Louie, from fear of the haunting hand, prevents the marriage of Bianca and Sebastian, are intense. Leontine, who, with Ravengar, has been shipwrecked and thrown on the lighthouse island, and is believed by Sebastian to be dead, suddenly reappears in her home, terrorizing Sebastian and upsetting all his plans. The destruction of the lighthouse by lightning is not altogether convincing, but is, at the same time, rather a clever piece of miniature work.

THE WORLD AND THE WOMAN (Gold Rooster Play), Nov. 19.—A five-part production, featuring Jeanne Eagels. The story of the picture was written by Philip Lonergan, and treats of the difficulty of the path of the young woman alone in the world, with a peculiar development which presents the woman at a later date in the guise of a faith healer. The story is not altogether convincing, but is pleasing in many respects. The production has been beautifully set, and has been enacted by a competent cast. A full review will be found in our issue of Nov. 18.

THE WARNING (Pathe), Nov. 19.—A three-part drama with Creighton Hale in the masculine lead. The warning takes the form of a dream in which the wayward son of a clergyman lives through a series of crimes committed by him in his dreams, and the punishment sin must surely bring. The dream is rather long, but the moral taught is an excellent one. The production was made by the Whartons.

Signal Film Corporation

A LASS OF THE LUMBERLANDS, NO. 4, Nov. 13.—"A Deed of Daring" is the title of this thrilling chapter of the serial in which Helen makes a daring jump from a moving train into an automobile, and finally gains her purpose of replacing a stolen box back on the train where it rides to its destination, thereby winning a point at issue with regard to the shipping of logs over the railroad controlled by Holmes.

Triangle Film Corporation.

HAYSTACKS AND STEEPLES (Triangle-Keystone), Oct. 1.—An amusing comedy of a little higher class in some respects than the regular Keystone farce.

THE MICROSCOPE MYSTERY (Fine-Arts), Nov. 19.—A detective story of the higher class, containing some delightful characterization and a truly scientific detection of an unsuspected criminal. Wilfred Lucas in an attractive role.

THE HONORABLE ALGY (Ince), Nov. 19.—An entertaining story of great ingenuity and bright characterization. Well suited to Christmas presentation.

Universal Film Mfg. Company

LOST IN BAYLON (Rex), Nov. 19.—The story of a simple country girl, who comes to New York, by Harvey Gates. She meets a reporter and, wishing him to think her a city girl, makes up and smokes a cigarette. He soon convinces her that it is her simplicity he admires. Edith Roberts, Malcolm Blevins and Millard K. Wilson appear. This has a good idea in it and holds the interest well.

HOW DO YOU FEEL? (Nestor), Nov. 20.—A comedy number, by Robert T. Gowan, featuring Lee Moran, Eddie Lyons and others. A doctor mixes up letters to two patients and the young man is mistakingly informed that he has only six days to live. The undertaker, portrayed by Lee Moran, furnishes much of the amusement. Although slightly grewsome, this is well handled and gets a number of laughs.

IRMA IN WONDERLAND (Powers), Nov. 23.—A juvenile number, written and produced by Lule Warrenton. The school scenes are well put on and amusing. There is hardly enough story to hold the interest strongly, though the appeal is good in the settings.

MARRIED A YEAR (Nestor), Nov. 24.—A domestic comedy, by Calder Johnstone, featuring Ed. Sedgwick and Betty Schade. The husband worries over his wife's extravagances and she thinks he is flirtatious. Their dreams result in bringing about a better understanding. This is not entirely clear in construction, which detracts from the story value somewhat. It makes a fair offering.

JANITOR'S VENDETTA (Joker), Nov. 25.—A character comedy, featuring Wm. Franey, Gale Henry, Chas. Conklin and Lillian Peacock. The plot concerns a jealous wife who discharges her husband's girl stenographer. The latter dresses as a boy and is re-employed by the wife. Amusing complications follow, the action being of the rapid-fire, burlesque type. This is well up to the Joker standard of comedies.

Universal Film Mfg. Co. Specials

STRIFE AND SORROW (Special Universal), Nov. 6.—No. 13 of the "Liberty" series. An exciting number in which the serial reaches a high climax of interest. Liberty goes to the cabin of Manuel and offers herself to him, if he will release the man under siege in the desert ruins. Manuel plans to trick her, and she battles with him in hand-to-hand fashion. Theresa, jealous, shoots Manuel and then herself. Trenches are being dug by the American troops for open warfare as the number closes.

A MODERN JOAN OF ARC (Special Universal), Nov. 13.—No. 14 of the "Liberty" series. The first reel opens with Liberty and Pedro being taken as prisoners to Chihauhau. A battle scene of intense interest has been staged by Director Jaccard. Major Winston is wounded and buried alive by his men, with proper ventilation. The whole command is then wiped out before an armored auto comes and routs the foe. Major Winston in time digs out of his premature grave and views the dead bodies of his command, a dramatic moment indeed. All of this action is highly commendable and brilliantly pictured.

LIBERTY'S HONOR (Special Universal), Nov. 14.—No. 15 of the "Liberty" series. This deals almost entirely with the dramatic experiences of Liberty and Pedro as prisoners in Chihauhau. The latter escapes from his cell after some vigorous hand-to-hand conflicts with the guard and others. He finds Lopez trying to profit by the death of Manuel. Liberty is released from prison, with a promise of freedom. She goes with Lopez to a large restaurant. Here Pedro finds Lopez in the act of attacking Liberty. Their escape is a thrilling one.

THE THREAD OF LIFE (Imp), Nov. 19.—A two-reel number of fair strength. The two operation scenes at the beginning have a rather depressing effect. Later the story becomes more interesting, showing the restoration of the thief's sister, her jealousy of the nurse and subsequent effort to have the latter put out of the way. The hero doctor, portrayed by Ben Wilson, saves the girl from the burning house in which she lies helplessly bound. The story would be more entertaining if it had a less sordid note. The cast and photography are pleasing.

THE DEVIL'S BONDSWOMAN (Red Feather), Nov. 20.—This five-reel subject, written by Willis Woods and Fred Myton, features Emory Johnson, Dorothy Davenport, Adele Farrington, Richard Morris and Wm. Canfield. It has an allegorical opening, showing the conflicting attributes of the hero and his mate as they arrive on earth for their mortal career. There is a good deal of over-acting all through this subject and too many visions and close-ups are shown, the latter giving artificial effect. The story itself is interesting and might have been stronger if given a strictly modern setting. The device of having the devil appear in the guise of an ordinary man has been frequently employed before. The number combines weakness and strength.

THE WOMAN HE FEARED (Gold Seal), Nov. 21.—A three-reel number, by E. M. Ingleton, featuring Franklyn Farnum, Clarissa Selwynne, Vola Smith and others. This is a strong subject, with several dramatic moments. The hero is a young newspaper man, who recovers from the drink habit by a strong effort. His aunt is a woman who has been cast off by the father of the girl he loves. The aunt encourages the match, as a matter of revenge, and at the wedding feast pours wine into the hero's glass. He catches himself a second time on the downward path. The subject is unusual and well handled throughout.

WHERE IS MY WIFE? (L.K.), Nov. 22.—A comic number, featuring Billy Ritchie as proprietor of the St. Vitus Hotel. This is full of funny antics, some of them of the rougher sort, but none extremely offensive. Billy flirts with a man's wife and endeavors to assist her in obtaining her bath. There is a general mix-up, a chase and considerable shooting.

THE EMERALD PIN (Laemmle), Nov. 23.—A pleasing two-reel offering, written by E. M. Singleton, featuring Roberta Wilson, Gretchen Lederer, Eileen Sedgwick, Chas. Perley and Louise Owen. A grandmother, seeing her granddaughter is being enticed into a fast social set, with bridge as its chief recreation, tells the girl the story of her own experiences, which center about an emerald brooch. The characterizations are pleasing and the construction good. The production is well above the average.

CIRCUMSTANTIAL GUILT (Imp), Nov. 24.—A two-reel number, written by George Suprenenant, featuring Jack Nelson and Burton Law. This opens with a court scene, in which an Italian fruit peddler is being tried for murder. One man on the jury hangs out for acquittal. His story to the other jurors is followed by a dramatic confession that he himself committed the crime. This situation has been employed so often that the denouement will be obvious to many observers. At the same time the story is well constructed, has good suspense and is strongly presented.

THE LOST LODE (Bison), Nov. 25.—A two-reel mining story, featuring E. N. Wallack, Edith Johnson, Edward A. Hearn and L. C. Shumway. This has unusually picturesque and attractive locations. It tells of the rivalry of two men over the daughter of a mine owner. There is an effort at villainy, which is frustrated by the girl. This makes a first rate mining story. There is good suspense in the closing scenes.

World Pictures.

THE MADNESS OF HELEN (Paragon), Nov. 20.—This five-reel screen play is a highly romantic mystery story in which twin sisters, played by Ethel Clayton, are the principal characters. Scenes along the seashore and in a fishing village are well produced. The scenario was written by Emmett Campbell Hall, and directed by Travers Vale. A longer review is printed on another page of this issue.

Manufacturers' Advance Notes

INTRODUCING "THE VAMPIRES."

Serial advertising having become somewhat stereotyped, it has remained for the Mutual Film Corporation to blaze a new trail for the new French detective photo-novel, "The Vampires," produced by the Gaumont Company. Novelty is always a valuable aid in advertising a motion picture, and the possibilities for unusual methods are found in every episode of "The Vampires." The story deals with the arch criminals of Paris who commit many of their depredations while dressed in sinister costumes of black tights, black shirts and black hoods. The effectiveness of the costume for advertising purposes has

Scene from "The Vampires" (Gaumont).

led the Mutual to stock all its branches with such suits, which the exhibitor may obtain for advertising purposes.

Another novel manner by which the exhibitor can advertise the series to his patrons is with "The Vampire" newspaper. Since the relentless foe of the arch criminals is a newspaper reporter, it was decided to publish a newspaper of their nefarious activities. These are of four pages, illustrated with pictures of powerful scenes from the photo-novel, and destined for distribution by the exhibitor either in the lobby of the theater or else in the territory from which he draws his patronage. It is the plan of the advertising department of the Mutual to have these tabloid newspapers distributed by men wearing the Vampire costume.

BEULAH BURNS, A CHIP OF OLD BLOCK.

Triangle's famous band of child players at the Fine Arts studio have many and varied accomplishments. In fact, it is rare that any demand comes up that one or other of the octette cannot fill. The brothers Franklin, directors for the band, claim it has never been stumped yet, and are especially proud of the latest feat.

The scene was for "Sister of Six," which stars Bessie Love. One of the children had to ride at breakneak speed to catch the "Pony Express." It had to be the real thing, that ride, with a wiry and fiery little western pony, and the directors were worried. Would they dare trust any of the children in so dangerous an enterprise?

Of course every one of the eight begged to do it. What was danger to these adventurous tots? But there was one candidate who really qualified. That was Beulah Burns, aged six.

Perhaps it is a case of heredity. Beulah's father is Fred Burns, who is one of the famous Burns brothers, who grew up in the cow countries of the West—real cowboys since they were old enough to handle a lariat. Fred Burns is in charge of the stock at the Fine Arts studios, and between times he plays cowboy parts quite modestly and unofficially. He is one of the most conspicuous members of the band of sure-enough plainsmen who have drifted to Los Angeles since most of the hard riding of the West began to be done for the screen.

And small Beulah is a chip from the old block. She has been in the saddle since she was old enough to sit up without having a hand at her back, and she can ride almost anything that is live horseflesh. She is fearless, like her father, and this wild ride is an event of the picture, thrilling as the latter is throughout.

"HER NEW YORK" FOLLOWS "LEAR."

Gladys Hulette's Thanhouser-Pathe feature, "The Shine Girl" and "Prudence, the Pirate," have met with such unqualified praise that exhibitors are clamoring for more of the same. Miss Hulette's next release will be "Her New York," a play by Agnes C. Johnston, author of Miss Hulette's other Gold Rooster plays.

"Her New York" probably will be the next Thanhouser-Pathe release after Frederick Warde in "King Lear." Supporting Miss Hulette in "Her New York" are Riley Chamberlin, Carey Hastings, Williams Parke, Jr., Robert Vaughn and Ethyle Cooke.

IVAN'S COMING PRODUCTION.

Ivan Abramson, the energetic director-general of the Ivan Film Productions, has for some time been secretly negotiating for the construction of a big, new, special release, which will create a sensation in filmdom. The name of the new photo-drama is "Enlighten Thy Daughter," and it will be produced at a cost equal to the expense of several former releases. To this end he has engaged a selected cast of star screen players, such as Katherine Kaelred, Marie Shotwell, Zena Keefe, Louise Horner, Frank Sheridan, James Morrison, Arthur Donaldson, and others.

"THE SCAPEGRACE" (Universal).

"The Scapegrace" is the title of a two-reel Southern drama being filmed at Universal City under the direction of George Cochrane. The leading roles are played by Molly Malone and Jack Nelson with a strong cast of players in their support. Harvey Gates of the Universal staff wrote the story.

METRO'S "BIG TREMAINE" RELEASED NOV. 20.

The Metro-Yorke adaptation of Marie Van Vorst's stirring novel, "Big Tremaine," will be released on Nov. 20. This great drama, with Harold Lockwood and May Allison as the stars, and which was picturized and directed by Henry Otto, is one of the strongest film offerings of the season.

It is a play that is filled with powerful situations. Through it run the elements of love, money and politics. In the love element there are two divisions. The chief of these portrays the tender emotions of a strong and honorable man who is

Scene from "Big Tremaine" (Metro).

deceived by a fickle woman and is betrayed by his own brother. The other element reveals a tremendous struggle of mother love.

Mr. Lockwood takes the part of "Big Tremaine" and Miss Allison is Isobel Malvern. Supporting them are Lester Cuneo as Redmond Malvern; Albert Ellis as Judge Tremaine; Lillian Hayward as Mrs. Tremaine; William Ephe as David Tremaine; Andrew Arbuckle as Samuel Leavitt; Josephine Rice as Mammy; Virginia Southern as Julia Cameron, and William De Vaull as John Nolan.

DICKENS' "GREAT EXPECTATIONS" BY FAMOUS PLAYERS.

The late Charles Dickens seems destined to enjoy as great a popularity upon the screen as he did in type. Following the announcement that the Jesse L. Lasky Feature Play Company would make an adaptation of "Oliver Twist," with Marie Doro in the stellar role, there comes the news that Lasky's ally on the Paramount Program, the Famous Players Film Company, will co-star Louise Huff and Jack Pickford in an adaptation of "Great Expectations." The latter novel has, like "Oliver Twist," been dramatized and presented on the stage, W. S. Gilbert having adapted it from the novel, the play being presented for the first time at the Court theater in 1871.

"THE ROAD TO LOVE" (Morosco).

As its next Lenore Ulrich subject on the Paramount Program, the Oliver Morosco Photoplay Company announces "The Road to Love," a story of Algeria, by Blanche Dougan Cole, adapted to the screen by Gardner Hunting. In this production the popular star of the screen and stage appears as Hafsa, the daughter of an Arabian chief, who loves a young American against the wishes of her father. Her love is reciprocated, but her sweetheart is captured by her angry father and sent away to be sold as a slave. The unfolding of the story displays many dramatic situations in which Miss Ulrich is called upon to put forth her best histrionic efforts.

Various artistic effects have been secured in the elaborate Arabian settings of the story and sunset desert scenes. Both in points of dramatic effort and stagecraft "The Road to Love" is undoubtedly the greatest production in which Lenore Ulrich has been seen on the screen to date.

Scott Sidney, whose success as a director of prominence needs no retelling, produced "The Road to Love" with the assistance

Scene from "The Road to Love" (Morosco).

of an expert technical force including James Van Trees, who supervised the photography. The majority of the scenes were taken in the desert and one of the thrills of the subject is a severe sandstorm in which the players were caught while the photoplay was being produced. The storm was photographed and embodied in the story. Street scenes of Algerian towns have been carefully duplicated and a small fortune was expended in the staging of Sidi Malik's garden.

In the chief supporting character to Miss Ulrich is Colin Chase, whose splendid work in recent Pallas productions prompted the producers to secure his future services under a long term contract. Lucile Ward, whose notable characterization of the old colored mammy in Vivian Martin's recent Pallas release, "Her Father's Son," will be remembered, appears in the role of Lella Sadiya. Others in the large cast include Estelle Allen, Alfred Vosburgh, Henschel Mayall, Joe Massey and Alfred Longworth. The photoplay will be released on the Paramount Program early next month.

"A MESSAGE TO GARCIA" FILMED.

George Kleine announces the coming of Edison's film version of "A Message to Garcia" through the Kleine-Edison-Selig-Essanay Service week of December 11th. The photoplay is based on the preachment of that name by Elbert Hubbard, the famous American writer and philosopher, who lost his life in the sinking of the Lusitania. The picture story is said to have adhered closely to the spirit of the widely read bit of literature upon which it was founded.

The exterior scenes of "A Message to Garcia" were made in Cuba, where a company of Edison players, headed by Mabel Trunnelle and Robert Conness, spent several months under the direction of Richard Ridgeley.

"THE BORDER LINE" (Essanay).

Gorgeous gowns and elaborate scenes of the "bright lights" are essentially prominent in this feature, for it has to do with the mulcting of millionaires by a very clever coterie of blackmailers. Nell Craig, as "the lure" to lead the victims into the clutches of the crooks, has spent hours with her dressmakers in the selection of her beautiful costumes, and appears at her best. In the finale she falls in love with one of her victims, repudiates her accomplices and precipitates a spectacular raid

Scene from "The Border Line" (Essanay).

by detectives on the crooks' den. Edward Arnold gives a vivid portrayal of the masculine role. Screen time, forty-eight minutes.

Santschi on Vacation.

Thomas Santschi, who played the male lead in "The Garden of Allah," is enjoying a brief vacation before beginning work in a new Selig feature.

"THE SHERIFF'S BLUNDER" (Selig).

"The Sheriff's Blunder" is an unusual Western drama exploiting Tox Mix, the cowboy star, and released by the Selig Company in General Film regular service on Monday, November 20. The story has to do with a bank messenger who is given a large sum of money. Mexican bandits stop the stage, but Whitcomb, the bank messenger, escapes with the money. When the messenger fails to appear in town, the sheriff and posse go in search of him. A man answering to the identity of the bank messenger is captured by the sheriff. About to be executed as a thief he is given an opportunity to tell his story.

Briefly he claims that it was his twin brother who was the

Scene from "The Sheriff's Blunder" (Selig).

bank messenger, and that he, the man who was captured, was en route to the deathbed of his sweetheart. His story stirs the sympathies of the sheriff and the man is released. Later the kind-hearted officer finds that the man he permitted to escape was the notorious cattle rustler and crook, who capitalized on the story of a twin brother and a dying sweetheart.

Tom Mix provides thrills in this picture, and there are some beautiful scenic effects.

"THE VICTORIA CROSS" (LASKY).

The Jesse L. Lasky Feature Play Company's Paramount release for December 14th will come to the screen flanked by a remarkable array of names. The picture itself is an adaptation of Paul Potter's celebrated play, "The Victoria Cross," which has been tremendously successful on the stage and represents only one of many well-known plays by this distinguished author.

The great Lou-Tellegen is the star, and among the supporting cast there appear the names of at least two players who

Scene from "The Victoria Cross" (Lasky).

are stars in their own right—Cleo Ridgely, who has been co-starring successfully with Wallace Reid, and Sessue Hayakawa, the celebrated Japanese star who recently appeared in "The Soul of Kura-San." Mabel Van Buren and Ernest Joy are two other well-known names that appear in the cast. The production was staged under the direction of Edward J. Le Saint.

The events of the story are based largely upon actual historic occurrences during the famous Indian Mutiny of 1857. It is a thrilling tale, full of action, and has been very effectively staged in the hill country of California which is so ideally suited to serve as an "Indian" background.

"JEALOUSY" (Fox).

Valeska Suratt, the screen's supreme siren, literally scintillates in "Jealousy," her latest starring vehicle, which William Fox will release on November 20. Miss Suratt herself is authority for the statement that her costumes in this new photodrama exceed in number and in splendor even the gorgeous creations which helped make notable "A Soul of Broadway" and "The Straight Way," her two previous Fox pictures.

There are many beautiful interior settings. The drawing-room in the home of Anna Baxter (Miss Suratt), which is fitted out with luxurious Oriental furnishings, and is done throughout in a rich black and white, cost several thousands of dollars to erect.

Walter Law, the recently acquired William Fox actor, gains new prestige by his excellent portrayal of the character which he impersonates. Other members of the supporting cast are Charline Mayfield (Lincoln's grandniece), Curtis Benton, Joseph Granby and George M. Adams. Seven years ago Granby and Benton acted together in a sketch written by the latter.

Director Will S. Davis screened the photoplay, his eighth for Fox Films. Mr. Davis is also the author of the scenario.

Miss Suratt plays the role of Anne Baxter, a woman without heart or emotions, who wrecks the lives of two men. She marries Peter Martin (Walter Law), whom she does not love. Roland Carney (Curtis Benton), the man she really loves, could not support her in the luxury to which she was accustomed.

MARGARITA FISCHER IN BIRTH CONTROL PICTURE.

Harry Pollard, head of the Pollard Picture Plays Company, which was organized to produce photodramas starring Margarita Fischer for the Mutual Film Corporation, has purchased what he considers the greatest scenario ever written on the theme of birth control, and will produce it with Miss Fischer in the leading role. The name of the new picture which Mr. Pollard will produce is "The Devil's Assistant." It was written by J. Edward Hungerford, the well-known writer, whose name is a guarantee of excellence in the literary as well as the photodrama world, and is pronounced by Director Pollard as the most startling and most convincing plot he has ever read.

"The Devil's Assistant" will take the place of "The Light of Heaven" in the releasing schedule of the six Fischer pictures already announced and is dated for appearance in December.

STANDARD EXCHANGE TO HANDLE MOSS PICTURES.

The Standard Film Service Company, the largest independent exchange operating in the states of Ohio, Michigan and Kentucky, has contracted with the B. S. Moss Motion Picture Corporation whereby they will become exclusive distributors in their territory of the Moss program.

Moss films will be distributed from the Cincinnati, Cleveland and Detroit offices of the Standard to the exhibitors in the three states in which this company operates.

"The Salamander," the sensational adaptation of the famous novel of the same name by Owen Johnson, which has never been exploited in Ohio, Michigan and Kentucky, will inaugurate the advent of the Moss program in this territory and will be followed in Ohio and Kentucky by "The Power of Evil" and "Boots and Saddles." In Michigan "One Day" has never showed at any theater and will be released simultaneously with "The Salamander" and then will be followed by the regular program of one feature each month.

KATHLYN WILLIAMS IN "REDEEMING LOVE."

The production of Kathlyn Williams' initial subject for the Oliver Morosco Photoplay Company, "Redeeming Love," is now rapidly nearing completion and will be released on the Paramount Program the end of next month. It is confidently expected by both the producers and the star that this subject will disclose her greatest work upon the screen. It is also stated that the thrilling automobile accident recently staged for the Kathlyn Williams film has turned out to be one of the most spectacular scenes ever portrayed on the screen. Work on Miss Williams' second Morosco production will commence November 18.

PATHE NEWS SCORES AGAIN.

On November 1st the German submarine merchantman "Deutschland" surprised the country by slipping into New London harbor and tieing up to a pier. At six o'clock the same day the Pathe News was showing in Broadway theaters genuine pictures of the event, a Pathe cameraman having had the enterprise to overcome all difficulty and film the vessel and her captain. Special messengers and the greatest speed in manufacture enabled the News to make a clean "beat."

EDISON'S "THE COSSACK WHIP."

Russia, the land of mystery and intrigue, furnishes the background for Edison's latest feature success, "The Cossack Whip," in which Viola Dana is starred. As the first scene flashes on the screen a long line of prisoners is seen winding across the snow-covered Russian steppes toward Siberia. A band of Revolutionists attacks the Cossack guard, and in the confusion a number of prisoners escape. Turov, Prefect of Police, orders the whole district raided that he may capture and punish the perpetrators of the attack.

Among the victims is Katerina Sasha, but her young sister Darya escapes the raiders. Over her dead sister's body, Darya swears revenge, and then follows a story of unusual gripping force, telling how Darya, having become a favorite dancer of

Scene from "The Cossack Whip" (Edison).

the Imperial Ballet, brings the brutal Turov to her feet and accomplishes her revenge; and how, a little later, she flees Russia and makes her way to America with the man she loves. The course of the story, which is released November 13th through the Kleine-Edison-Selig-Essanay Service, is replete with exciting and beautiful scenes, picturing vividly the plottings of the Revolutionists, the voluptuous life of the Imperial Ballet behind the scenes, the luxury of the ruling classes in Russia and furious Cossack raids.

"A LASS OF THE LUMBERLANDS" V. (Signal).

Helen Holmes' new serial story and her most pretentious and sensational, "A Lass of the Lumberlands," being filmed by the Signal for distribution by the Mutual Film Corporation, in its fifth chapter released November 13, develops a speed of incident that at moments takes the breath away. As a background to the thrills is the picturesquely beautiful big-woods forest and contrasting are scenes of rough Western life in a

Scene from "A Lass of the Lumberlands" (Mutual).

lumber camp town. Through the chapter leap incidents of surprising courage and physical daring.

The Interstate Commerce Commission has declared "Dollar" Holmes' Railroad a common carrier, and he has to transport his rival's logs to mill. He blows up the boilers of the mill to prevent the milling of his rival's timber, pulls off a crooked mayoralty election to make his plot good—and gets up against the daring and resource of Helen Holmes, whom he has tried to have murdered, when she calls in a troop of cavalry to stop a rifle and pistol battle.

The action of the lieutenant of the cavalry, after the battle has been stopped by his troopers, leaves the audience in suspense until Chapter VI as to whether Holmes or Helen and her friends have won out for the moment.

"A MESSAGE FROM THE SKY" (Unity).

The Unity Sales Corporation will release this week the Tenth episode of "The Yellow Menace," under the title of "A Message From the Sky." In this episode we see introduced some very striking aviation scenes which not only add an impressive novelty to the picture but stamps it as being thoroughly up-to-date in every particular.

Sato, one of Ali Singh's Japanese helpers, applies for lessons in the Government aviation corps and, while presumably a novice, is really an expert in the handling of the machines. He manages to arrange a flight alone to prove the progress he is making in his lessons and succeeds in stealing a fine new monoplane. In his flight he passes over Errol Manning's garden and drops a message, stating that Margaret Bronson and May Manning have been captured and are held by Ali Singh. Their release from torture is promised if Manning will give himself up to Ali Singh.

In this episode also Hong Kong Harry is lashed almost to death for his disloyalty in interfering with the torture meted out to the beautiful Najla. As a balm to his tortured body and wounded spirits Najla again braves the wrath of the Arch-Demon and takes care of Hong Kong Harry, dressing his wounds and ministering to his comforts. These scenes depicting the torture of Hong Kong Harry are in striking contrast with the attractiveness of the aviation scenes and are so reeled as to surely make the audience forget that after all it is only a picture and not real life.

PATHE FASHION FILMS INTEREST WOMEN.

The eighth release of Pathe's Florence Rose Fashion Films, which are proving very popular, is entitled "A Day in New York With Betty." It is released on November 12. In it, Betty's out-of-town guest sees the great metropolis from the viewpoint of a dyed-in-the-wool New Yorker. And where is the girl, young or old, who does not long to visit New York?

The best theaters everywhere report great success with these pictures, and it is clear that audiences will be very much interested in this release, showing as it does, a morning musical, a luncheon at the Ritz, a trip to a specialty shop and a dinner party for six, followed by a box at the theater. The clothes are beautiful and each character wears the absolutely correct costume for the particular scene in which he or she appears. Florence Reutti is as charming as ever in the role of Betty, the heroine.

"THE BUGLER OF ALGIERS" (Bluebird).

Bluebird promises an exceptionally good feature in the release for Nov. 27, captioned "The Bugler of Algiers." There are many points of interest to exhibitors in this feature, with a promise of better than usual box-office results. In the first place Ella Hall, one of the most popular of Bluebird's featured players, returns to the series after three months rest. Miss Hall will be featured with Rupert Julian, who directed the production, and Kingsley Benedict. These three players will divide the honors in the first act with little Zoe Rae, who was lately featured in "Gloriana," a Bluebird that won favor from the critics, when recently reviewed. Robert H. Davis, editor of Munsey's Magazine, in collaboration with Perley Pore Sheehan, wrote the story, "We Are French," from which "The Bugler of Algiers" was created. An incident of vital import to the plot gives the screen version its title. Add to these advertising features the fact that patriotism and loyalty to flag and country is the inspiration, "The Bugler of Algiers" will carry uncommon interest to the public that makes for the welfare of the exhibitor. In these martial times, any subject that deals in a neutral way with the European conflict holds abiding interest with the masses, and "The Bugler of Algiers" fills all these requirements.

FAIRBANKS TO DO "BLAZE DERRINGER."

The Douglas Fairbanks feature to follow the Triangle production of "The Matrimaniac," which is nearing completion, will be a screen version of Eugene P. Lyle's novel, "Blaze Derringer," to be done under the direction of John Emerson.

Miss Anita Loos and Mr. Emerson are now putting the finishing touches on the scenario of the story, which should make an unusually strong Fairbanks plot. It is said that "Doug" will be given full opportunity to utilize his well-known strength and agility amid remarkably picturesque settings.

The tale is that of a young American who goes to a Central American republic of imaginary location in the company of a couple of notorious jail-breakers to get the deposed president out of jail.

"Blaze" is the son of a wealthy father who has sent him out into the world with a certain allowance which he has succeeded in scattering on the four winds of irresponsibility—hence his eagerness to join forces with the jail-birds to get the reward of $100,000 which the incarcerated president has offered any one who will effect his release.

The manner in which this ambitious undertaking is carried out furnishes the novel thrills in what is said to be a sure-fire Fairbanks drama.

POLICE ANNALS FURNISH KALEM PLOT.

Director Robert Ellis, of the Kalem staff, is at work on a story that finds its basis in a page from the annals of the New York police department. Because of the number of crimes committed at a house on the East Side, the street number of which was 222, it became known to the police reporters and detectives as "The House of Three Deuces." Robert Welles Ritchie has taken this title for an episode of "Grant, Police Reporter," which tells the story of one of the mysterious crimes occuring there.

George Larkin, the dare-devil star of this series, in "The House of Three Deuces," engages in a struggle on a fire escape with Robert Ellis, and at the height of the fight the rickety landing suddenly collapses. Ollie Kirkby contributes a remarkable bit of acting as an Italian girl. The cast also includes Arthur Albertson, William McKey, G. Chira and Mary Taylor Ross.

"The House of Three Deuces" is scheduled for release by Kalem on the General Film program on Friday, November 24th.

"THE END OF THE TRAIL" TO BE NOVELIZED.

Last Friday afternoon, Wm. Fox, President of the Fox Film Corporation, gave a private showing, in the firms' projection rooms, of Maibelle Heikes Justice's successful photodrama, "The End of the Trail," featuring William Farnum and Gladys Rockwell. Reversing the usual order of things, one of the Fifth Avenue Publishers has selected Miss Justice's strong drama of the northwest for novelization and has approached her for the book rights. Barbara Yechton, the well-known novelist and author of many popular successes is writing the book version, as Miss Justice is unable to write the story owing to press of dramatic work, so that the special running of the film was made for Miss Yechton who saw the screen portrayal for the first time. Miss Yechton, Miss Justice and several invited friends were present. Miss Yechton was enthusiastic over the story and the splendid cast in their work on the screen, and pronounced the whole most inspiring to the touch of her pen.

IVAN ENTERS NEW TERRITORY.

Harry Samwick, of the New York and New Jersey Exchange of the Merit Film Corporation, 126 West 46th street, New York City, announces that the latest Ivan special, "The Sex Lure," has tended to install the Ivan Productions in favor with other high class releases by the fact that he has just booked this photoplay de luxe on the B. F. Keith's Circuit, the Proctor's Circuit, the Marcus Loew Circuit, the B. S. Moss Circuit, and all the other leading theaters throughout the two states, the opening date of which is November 13.

Robinson Crusoe for Grown-Ups.

Henry W. Savage Produces a Five-Part Photoplay on Famous Adventures for Adult Minds—Will Be State-righted.

AN announcement of unusual interest to states-rights buyers has been made by Henry W. Savage, the famous play producer, who recently completed the five-part photoplay, "Robinson Crusoe." States rights to "Robinson Crusoe" are now available and in this picture that carries with it a universal appeal, Mr. Savage has enriched the motion picture art greatly.

Scene from "Robinson Crusoe" (Savage).

Selecting a hero centuries old, one that is known to millions of all nations and ages, Mr. Savage has, through the masterly direction of George Marion, given the story a treatment that takes it out of the distinctly juvenile realm and has made it a story for the old as well as the young.

The only deviations made from the book were made where greater strength and picturesqueness were added to the story. The picture has been given a lavish expenditure of money and brains and the results brand it distinctly another Savage success. Mr. Marion's superb direction is evident throughout and his screen adaptation of Robinson Crusoe will make some of our latter day heroes look to their laurels.

The release of Robinson Crusoe is being handled as a states-rights proposition solely. This must be of interest to buyers of this class, as pictures with universal appeal, wherein the stories have not been mutilated by censors, are still rare. Little need be said about the story, as all of us know it.

But some of the scenes that have been but word pictures to us are screened with a richness and a charm that taxes one to describe. The picturesque tropics are here in all their richness and lure. The daring and bloodthirsty pirates that charmed us in our youth now do deeds of violence that thrill us in our maturity.

The cannibal feast, the slave market, the tropical storms and the wreck of the sailing vessel all stand out so vividly that the success of Robinson Crusoe is assured. The scenes mentioned and many others approach the colossal and give to this picture play a distinction that is rare.

To have selected a hero that is known to millions and yet has been seen before by none shows the judgment that has made the name of Henry W. Savage a synonym of success. The grownups will thank him as ardently as the youngsters. It is a family picture in the real sense of the word.

No stint was shown in the production. A ship was built especially for the story and its destruction accomplished with all the terror that one can imagine. Juan Fernandez Island, on the sands of which Robinson Crusoe finds the footprint, was never more alluring and fearful than the locations selected by Mr. Marion for his scenes.

The cannibal feasts and the haunts of these bloodthirsty beings are superbly pictured. The photography is so perfect that it does not occur to the viewer that these are pictures and not life itself. The motion picture art and motion picture morals are much richer for Mr. Savage's selection.

The states-rights will be marketed by A. & H. M. Warner, of No. 729 Seventh Avenue, New York, an arrangement having been made by them and Mr. Savage.

STANDARD EXCHANGE GETS MOSS FILMS.

The Standard Film Service Company, the largest independent exchange operating in the states of Ohio, Michigan and Kentucky, has contracted with the B. S. Moss Motion Picture Corporation whereby they will become exclusive distributors in their territory of the Moss program. Moss films will be distributed from the Cincinnati, Cleveland and Detroit offices of the Standard to exhibitors in the three states in which this company operates.

CARLSTROM BRINGS FILM FOR GAUMONT.

The remarkable flight of Victor Carlstrom from Chicago to New York had one interesting sidelight that brings the motion picture industry into the record. Pictures of the aviator were taken at the Chicago aviation field, then sealed in a container and marked for delivery to the Gaumont Motion Picture Company, New York. The pictures were taken by the Chicago cameraman of this company for its news reel, the Mutual Weekly.

Carlstrom made the small package fast to his 200 horsepower military biplane. In this fashion the film picturing the scenes attendant upon his departure were brought to New York. At the terminus of the flight a Mutual cameraman waited. He caught all the ceremonies attendant upon the arrival of the airman, received the film taken in Chicago, and hurried with his precious records to the Gaumont Laboratories at Flushing. Here they were developed for immediate showing on Broadway.

Inasmuch as the Weekly will be able to handle only part of the pictures recording the flight of Victor Carlstrom from Chicago to New York, the Gaumont Company has decided to show the flight in greater detail in its film magazine, "Reel Life." Under the title of "Aero-Mail Service" it will be released in "Reel Life" No. 28, November 12.

IVAN MAKES FURTHER STRIDES.

The Western Film Exchange, of 180 Golden Gate avenue, San Francisco, Cal., has just signed contracts with the Ivan Film Productions, Inc., to distribute the photoplays manufactured by this concern throughout the States of California, Nevada and Arizona. The exhibitors of these states, who have been clamoring in the past for Ivan films, will now have the opportunity of obtaining promptly the release of these pictures.

"SOMEWHERE IN GEORGIA" (Sunbeam).

After four solid weeks of consistent day and night work, Ty Cobb, the famous baseball player, has completed his six-part "mellerdrammer," "Somewhere in Georgia," for the Sunbeam Motion Picture Corporation, and has departed for his home in Georgia. The great Ty, when he arrives home, will see for the first time a little stranger, whom Mrs. Ty has been teaching the word "papa" to, and who arrived at the Cobb home two months ago.

Before leaving, Ty made it known that he would tell the new arrival all about studio work, with a view to presenting her to President Wilbur Dunham about the year 1930 to play a leading part for Sunbeam.

But to get back to the picture. Little Elsie MacLeod plays the lead with Cobb, as the daughter of a banker "Somewhere in Georgia." She finds herself in love with the great ball player, who is employed by her father as a bank clerk. But the cashier of the bank also has designs on Elsie's heart and Cobb finds himself a competitor for the girl's hand.

Being well known for his ball playing with the home team, Ty is watched by a scout from the Detroit Baseball Club, and is finally offered a chance in the big league. He accepts, and while away learns that the cashier is to marry his sweetheart. He starts for home, but is detained by a gang of thugs employed by the cashier to intercept his trip home. After a real fight and one that cost the participants many a bruise, Cobb finally gets started for home.

Scene from "Somewhere in Georgia" (Sunbeam).

He arrives in time to play in the last game with the home team and his wonderful work wins the championship. A little more love-making and the great Ty wins back his sweetheart.

Commenting on the battle with the thugs, Cobb stated that he wished President Dunham had engaged some American League umpires to battle with him. He stated that he would have felt more at home, and probably could have made the battle even more realistic than it was.

GAUMONT RELEASES FOR WEEK OF NOV. 19.

The outstanding announcement of the week of November 19 upon the Gaumont program of releases through Mutual is the first episode of "The Vampires, or the Arch Criminals of Paris." This is a complete story in itself, as are the eight which follow, entitled "The Detective's Head." Each episode is complete in three reels. The photo-novel is a high class example of the best style of French detective screen fiction.

"Reel Life," No. 29, released Nov. 19, has "Catching Fish for Market," taken on the Massachusetts coast; "How Zinc is Produced," pictures of a great Franco-Belgian plant before the war; "Growing Tea in the United States," an infant industry of South California, and "Up-to-date Fashions," illustrating how a gown is made by draping it upon a model in its successive stages of manufacture. This is a new screen departure.

"Tours Around the World," Number 3, released Nov. 21, takes spectators to the picturesque capital of Egypt, Cairo and to Antwerp, the great port of Belgium, showing it as it looked before it came temporarily under German rule. The third picture is one crowded out of the previous issue, the gorges of the Vesuble river, a mountain torrent of the Maritime Alps.

"See America First," No. 63, released Nov. 22, has beautiful pictures of the locks and rapids at Sault Ste. Marie, Mich. Dividing the reel with it is an animated Gaumont Kartoon Komic, "What's a Home Without a Dog?" by Harry Palmer.

The fourth single-reel of the week is The Mutual Weekly.

PHAX COMPANY TO HANDLE "RACE SUICIDE."

Phax Pictures Company, with offices at suite 903, Candler Building, 220 West 42d street, is a newcomer of note to the motion picture field during the past week. Presided over by motion picture men with practical experience, the company has been organized for the express purpose of exploiting the better grade motion picture productions along advanced ideas of presentation. The field of operations of the Phax Company for the present will be confined to the Middle Atlantic Coast states.

For the initial presentation of the company, the exclusive rights to the six-part photo-problem play, "Race Suicide," have been purchased for the territory of Greater New York, New York State and New Jersey, from Joseph W. Farnham. Samuel Cummings, a newspaper man of wide experience and a film man, par excellence, who has been remarkably successful in the presentation of "Wars' Women" and a number of other features, is to be in direct charge of the booking of "Race Suicide," and with him will be associated Nat Spitzer and Charlie Feature Abrams.

"FOLLOWING THE FLAG" (Selig.)

The Selig company on Monday, November 27, will release a very unusual subject through General Film Service. The production will be entitled "Following the Flag." This feature consists of three reels of exciting and instructive army activities.

"Following the Flag" presents Pershing's column crossing the border into Mexico in pursuit of Villa. It shows the transportation of troops from the various States to the Mexican borderland; it tells the story of the gravitation of National Guardsmen into real for-sure soldiers of Uncle Sam; it presents the soldiers at mess; while engaged on long "hikes"; in fact, the production shows almost every detail of the making of Uncle Sam's soldiers.

While "Following the Flag" is in every respect a feature picture-play, it will be released in regular service. The production will add class to any program, for it is not only timely, but educational.

COST MONEY TO REVAMP "MASQUE OF LIFE."

J. L. Kempner, of Signet Films, who is releasing "The Masque of Life," the big seven-reel spectacular novelty which has made such a sensational box office success at the Park Theater, first saw the picture when he was in London last summer and realized what tremendous possibilities it had in the American market after it was remade to suit conditions over here. At that time the film was named "The Circus of Death," and it made, in its original Italian form, an unparalleled success all through the United Kingdom. At that time it was ten reels in length, but Mr. Kempner, realizing what drastic changes would have to be made in it before release here, made arrangements for so improving it that it would stand the criticism of the most exacting audiences in America.

Mr. Kempner says that it has cost several thousand dollars to fix up the film for the American presentation and his views on the Italian producing situation in relation to the American market are interesting and worthy of noting to those concerned in the importation of foreign films.

SEQUEL TO "DIAMOND FROM THE SKY."

A four chapter sequel to "The Diamond from the Sky," the big sixty-reel photonovel of 1914-15, is announced by the Mutual Film Corporation. The first chapter of the sequel will be available to exhibitors on and after November 27. Each chapter is in two parts. The sequel, a most spectacular continuation and culmination of "The Diamond," contains a promise of attaining the same remarkable distribution.

The cast of the sequel includes William Russell, Charlotte Burton and William Tedmarsh, in work which rivals their admittedly important successes in "The Diamond from the Sky."

A carefully planned advertising campaign is about to be launched by the Mutual both for the purpose of calling the motion picture exhibitors' attention to the production, and for the purpose of aiding him in realizing in profits on its box office value.

UNICORN'S "BILLY WEST" COMEDIES POPULAR.

The Billy West series of comedy pictures which is being produced by the Unicorn Film Service Corporation has, according to Ike Schlank, president of the concern, taken the entire country by storm. It is stated by Mr. Schlank that the Marcus Loew's circuit has booked the entire series of 16 episodes following the premier showing at the New York theater on the 16th of November. Mr. Loew was so much impressed with the merits of the Billy West series that he decided to make it the feature attraction in the opening of his new theater, "The York," at 116th street and Seventh avenue. The first of the Billy West series, which were directed by Edwin McKim, is entitled "His Married Life," and shows this newest of comedians enduring the trials and tribulations of a newlywed. Billy West, the star of the series, who is famous from his achievements in vaudeville, is supported by Ethelyn Gibson, Howard Messmore and a company of equally well-known players.

TRIUMPH PRODUCTION SELLS READILY.

Julius Steger, president of the Triumph Film Corporation, announces the sale of the six-part photoplay entitled "The Libertine," with John Mason and Alma Hanlon to the Masterpiece Film Attractions and the All Star Features Distributors (Sol L. Lesser and Leon D. Netter, managers), for the following territories: Pennsylvania, Ohio, Indiana, Kentucky, Virginia, West Virginia, Delaware, Maryland, District of Columbia, Illinois, California, Nevada, Arizona, Colorado, Utah, Wyoming, New Mexico, Oregon, Washington, Idaho, Montana and Indiana; to the Mommoth Film Corporation (F. E. Backer, president), for the territories of New York, New Jersey and New England; to the Favorite Feature Film Corporation (M. Gottlieb, manager), for Minnesota, Wisconsin, North and South Dakota and Iowa.

The southern territories and Missouri, Kansas and Nebraska will be exploited for the Triumph Film Corporation by N. R. Greathouse, which leaves only Michigan unsold. Negotiations are now pending for the last named territories as well as Canada and the foreign rights. The prices paid for the above mentioned territories have established records in the film trade.

"THE LIGHT THAT FAILED" DOING FINE BUSINESS.

The managers of the various Pathe exchanges report heavy bookings on "The Light That Failed," the first Kipling book to be filmed. Exhibitors have readily recognized the advertising value of the picture not only because of the Kippling name, but also because of the splendid cast, which includes Robert Edeson, Jose Collins, Claude Fleming and Lillian Tucker.

JEANNE EAGELS GIVES FINE PEFORMANCE.

"The World and the Woman," the Pathe Gold Rooster release for November 19, is a message of hope to those crushed by the burdens of life, an inspiration to the discouraged. Jeanne Eagels as the fallen woman who finds redemption through the love of a little child, gains self-respect and accomplished much good among those around her, is always convincing and plays her part with proper balance and judgment.

GAITES NEGOTIATING FOR SOUTHERN TERRITORY.

Joseph M. Gaites, managing director of the A. G. Fontana Productions, Inc., owners of the rights to Thos. H. Ince's "Civilization" in Ohio, Pennsylvania, Maryland, Delaware and West Virginia, is negotiating with J. Parker Read, Jr., for the rights to the solid South, including Texas. Mr. Gaites has planned a sweeping publicity campaign for the States his company controls, and expects to reap a veritable harvest with the great spectacle.

FASHIONS IN GAUMONT'S "REEL LIFE."

Recognizing the women spectators at motion picture theaters are adept enough to copy fashions from the screen when the model is built up step by step, the Gaumont Company begins in "Reel Life," No. 29, released Nov. 19, a series of pictures of how a fashionable gown is made. The method is to place a model on a stand and have the designer build the gown upon her. In this manner the spectators will be able to see every part of the gown from the formation to the final touch of ornamentation.

Notes of the Trade

A NEW line of advance slides of photoplayers, differing somewhat from any previous slides, has been announced by Frank B. Howe of Los Angeles.

* * *

Jennie Lee, the rotund matron of the Triangle-Fine Arts forces, is back at work in "The Children Pay," new Lillian Gish feature which had been held up by her illness.

* * *

Director Joseph De Grasse nearly has completed at Universal City a five-reel production, "The Piper's Price," featuring Dorothy Phillips and Lon Chaney with Maude George. De Grasse has not announced the title of his next production.

* * *

A thrilling fire scene, the burning of a sanitorium in the hills, forms one of the big moments in "The Truant Soul," Henry B. Walthall's next Essanay feature. Mr. Walthall, who played several scenes in the midst of the blaze, escaped with slight burns about the hands, while Mary Charleson, his leading woman, was compelled to become the target of a fire hose when her dress became ablaze. The scenes were taken at night, a building being constructed in a woods outside Chicago. City firemen were on the scene ready for action, and found plenty of opportunities to help.

* * *

Seena Owen has been off the Triangle-Fine Arts payroll for several months, but she's going back to work again as soon as an addition to the household, a baby daughter who arrived a few days ago, can spare her mother. Miss Owen is in private life the wife of Director Geo. Walsh, of the Fox forces.

* * *

Alice Brady in "A Woman Alone" will be a World Film Corporation Christmas present to the public, having its release on December 25.

* * *

Director Jacques Jaccard, of Universal City, has under production the thirteenth episode of "Liberty, A Daughter of U. S. A.," featuring Marie Walcamp with Jack Holt and Eddie Polp.

* * *

"Enemies of Society," Florence La Badie's newest Thanhouser picture, a story of modern prison conditions, is being made at the Thanhouser studios for release on the Pathe program. Frederick Sullivan is the director ,and Charles W. Hoffman the camera man. Miss La Badie will be supported by H. E. Herbert, Ethyle Cooke, Harris Gordon, Sam Niblack, Arthur Bauer, and Gene La Motte.

* * *

Alfred Vosburgh is to be leading man for Enid Bennett, Ince's New York "find," in her first Triangle picture now under way. He was in some of the earliest Kay-Bee and Broncho dramas made at Inceville.

* * *

Charlotte Walker, the new Thanhouser star, has started work on "Mary Lawson's Secret," Lloyd Lonergan's play, under the direction of John B. O'Brien. The picture will be photographed by H. B. Harris, who has been Mr. O'Brien's camera man for five years.

Among those in the cast supporting Miss Walker will be Robert Vaughn, J. H. Gilmour, and Harris Gordon.

* * *

Gail Kane is the marrying lady in "The Men She Married," a World Film picture for release late in November. Others interested in working out the connubial conundrum are Arthur Ashley, Montagu Love, and Muriel Ostriche.

* * *

Ruth Ann Baldwin is directing Dorothy Davenport, C. Cummings, Peggy Custer, and George Pearce in a one-reel drama, "Mother." Practically all of the work is being done at Universal City.

* * *

Bobbie Kidd, child equestrienne of the Sells-Floto circus, daughter of Jim Kidd, noted bronco buster, rides her cow pony, "Buttons," through several hundred feet of the new Triangle-Keystone comedy, "The Circus Girl."

* * *

"The Meanest Man on Earth" is under production at Universal City by Director William V. Mong, who plays the leading role with Irene Hunt opposite. Zoe Rae, the clever child actress, also has a big part in the production. The photoplay is being made in two reels.

* * *

Young Henry Hull, who contributed so much to the success of "The Man Who Came Back," at the Playhouse, is now working in his second picture play at the Peerless studio in Fort Lee.

* * *

Director Henry King has begun work on the third of the Little Mary Sunshine plays which Balboa is producing for Pathe.

The Universal Nestor company, working under the direction of Louis Chaudet, is filming a one-reel comedy, "If I'd Only Married," at Universal City. The featured leads are played by Eddie Lyons and Lee Moran with Priscilla Dean in their support.

* * *

Jackie Saunders is back at work at Balboa studio under the direction of Sherwood MacDonald, who directed the golden-topped wonder in "The Grip of Evil."

* * *

"Mines and Matrimony" is the title of a one-reel comedy being filmed by Director W. W. Beaudine of the Universal Joker company. The leads are played by Gale Henry and William Franey, supported by M. Moranti and C. Conklin.

* * *

President H. M. Horkheimer, of Balboa studio, has gone to New York on a business mission that will keep him in the East several weeks.

Picture Theaters Projected

POCAHONTAS, ARIZ.—Guy Gamel, proprietor of the Gem theater, is reported to have the contract to erect a modern moving picture theater.

MERIDEN, CONN.—Arthur Neveu has plans by Clarence C. Palmer, 189 Church street, New Britain, Conn., for extensive alterations to his moving picture theater.

WASHINGTON, D. C.—F. T. Moore, owner of the Garden theater, at 423-429 Ninth street, will erect a moving picture theater on Ninth street, with seating capacity for 3,500 persons. The interior will be finished in a most up-to-date manner, including pillars and pilasters of Carrara marble and red silk side walls; number of loggia boxes will be surmounted by mezzanine stalls; site and building represented to cost $500,000; pipe organ $15,000. Also erect fireproof building in rear for office, to be used as a film exchange. Architect, Appleton P. Clark, Jr., 706 Equitable building.

AUGUSTA, GA.—Real Estate Development Company has let contract to A. J. Martin to erect theater and store building on Broad street; fireproof; 66 by 141 feet; height from floor to ceiling, 52 feet; reinforced concrete and brick construction; composition roof; concrete floors; steam heat; electric lights; stage, 66 by 32 feet; seating capacity, 1,450; cost, $35,000; equipment, seating, etc., $17,000 additional.

CHICAGO, ILL.—Woodlawn Amusement Company has plans by C. W. and George L. Rapp, 69 West Washington street, for a two-story theater, 114 by 118 feet, with wing 24 by 125 feet.

CHICAGO, ILL.—Charles Abrahms, 3408 Ogden avenue, has plans by Albert Anis, 155 North Clark street, for a two-story theater, store and apartment building, 75 by 140 by 126 feet.

HOISINGTON, KAN.—Bert Olson has plans by W. E. Hulse & Co., Hutchinson, Kan., for a two-story theater and hotel building, 75 by 150 feet, to cost $40,000.

BOSTON, MASS.—Orient Heights Amusement Company has plans by Edward F. Torrell, 44 Bromfield street, for a $100,000 theater, store and lodge building.

BOSTON, MASS.—Roxbury Theater Co., Inc., 2170 Washington street, Roxbury district, has started work upon the construction of a $5,000 moving picture theater.

ST. LOUIS, MO.—Knights of Columbus, John T. Nugent, secretary, 3549 Olive street, plan to erect a $20,000 theater and hotel building.

RED BANK, N. J.—Quakenbush & Leona, Inc., 36 Hudson avenue, have the contract to erect a one-story moving picture theater, 50 by 150 feet, for the Coast Amusement Company, to cost $20,000.

NEW YORK, N. Y.—Manhattan Avenue Theater Corporation, Leo Sobel, president, 215 Audubon avenue, have plans by Irving Margon, 370 East 149th street, for alterations to their moving picture house.

WESTFIELD, N. Y.—C. J. Carlson has plans by Freeburg & Fidler, Chadakoin building, Jamestown, N. Y., for a two-story theater and store building, 60 by 136 feet, to cost $35,000.

WINSTON-SALEM, N. C.—Paramount Theater Company has plans by Gilbert C. Humphreys, for a building to replace present structure; ten stories high; seating capacity, 1,700; stage, 32 feet; stores on ground floor; offices on five upper floors; elevator, etc.

UTICA, O.—Samuel Albedt is having plans prepared for a two-story moving picture theater and apartment building, 26 by 120 feet, to cost $7,000.

NEWKIRK, OKLA.—J. W. Spohn plans to erect a modern moving picture house here.

The Best Investment in the Trade

All the successful and progressive EXHIBITORS in every State and in the Canadian Provinces realize the unapproachable value of the MOVING PICTURE WORLD. It is not an experiment. It has proven its worth to every exhibitor for the past nine years. It has been the champion of the exhibitor at all times. It has led in the fight against Censorship and in the cause of Organization Among Exhibitors.

We can safely doubt if there would be any Exhibitors' League today if it had not been for this paper. Many leading exhibitors throughout the country will tell you they also doubt it. We still believe the need for organization in the ranks of exhibitors is greater than ever and intend to do all we can to advance this cause.

Its policies and leadership in all matters pertaining to the welfare of exhibitors and of the whole industry have been safe and sane. It fought to a standstill the proposed cigarette coupon scheme. It has steadily fought against the drug and white slave and similar films that can bring only injury to the trade.

Its original departments on Advertising for Exhibitors, Independent Reviews and Comments, Projection, etc., by the best posted writers in the country have been imitated and copied but never equalled. Exhibitors everywhere realize the value and practical help of every issue and do not give a moment's consideration to the slight additional cost of far less than a single weekly admission.

If not already a subscriber, send your check today and join our large and increasing list of more than satisfied readers. Many exhibitors have repeatedly found the information in a single issue worth many times the price of a whole year's subscription. *Do it now!*

The Best Investment in the Trade

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

William Fox's New Newark Venture

Terminal Theater at Park Place, Near the Public Service Terminal, Is Ready to Open—Second Fox Theater in Newark.

By Jacob J. Kalter, Newark Correspondent.

NEWARK, N. J.—Everything is in readiness for the opening of the new Fox theater in this city. The house has gone through extensive alterations and improvements, and will probably be opened to the public on November 13. The new Fox house will be named the Terminal theater, due to its proximity to the new public service terminal on Park Place. The theater was formerly known as the Park Place theater, and was for many years the home of Proctor vaudeville.

William Fox leased the theater from the Lawyers' Building Company. The property has a frontage on Park Place of twenty-five feet, and a depth of approximately 165 feet, coming out on the Canal street side where it has a frontage of 100 feet. It is in a section of the city which has recently had many developments. The new terminal, the Hudson tubes, and the Robert Treat hotel have done much to bring this section of Newark into prominence.

Although it was originally intended to utilize the house for a vaudeville and moving picture house, only high-class photoplays will be shown according to the billboards. This is the second theater in Newark operated by Mr. Fox. The other is the Carlton theater, situated at Market and Halsey streets, under the management of Louis P. DeWolfe. The new Terminal theater will in all probability follow the style of the Carlton and exhibit first-class pictures. The program will be changed three times a week.

American Commercial Incorporated.

Newark, N. J.—The American Commercial Film Company has been incorporated here for the purpose of presenting moving picture films. The resident agent is David Lesnik, 738 Broad street. The company has an authorized capital of $25,000. The incorporators are Lynn S. Card, Samuel Bratter and Louis Lyon.

Urges New Montclair Theater.

Monclair, N. J.—By the close verdict of 17 to 16, following an informal debate, the Montclair Heights Community Club went on record as favoring the establishment of a proposed moving picture theater in Upper Montclair. If the town commissioners decide to grant a new license, the theater will be built at Valley road and Lorraine avenue. The application has been made by a New York concern, which intends erecting a building to house the proposed theater and ten stores. The cost will be $140,000.

New Red Bank Theater.

Red Bank, N. J.—A company of Asbury Park men has leased the property at the northeast corner of Broad street and Linden place as a site for a theater. The names of the lessees and the terms of the lease have not yet been made public. The new theater will take up all of the lot, and will be a story and a half high. The building will be constructed of tile and stucco, at a cost of between $20,000 and $25,000. The theater will have a seating capacity of 1,000 persons, all on one floor.

First Pickford Picture.

Newark, N. J.—Under the contract made between Frank A. Keeney and the Artcraft Pictures Corporation, the first of the new Mary Pickford pictures, "Less Than the Dust," was shown at Keeney's Newark house during the week of November 6.

Olympic Theater Reopened.

Newark, N. J.—The Olympia theater, at South Orange avenue and Norfolk street, has been reopened by I. Itzkowitz, who also operates the New Amsterdam theater on Sixteenth avenue. The initial attraction was Olga Petrova in the "Soul Market."

"Dot" Contest at Loew's.

Newark, N. J.—Loew's Newark theater, 99 Springfield avenue, has just finished a very successful "Who Will Be Dot?" contest. Much interest was manifested by the patrons of the house, which is under the management of Eugene Meyers. The picture was exhibited during the week of November 6, and on November 9 the entire company appeared in person on the stage.

Plaza Theater Improved.

Newark, N. J.—A permit has been filed with the building department for the alterations to the brick theater, known as the Plaza theater, at 400 Springfield avenue. The Metropolitan Realty Company, owners of the building, expect to spend $2,000 in the process of improvements and alterations.

"Romeo and Juliet" Here.

Newark, N. J.—Messrs. George W. Jacobs and William B. Putnam, managers of the Paramount theater, have leased the Lyceum, atop the Proctor's Palace, for the purpose of presenting Metro's version of "Romeo and Juliet." Francis X. Bushman and Miss Beverly Bayne, who star in the production, appeared personally at the theater November 1.

New Lincoln Changes Hands.

Newark, N. J.—The New Lincoln theater, 402 Belleville avenue, has been brought under control of Samuel Singer and Charles Jamison. The house has been undergoing various improvements, and has been re-christened "The Little Strand." Samuel Singer, who has had considerable experience in the exhibiting ranks, will be the active manager of the house, while the projection department will be under the supervision of David McCracken.

State League Ball in January.

Newark, N. J.—Secretary Bornstein of the State League of Motion Picture Exhibitors, announces that the first annual ball of the association will be held during January at the Armory. Many stars of filmdom have already signified their intention of appearing, and prospects are exceedingly bright for a most successful affair.

Incorporation in Sussex.

Sussex, N. J.—The Crescent Theater Company, with registered office at this place, has been incorporated with an authorized capital of $50,000. The concern will operate amusement enterprises. The incorporators are D. S. Goble. C. Smith and E. T. Goble.

Pickford Film Appoints Agent.

Newark, N. J.—The Pickford Film Corporation of New York has appointed William Dowd as resident agent, with offices in the Essex building, Beaver and Clinton streets.

"Civilization" at City.

Newark, N. J.—After making a run of three consecutive weeks at the Strand theater here, Ince's spectacle "Civilization" returned to the city for a two days' run at the City theater, Seventh and Orange streets. This picture has had an exceedingly successful run in this city.

Pine Tree State Letter

From John P. Flanagan, 147 Park View Ave., Bangor, Maine.

Metro May Open Bangor Branch.

BANGOR, Me.—Bangor now has four moving picture exchanges, General, Universal, Mutual and Pathe. The Unicorn agency has been withdrawn, and business of that company is now handled from its Boston office. It is understood that Metro is contemplating opening a branch in Bangor.

Ernest LeBlanc, shipper in the office of the Mutual Film Co. in Bangor, has returned from Laredo, Texas, where he has been on duty all summer with the Second Maine regiment. His office associates are glad that he didn't have to face Mexican bullets, and that he lives to resume his work with the exchange.

Maine Theater Notes and Changes.

Troy, Me.—The Dream theater has just been opened here.

Presque Isle, Me.—B. Nadeau, who recently bought the Strand theater, has closed it, and has just opened up the Golden Horseshoe moving picture house, using Mutual service. Mr. Nadeau has been engaged in the plumbing business. The Golden Horseshoe will seat about 500, and is a brand new building, erected by and for Mr. Nadeau.

Bangor, Me.—The Park theater is now using V-L-S-E, World and Metro service.

Recruits for Open Booking.

Baltimore, Md.—The managers of the New Pickwick, the Great Wizard, and New and Picture Garden theaters, located on North Howard and West Lexington streets, have now embraced the open booking plan and have no contracts. It is understood from a reliable source that they insist on a private screening of all pictures which are to be shown at their theaters.

Plague Ban Lifted.

Baltimore, Md.—Long and patiently have the Baltimore exhibitors waited for the right of way signal from the Health Department in regard to the infantile paralysis ban, so that they could proceed as usual. So they were gratified to learn on Tuesday, October 31st, that Dr. John D. Blake, the Health Commissioner, had sent out an order removing the quarantine against children under 13 and later placed at 9 years of age congregating in theaters and other places. The ban was lifted at 6 p. m. on the above date, and in issuing the proclamation Dr. Blake said that great care should be exercised by the parents of children to prevent them from courting danger.

Regarding Sign Privilege.

Baltimore, Md.—A blanket revocation of all minor privileges which are now held in the City of Baltimore will be issued by the Board of Estimates to become effective December 31st, and new permits will be granted only by the making of applications by those enjoying special privileges. Mayor Preston made this announcement on Wednesday, October 25th, and said that for every sign and other obstruction beyond the building line an annual charge would be fixed. A corps of 12 men is now making a survey of the city, and it is estimated that between $200,000 and $300,000 will be added to the City Treasury.

Harry Woods at Strand Helm.

Baltimore, Md.—Harry Woods, formerly resident manager of the Hippodrome theater, has now taken over the management of the Strand, 404-6 N. Howard street, and with his coming, many changes have taken place in this house. Edward Rosenstein, formerly at the Strand and Helm, who was operated on at a hospital on Monday, October 30th, will when he recovers, resume his theatrical business in Philadelphia. Fisher's symphony orchestra will render selections. New lighting effect has been installed, and the exterior as well as the interior present a refreshing appearance with the potted plants testefully arranged.

Oakland Theaters Entertain.

Oakland, Md.—Through the courtesy of Thos. J. C. Little, owner and manager of the Maryland theater in this city, a reception was tendered to the Corn and Potato prize winners, who reached here on Monday afternoon, November 6. The affair was heartily enjoyed by all and later in the day they enjoyed the moving picture performance at the Empire theater, where they had been invited by the management, which had also arranged other features for their enjoyment.

J. J. Hartlove Gets State Rights in "Unwritten Law."

Baltimore, Md.—The state rights in Maryland for "The Unwritten Law," a picture in seven reels featuring Beatriz Michelena, has been secured by J. J. Hartlove, who formerly managed the Crescent theater, 1110-12 South Charles street. He is now very busy hustling around.

New Honor for G. L. Wonders.

Baltimore, Md.—As a new honor which has been conferred upon him, Guy L. Wonders, manager of the Wilson theater, 416 East Baltimore street, has been appointed a member of the fire prevention regulation committee of which Jesse L. Lasky is at the head.

Operators at the Federation Convention

Baltimore's Annual Operators' Ball to Take Place on November 15 at the Lyric Theater—I. A. T. S. A. at the Convention.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, Ma.—The morning of November 13th will see the opening here in the roof garden of the Garden theater on West Lexington street of the American Federation of Labor. The convention will continue for two weeks. N. B. Morgan, an operator at the New theater, and a prominent member of the Union, has been rushed these days, as he is on the arrangement committee of the Baltimore Federation of Labor, and will attend the convention as a delegate from the Operators' Union, Local 181 from Baltimore.

This committee has in charge all the arrangements for the big convention, which is a gathering of the supreme labor body of the country. Moving picture machine operators from all over the country will attend as delegates from their various Locals. It is expected that the event will be particularly interesting as there will probably be some legislating enacted which will affect that branch of the organization.

The annual Operator's ball will take place at the Lyric theater on Wednesday night, November 15th, to which all the visiting delegates to the convention will be invited. For this 3,000 invitations have been sent out. Several screen stars have been invited. As a feature a cabaret show will be given, and players from the vaudeville houses will be borrowed for the occasion. Among the big men who will attend the affair from the I. A. T. S. E. will be Charles C. Shea, president; Oscar Scheck, 1st vice-president; Michael Carney, secretary, and Messrs. Canavan and Series.

Private View of "Romeo and Juliet."

Baltimore, Md.—One of the biggest events which has lately taken place in Baltimore in the way of private screenings, was arranged for by Manager L. A. DeHoff, of the New theater, 210 West Lexington street, and held at this house on Sunday night, November 5th, when the wonderful Metro production of "Romeo and Juliet" was shown. The big feature of the event was the presence of Miss Bayne and Mr. Bushman at the theater during the performance. The admittance was by card only, and Manager DeHoff extended 2,000 invitations to the most prominent people, and the officials of universities and colleges of the city to attend the event. A full symphony orchestra under the direction of Prof. Cupero furnished the music. The invitations were printed in Old English and a Shakespearean atmosphere pervaded all. Arrangements were also made with Miss Bayne and Mr. Bushman by Mr. DeHoff to allow him to present them in their Romeo and Juliet costumes to the audience one night during the week of November 6th while this picture is being shown.

L. A. DeHoff.

The house was packed to standing room only. National airs were rendered and a soloist rendered two beautiful airs. Then at 8.45 there appeared in the foyer, framed with the marble soft lights, beautiful Beverly Bayne, escorted by her co-star Mr. Bushman. Wm. Lucas escorted Miss Bayne to the box, which was beautifully decorated with palms, chrysanthemums, roses and carnations, while the orchestra played "Maryland, My Maryland," and the audience gave them a mighty sendoff.

Then, on Monday afternoon and evening, November 6, Mr. Bushman and Miss Bayne were present at the theater again and addressed the patrons of the house.

W. F. Ballinger Leaves General.

Baltimore, Md.—W. F. Ballinger, who for five years has been associated with the General Film in this city, gradually worked his way from a minor capacity to the position as manager of the exchange, has resigned to go with the International. He will work from the Washington office probably handling the North Carolina territory. The loss of Mr. Ballinger will be felt keenly in Baltimore as he is generally liked and esteemed by all exhibitors, who wish him success. There is a rumor current that J. J. Payette, who has recently been connected with the Hy-Art Film Company of Washington, and who about a year ago was associated with the General Film in this city, will take charge of the Baltimore exchange. Mr. Payette is well known in this territory. A. J. Nelson, manager of the Washington General Film exchange, cames over to this city on special business on Wednesday, Nov. 1st, the import of which was not made public.

W. F. Ballinger.

J. J. Payette.

Hippodrome Entertains.

Baltimore, Md.—Last week, on Wednesday and Thursday nights, Geo. A. McDermitt, manager of Loew's Hippodrome theater, on Eutaw street, at Baltimore, played the host in a very commendable way. He had as his guests the members of the Grand Army of the Republic from all over the state of Maryland and the inmates of the Confederate Home at Pikesville. The inmates of the home were brought to the theater in automobiles.

Trend Toward Higher Admissions

Philadelphia Theaters Begin to Feel the Inevitable Necessity and Ask Higher Prices for Seats—Stanley, Overbrook, Belmont and Jumbo Theaters Have Made a Beginning and May Continue.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, Pa.—A noticeable tendency toward higher admission prices in this locality has been exemplified by four Philadelphia theaters this past week. To begin with, the Stanley management took occasion to increase the prices of admission to 35 cents, during the engagement of "Less Than the Dust," and it is understood that these prices will prevail hereafter at the house. It has never been the policy of Stanley V. Masterbaum to raise prices, no matter how unusual the attraction, so it may be taken for granted that the increase will be permanent.

The spectacular popularity of "Less Than the Dust" at the Stanley has made easy the task of P. Cunningham, who is booking it for the local territory. He reports that it has already been booked by practically all the first class Philadelphia theaters.

The Belmont theater, at 52d and Market street, has raised its top price of admission to 20 cents. The new scale was established with the showing of Metro's elaborate production of "Romeo and Juliet," which played to enormous business. Walter Jacobs, the manager of the house, plans to book only productions of the best grade and to offer them for one week stands.

The Overbrook theater, which is under the management of Albert Brown, is another local house which has also increased its prices, in this instance from five to ten cents. A handsome Unit Orchestra recently installed has, in Mr. Brown's opinion, been effective in helping to reconcile patrons to the added charge.

R. Boyd, of the Jumbo theater, Front and Girard avenue, has also increased prices from five to ten cents.

J. A. Koerpel Makes Good With Brady Films.

Philadelphia, Pa.—J. A. Koerpel, since his arrival from New York, as the new manager of the new Brady productions, has proven himself the master of the situation by the excellent results he has achieved during his few months in Philadelphia. The proof of it has been in the large collection of contracts which have been signed up.

Mr. Koerpel is a thorough film man, having had a considerable amount of experience in the motion picture business. His motto for the trade is service; not the regular service which is usually offered, but that real honest-to-goodness kind which usually associates itself with the word success.

Great Northern to Reopen.

Philadelphia, Pa.—Many improvements are being made at the Great Northern theater, Broad street and Erie avenue. The house, which has been closed all summer, will reopen on November 20th. It will be under the management of the Stanley Company. Stanley V. Mastbaum thinks so well of the appearance of the rejuvenated house that he recently entertained the dramatic editors of the local newspapers at luncheon and afterwards took them on a tour of inspection to look at the house.

Stanley Exhibitors' Association Formed

Object Is Mutual Benefit and to Encourage Social Spirit of Its Members—J. P. McCready Is President—Other Officers.

PHILADELPHIA, Pa.—The Stanley Exhibitors' Association was duly formed and an election of officers made, at a special meeting held on Wednesday, November 8, at the Stanley Booking Company's offices.

It is reported that the purpose of the new organization is for the mutual benefit and protection of its 80 odd members.

Besides the fraternal and social spirit, which is to be a prominent feature at the special gatherings, an interchange of ideas which will be of value to the owners and managers of the high class theaters represented, is intended and a topic of discussion will be the uplift of the motion picture business in general.

At a meeting held the nomination of officers for the first term resulted in the following: President, Jos. McCready; vice-president, Frank Buehler; secretary, Chas. Segal; treasurer, Jack Delmar.

Meetings for the transaction of business will be held every first Wednesday of the month, at which matters of vital interest to the exhibitors and film distributors will be discussed at length and some invaluable advice proffered which will go a long way towards cementing the interests of all concerned.

The membership of the organization is limited to the theaters securing their productions through the Stanley Booking Company.

The election of officers will take place on the morning of Wednesday, December 6, and in the evening of the same day Mr. Stanley V. Mastbaum will tender a banquet to the members of the association at the Bellevue Stratford, which will be attended not only by the representatives of the trade in this city, but by some of the most prominent film producers in the country. Among the latter will be Lewis J. Selznick, Adolph Zukor, Jesse L. Lasky, Daniel Frohman, William A. Brady, Herbert Brenon, Richard A. Rowland, and others of prominence.

Representatives of the dramatic and motion picture departments of the various newspapers and trade journals of this and other cities will also be round the festive board and the feast of good things. There will also be a most interesting and educational dissertation on the needs and demands of the industry presented by men who are qualified to speak with a degree of wisdom on the subject. It is confidently expected that the outcome of this banquet will be reflected in the future development of the motion picture enterprise throughout the country and that the deductions to be made from the suggestions by the speakers will prove of inestimable benefit to both the producer and the exhibitor.

Two Leagues and Two Booking Offices.

Philadelphia can now boast of having two exhibitors' organizations, the Stanley Exhibitors' Association and the Motion Picture Exhibitors' League of Philadelphia. The first at present have a membership of 85 theaters, all of which are charging 10 cents admission or more, and the latter report a membership of 90 theaters which include the 5 and 10-cent houses. The league also announce that they also possess a booking office in charge of C. Goodwin, who is the secretary and treasurer of the organization. Apparently we have two organized minds with but a single thought.

"American Aristocracy" Scores.

Philadelphia, Pa.—"American Aristocracy," Douglas Fairbanks' latest Triangle production, played to excellent business at the Arcadia last week. At times a line half a block long was seen in front of the theater. Herbert Givens, the local Triangle representative, announces the booking of "American Aristocracy," at the Alhambra, Leader, Cedar, Coliseum and Park.

To Build $100,000 Theater.

Bethlehem, Pa.—A new $100,000 theater will shortly be added to the attractions of this place. Plans have already been drawn and it is asserted that the new house will cost fully the amount named. It will be under the management of H. W. and H. L. Heilberger, who operate the Lehigh Orpheum theater of South Bethlehem.

Operator Disappears.

Philadelphia, Pa.—Ike Porguess, one of the motion picture operators of the Franklin theater, 3d and Fitzwater street, was located last week in the Philadelphia hospital by his mother, who has been making frantic efforts to gain some trace of him since his mysterious disappearance more than a week ago. Porguess, who is nineteen years of age, has been in poor health and it is stated that he is suffering from a nervous breakdown.

S. Spiers a Daddy.

Philadelphia, Pa.—S. Spiers, of the Century theater, is receiving congratulations on the birth of a little daughter. He has been an exhibitor for ten years, but considers the baby the best feature he has ever produced, for human interest.

Building New 1,800 Seat House.

Pottsville, Pa.—E. D. Brown, who is meeting with considerable success with his Victor theater, has a new 1,800-seat house undergoing construction here. This theater will be the finest and most up-to-date picture theater in Pottsville.

Jack Delmar Takes Park Theater.

Philadelphia, Pa.—Jack Delmar, the progressive manager of the Jefferson, has taken over the Park theater at 33d and Dauphin street, which will come under his direct supervision.

Carl Hess's New Organ.

Philadelphia, Pa.—Carl Hess has recently installed a beautiful Kimball organ at the Lehigh Palace. The new organ has been the means of inaugurating a ten cents admission.

CAPITAL CITY NOTES.

Masonic Auditorium Improvements.

Washington, D. C.—The contractors in seeking to remodel the Masonic Auditorium, struck several snags, and the completion of the work has necessarily been greatly delayed. But when the last stonesmith, tinsmith, and decorator gets out of the way, Manager Stine will have a very attractive lobby, a large entrance, and a stage decoration that will set off his screen to better advantage. The size of the entrance will be doubled as a result of the various changes being made, and this same can be said of the lobby. The feature of the latter will be the panels set in the walls for poster board purposes. It is the intention of the management to do away with the use of frames or forms of loose paper advertising.

The screen has been moved back nearly four feet to a point beyond the proscenium arch so that better projection may be obtained. The lighting system is being changed to a new direct-indirect type, and on the front of the building a twenty-foot flasher is to be placed. The Auditorium has a total seating capacity of 1,100, but of these 400 seats are available for use only for lectures and other like entertainment purposes. There are, however, 700 all-vision seats.

Made a Rewinder from Old Fan.

Washington, D. C.—A novel use has been made of an obsolete electric fan at the International Film Exchange, where John Huppman, who is in charge of the shipping department, has utilized it to operate a rewinder. He took the fan, removed the blades and cleaned up the mechanism. The motor is an enclosed one, and so was passed by the fire marshal's office as being safe. He then took a two-inch wheel which he attached to the motor, and a five-inch wheel from a sewing machine was attached to the rewinder, and a belt was slipped over the two. The connection with the motor is from the socket in the inspection board. This is a double socket and the light used by the inspector is still available. This is a very ingenious way to use a worn-out fan, and it saves a great deal of arm work when reels are being cleaned.

Frank Spurrier and Friends Take Trip.

Washington, D. C.—Frank B. Spurrier, manager of the Vitagraph V-L-S-E exchange, accompanied by Samuel Blumenthal, S. J. Mayer, and Lester E. Gooding, employees of the exchange, went to Philadelphia last week in his automobile for a joint meeting with the members of the Vitagraph exchange in that city.

The trip was a very delightful one and anything but monotonous, being punctuated here and there by punctures and engine trouble. The automobile is a perfectly good Mitchell; something must have been wrong with the chauffer. Just a few miles the other side of Baltimore they had to get out and push the car up a hill, for the engine refused to work. On the return trip they were delayed for an hour because of the extent of Mr. Blumenthal's appetite. He is about six feet two in his stocking feet, and requires an enormous amount of fodder in order to keep going. They had telegraphed ahead to Havre de Gras and a miniature banquet was held in lieu of breakfast. This is the first time the car has been run for any distance without Mr. Spurrier having to pay a fine.

Washington Exchanges Organize

Exchange Managers' Association Has Been Formed in Capital City—All But Four Local Distributors Have Joined—J. H. Butner Is President and E. G. Evans Is Secretary—Other Officers.

By Clarence L. Lintz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A permanent organization of the managers of the moving picture film exchanges in Washington was completed last week at the second dinner-meeting held in the private dining room of the National Press Club. The Exchange Managers' Association, as it is to be known, starts out with a membership that includes all but four of the heads of the film exchanges here. J. H. Butner was selected as president; L. M. Day has been chosen vice-president; E. G. Evans will be the secretary and treasurer; Sidney B. Lust has been chosen as the redoubtable sergeant-at-arms, while Fritz B. Wathne will head the executive committee.

Appoint Committee on the Fire Regulations.

Aside from the time required in perfecting the organization of this association the evening was pretty well devoted to a discussion of the proposed fire regulations which were subjected to a considerable amount of criticism on the part of those present by reason of the requirements with respect to the handling, examining and repairing of films. There are many things in the regulations that will prove very burdensome to the exchange managers and are highly unnecessary in their opinion.

There was no comment made as to the physical requirements of the building which the regulations proscribe as being in conformity with the ideas of the fire marshal, the exchange managers believing that such as this was entirely up to the architect, builder, and owner of the proposed building. A committee consisting of Frank B. Spurrier, chairman; D. F. O'Donnell, L. M. Day, E. G. Evans, and George R. Mayo, was appointed to take up the matter with the fire marshal and other District officials interested with a view to securing the extension of the effective date of the regulations and also to confer with the builders and architects whom it has been reported contemplate erecting a film exchange building in this city.

Some little attention was also given to the subject of suppression of certain photoplays in the District of Columbia and also to the plans fostered by the Federation of Women's Clubs for free matinees for the children.

The Washington correspondent of the Moving Picture World was elected an honorary member of the association, and given thanks for having brought the exchange managers together, he being credited with the formation of the new organization.

Among those present were J. H. Butner, Carl F. Senning, Frank B. Spurrier, R. Berger, George R. Mayo, N. H. Spitzer, Fritz B. Wathne, Sidney B. Lust, D. F. O'Donnell, L. M. Day, E. G. Evans, C. R. Milliman, and Nelson.

Changes at Empire Theater.

Washington, D. C.—H. E. Tracey, for two years manager of the Lyric theater, on Fourteenth street, northwest, and who assumed the management of the Savoy when it was erected, and retaining that position for two years until the house changed hands, is now in charge of the destinies of the Empire theater, on H street, northeast, operated by the Federal Amusement Company, of which Charles Linkins is the leading spirit. Mr. Tracey contemplates making a large number of changes including the installation of an entirely new and modern system of lighting, the placing of runners in the aisles, and providing the attaches of the house with tuxedos.

Tom Moore Wants to Build New Exchange

Must Find Eight Exchanges to Take Leases for Three Years—States His Arguments —There Are Three Other Concerns in the Field.

Washington, D. C.—Tom Moore, motion picture theater magnate of Washington, has agreed to put up a six story exchange building to conform with the new fire regulations. It will have a frontage of fifty-one feet and a depth of one hundred feet, each floor to be divided in two parts with a space of 2,550 square feet. The average rental price for each floor would be about $250. This arrangement would accomodate twelve tenants, but there are three companies known to want but a third of a floor each. To bring about such a distribution of space on one or more floors would require a change in the proposed regulations because of the difference in the placing of the vaults.

Plans for the building, which would be located at 418-410 8th street, northwest, have been prepared by B. Stanley Simmons, architect, and show space in the basement for two large lockers and two toilets. On the left of the entrance is to be a large exhibiting room, and opposite is the library. In the center is the stairway leading to the upper floors and the elevators. The left front of the basement is to be occupied by the boiler room, in the center there will be a lift, and on the right side will be the express office and another lift. On the first floor will be space for two exchanges, a long corridor, and telephone and telegraph offices.

In stating his position to the Moving Picture World correspondent, Mr. Moore said that he simply wants eight of the exchanges to sign leases for a three-year term, and he will take his chances with the others, and that he already has promises from six exchanges. "I am ready with the money and have the ground on which to erect a film exchange building," said Mr. Moore, "and I will start operations as soon as the necessary number of exchanges are willing to comply with my requirements of a three-year lease. There are one or two willing to take a five-year lease, but the others prefer and seem to be holding out for a one or two-year lease. This would not be possible for the reason that I would only be able to get $20,000 out of the proposition which will cost me $120,000, and I would then have on my hands a building only good for the one purpose. There are no real estate men who would be willing to take so great a chance as this, in fact, they would probably demand a five-year lease. I believe it would be to the advantage of the different companies if they would take the longer lease for the reason that the property value is increasing each year, and this would mean at the expiration of their lease they would have to pay a higher rental."

There are three other individuals and concerns having similar plans in mind, and it is said that one of these is going to erect such a building and have it ready for occupancy within three months without demanding any agreement from the exchangemen other than a promise to use all possible influence to have their companies take space therein. These various conferences will continue for some time until a definite arrangement can be entered into.

Manager Henry Martin Dies.

Washington, D. C.—There was a hush along Ninth street last week when the attaches of the theaters and exchanges learned of the death of one, Henry Martin, Friday night, Nov. 3, from a complication of diseases.

It was on the preceding Friday night that Mr. Martin was stricken while on duty at the Strand theater. He had not been in the best of health for some time, and was unable to successfully fight against the fatal illness and he lingered only a week.

Mr. Martin was a native of Washington and is thirty-five years old. For the past five years he has been in the employ of his brother-in-law, Fayette Tom Moore, owner of a string of theaters in this city. He worked his way up to the position of assistant manager at the Garden theater, and last January he was transferred to a similar position at the Strand, although being used as utility manager when the occasion arose.

His death is made all the more sad, it is said, because of the near approach of what was to have been his wedding day; he was to have been married to a Washington young lady soon after the first of the coming year.

Mr. Martin was a very pleasant chap and well liked by all who knew him.

N. H. Spitzer Joins Hy-Art Company Farces.

Washington, D. C.—N. H. Spitzer is the latest addition to the moving picture forces of the National Capital, for Mr. Spitzer has allied himself with the Hy-Art Masterplays Company, which is located in the Barrister building. Mr. Spitzer got his start some four or more years ago in Kansas City, Mo., when he secured a position with Warner Bros. as a salesman.

Selznick Takes Pittsburgh Lease

Head of Selznick-Pictures Leases Grand Opera House on Fifth Avenue for Number of Years—Will Be Devoted to Big Productions—Charles F. Schwerin, Local Selznick Manager, Will Be in Charge.

From Pittsburgh News Service, 6016 Jen kins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—One of the most important deals in the local exhibiting field for some time has just been consummated whereby Lewis J. Selznick, head of the producing and distributing company bearing his name, leases for a term of years the Grand opera house, on Fifth avenue, Pittsburgh. This theater is among the largest and finest in the entire country devoted to pictures and is owned by the Harry Davis interests. It was for many years the leading house of legitimate productions and vaudeville, but was converted into a moving picture theater about two years ago, and since that time has set a high standard in this field.

Mr. Selznick visited Pittsburgh several weeks ago to open negotiations for the house. Later Mr. Davis, accompanied by Mr. Harris, also of the Harry Davis interests, went to New York City to close the deal, which it is said has been pending for some time. The new management announces that the Grand will be devoted exclusively to big productions capable of holding the public interest for long indefinite runs and at prices advanced somewhat over those now the rule.

All the big Selznick pictures, as well as certain important productions of other companies, are to be presented. Among the first attractions at the Grand will be the two Clara Kimball Young features, "The Common Law" and "The Foolish Virgin." These will be followed by Nazimova in "War Brides"; "The Price She Paid," from the novel of David Graham Phillips; "The Easiest Way," by Eugene Walters, and "Panthea," featuring Norma Talmage.

While all arrangements have been completed for taking over the Grand, it is likely that the actual change will not take place for about two weeks or ten days. According to present plans, the theater will be under the able management of the local manager of the Selznick interests, Charles F. Schwerin, who is also head of the Pittsburgh office of the Clara Kimball Young pictures. The entrance of Mr. Selznick into the exhibiting business in this city is of particular interest, in that he began his business career here and is well and favorably known among Pittsburghers.

Local Artcraft Offices Open.

Pittsburgh, Pa.—The Artcraft Pictures Corporation recently has opened its Pittsburgh office on the sixth floor of the handsome new Seltzer film building, 12th street and Liberty avenue, Pittsburgh, in charge of Samuel Plame, one of the best-known of the younger film men of this city. Mr. Plame was formerly a member of the Paramount organization for several years, recently being connected with the Pittsburgh branch of that company. While only one release, the Mary Pickford feature, "Less Than the Dust," is being handled thus far by the exchange, the initial triumph of that production augurs well for its permanent success.

The Regent theater, the finest of the Rowland & Clark chain of houses, started a two weeks' run November 6 on "Less Than the Dust," at 25 cents admission, and is drawing capacity audiences daily. Next the picture will be shown at the Garden theater, Northside, for an entire week.

The Pittsburgh branch of the Artcraft covers western Pennsylvania, eastern Ohio and West Virginia. L. W. Kniskern, formerly press agent with the Famous Players, has become assistant manager of the new office. H. S. Lighter, formerly publicity manager for the Chicago office of the Paramount, is at present representing the Pittsburgh Artcraft in Cleveland, O., making his headquarters at the Hotel Statler.

Geo. W. Fuller Heads Local Pathe.

Pittsburgh, Pa.—Manager George W. Fuller was recently appointed to head the Pittsburgh Pathe Exchange and is rapidly putting into effect his ideas of service and is rounding into shape a selling force of which he may well feel proud. Mr. Fuller was formerly manager of the World Film Exchange at St. Louis, Mo., where he earned an enviable reputation in the trade. Prior to his connection with the World Film, Mr. Fuller was for about four years general agency manager for the Review of Reviews. He came to Pittsburgh several weeks ago to take charge of the Pathe office, succeeding Thomas S. Bradley, who has been transferred to one of the Western offices of the company. Mr. Fuller has already made numerous friends here and the results being obtained indicate that his success is assured.

Geo. W. Fuller.

Fred Salinger Succeeds Levison.

Pittsburgh, Pa.—Fred Salinger has been appointed manager of the Pittsburgh offices of the World Film, succeeding Leo F. Levison, whose resignation took effect November 4. Mr. Levison has accepted the managership of the Philadelphia and Newark offices of the Supreme Feature Film Service. He is followed by the best wishes of his host of friends in Pittsburgh. Mr. Salinger has been connected with the World Film for some time, coming here from New York, and is recognized as a film man of wide experience.

J. Howard Morgan Goes to General.

Pittsburgh, Pa.—The General Film Company has added to its road staff J. Howard Morgan, a widely-known exhibitor and film man, who will travel out of the Pittsburgh office. Mr. Morgan owns the Cornell and Morgan Grand theaters, at Auburn, N. Y., and his experience in the exhibiting end of the business partly accounts for his big success as salesman.

The Doris to Be Remodeled.

Wilkinsburg, Pa.—The Doris theater, Wilkinsburg, Pa., is to be remodeled and enlarged in the early Spring. A plot of ground has been purchased adjoining the Doris and plans for the improvement are being prepared by a local architect. The capacity of the house will be doubled.

To Improve the Olympic Theater.

Pittsburgh, Pa.—The Olympic theater, 318 Fifth avenue, Pittsburgh, is about to undergo an improvement that will add greatly to the appearance and capacity of the house. The Olympic is one of the leading downtown theaters and does a thrivng business at all times. The proprietor is Peter Antonopolis, a prominent exhibitor and a well-known figure in local organization work, being a director of the Pittsburgh Screen Club. Mr. Antonopolis states that he will embody the latest and best ideas in the changes he is about to make and intends to set a high mark in every respect. Architect Charles Bickel has been retained to draw up plans for the addition.

Federal Theater Goes.

Pittsburgh, Pa.—The Federal theater, at the corner of Lacock and Federal streets, Northside, Pittsburgh, is being razed to make way for a new building to be used as a store. The Federal was one of the oldest houses on the Northside. Within the past few years it has changed hands several times and recently has been dark. The passing of the Federal was due to the sharp competition of three other up-to-date picture theaters within the same block.

West Park's New Theater.

West Park, Pa.—Keller & Artritt have recently opened an attractive new picture house at West Park, a thrivng suburb of Pittsburgh, Pa. It is known as the Palace theater and is the first to invade the district with high-class photoplays. The house is modern throughout, having a nicely arranged auditorium with 300 seats. Red Feather and other features are shown daily and the admission price is 10 cents.

Exhibitors are invited to send news items to our nearest correspondent.

Enterprise Amusement House Named Rialto

Rowland & Clark Suit to Restrain the Use of the Name "New Regent" Gets Favorable Decision—House Had Been Called the Camereaphone.

PITTSBURGH, Pa.—An opinion has been handed down in the Pittsburgh courts restraining the Enterprise Amusement Company from using the name "New Regent" theater to designate its house, at 1600 Fifth avenue, formerly the Camereaphone. The Rowland & Clark Theaters is thereby rendered a favorable verdict in their injunction suit, which has been watched with much interest by moving picture exhibitors of this city. Judge Carnahan's decision is regarded as most important by the trade and is expected to result in eliminating the duplication of names of picture houses in large centers.

When the Enterprise Amusement Company purchased the Cameraphone several months ago they changed the name to the New Regent. The Rowland & Clark Theatres objected to the use of the title, as it was regarded as an infringement on that of their handsome house at Penn and Highland avenues, the Regent. Failing in their request to the Enterprise Amusement Company to secure another name, they took the matter to court.

The case was contested bitterly, with the result that a permanent injunction has been granted, prohibiting the defendant from using the name "New Regent," and also placing the costs on the defendant. The name of the theater has been changed by the Enterprise Amusement Company to the Rialto.

Pittsburgh, Pa.—Manager Peter Demas of the Minerva theater, 319 Fifth avenue, Pittsburgh, has installed a handsome $12,000 pipe organ, one of the largest in the city. The Famous Players special production, "The Alien," featuring George Beban, was booked for the occasion and is to be shown several days. The Minerva is a first-run Paramount house and enjoys much popularity.

Peter Barnowski Buys Luna.

Brackenridge, Pa.—J. A. Hommel has sold his Luna theater, at Brackenridge, Pa., to Peter Barnowski, a well-known exhibtor of this section. The Luna is an attractive house seating about 300 and is the only one in the town. Mr. Barnowski was in Pittsburgh recently.

Takes Over Cooper Opera House.

Union City, Pa.—The Cooper opera house, Union City, Pa., was recently taken over by D. W. Ingraham, a prominent business man, who has instituted a policy of feature pictures and road shows. The theater was remodeled and considerable up-to-date equipment installed by the new owner, who has made it one of the most attractive houses in its locality.

Tragic Accident in Olean

Exhibitor John Barnes and Mrs. Barnes, of Olean, N. Y., Are Killed When Train Crashes Over Their Automobile—Strong Personality of Mr. Barnes Had Made Many Friends for Him—His Clean Theater.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo film men received with profound regret the news that Mr. and Mrs. John Barnes, of Olean, N. Y., were instantly killed in an automobile accident Friday evening. Mr. Barnes was manager of the Grand moving picture theater of Olean. The accident occurred at 8 o'clock in the evening a mile west of Friendship, N. Y. Their motor car was struck by Erie train No. 8. They did not see the train approaching and their machine was wrecked. Their bodies were impaled on the pilot of the engine.

Mr. and Mrs. Barnes attended the last ball of the Buffalo Screen Club, and had signified their intention to be present at the next function of that organization. Mr. Barnes always aimed at perfection in the management of his house, and very rarely fell short of this mark.

"If you rub your handkerchief over any seat in my theater and pick up the slightest bit of dirt, I will give you $10."

This was a statement that Mr. Barnes frequently repeated to his patrons. On account of the perfect cleanliness of his house he never had to pay over the money. This was one of the many instances that proved his thoroughness as a manager. He was also a stickler for good order, and years ago rowdies had learned that they would have to leave all their boisterous conduct outside his theater. He was a man of powerful physique and although his nature was gentle, he always had the will and the way to prevent the infraction of any of his rules. Checks and letter, mailed by Mr. Barnes a few hours before the accident, were received at a local film exchange shortly after the tragedy.

Good Business in St. John

Many Soldiers Present in the City Keep Theaters Well Filled—Filming Local Athletic Events—New Shows Opened and New Houses Building in the Province—Other Items of Local Interest.

By F. F. Sully, 68 Lansdowne Avenue, St. John, N. B.

ST. JOHN, N. B.—The record-breaking business that the St. John picture houses are now enjoying is accounted for in no small measure by the presence of three battalions of the King's troops, quartered in the city indefinitely. At present the 165th French Arcadians, from Montreal, the 180th Sportsmen's Battalion from Toronto, and the 222nd Battalion from Winnipeg, give 3,000 additional patrons to the St. John exhibitors. It is easily seen at any of the performances that the men in khaki make up a good percentage of the audiences. Box parties by the officers lend a distinctly military air to the picture houses. St. John might well be called a garrisoned city with the three battalions and the 9th Siege Battery to protect it. A hearty spirit of co-operation prevails between the military men and the exhibitors. Theaters are thrown open to the public for recruiting meetings and other patriotic purposes. The management of the Imperial gave the 180th Battalion the free use of the auditorium after the regular show one evening recently, and over $750 was realized from the exhibtion given by the 169 champion athletes who are members of the unit. Tom Longboat and others almost as prominent are wearing the uniforms of the 180th. The opera house was given over to a Sunday mass meeting for men, at which Rev. J. D. Morrow, chaplain of the 180th, was the speaker. The fact that St. John is a winter port, and one of the most easily accessible cities on the Canadian coast is partly responsible for the large number of troops being quartered in the city. Needless to say, that other industries besides the moving pictures have been benefited thereby.

Local Camera Gets Athletic Events.

St. John, N. B.—Manager Charles Kerr, of the Mutual exchange, was alive to the possibilities offered by the presence of the famous Sportsmen's Battalion in the city, and at a recent athletic meet, in which one of the St. John exchange managers ran against the fleetest of the soldiers, Mr. Kerr had his camera man film a few hundred feet. The next day other pictures were taken of the unit on its way to church in a body. These exposures, together with some that were taken before the battalion left Toronto, will be combined to make a "180th Special" that is sure to prove popular in the provinces of Ontario and New Brunswick, and even other sections of Canada.

C. H. Seymour Leaves Bijou Theater.

Woodstock, N. B.—Charles H. Seymour, who has been affiliated with George Gibson in the Bijou theater, has withdrawn his interests and is now devoting his sole attention to his theater in Houlton, Maine. Mr. Gibson has taken over the Bijou, with C. A. Seymour as manager, and is newly equipping the interior. Both were recent visitors in St. John, where they purchased a rotary converter.

Torrie & Winters Open the Grand.

Moncton, N. B.—Torrie and Winters, formerly proprietors of the Grand opera house, have re-opened it, contracting for a mixed feature program and vaudeville. The same firm is also running the Empress, showing Paramount and Fox features.

Will Withhold Some Big Features.

St. John, N. B.—On account of the resolution recently passed by the Maritime Provinces Exhibitors' League against the deposit system, the Monarch and Artcraft Film Companies have decided not to bring the Clara Kimball Young and the Mary Pickford subjects into the provinces. The companies claim they cannot do business unless their goods are sold with a deposit. Some of the Clara Kimball Young subjects, including "The Common Law," had been advertised in this territory.

Open Theater in Sydney.

Sydney, N. S.—After a period of several months, during which the doors of Alexandria Hall were closed, R. J. McAdam and Ed. Lynn have again opened the auditorium and have booked some of the leading Paramount features for the early weeks.

New Theater to Open in Mid-Winter.

New Glasgow, N. S.—Announcement has been made here that the new $100,000 moving picture theater, owned by Warren Smith, and in the process of construction for the past several months, will be ready for business by the middle of January. The theater, when completed, will be one of the largest and most up-to-date houses in the provinces.

Famous Players Changes.

St. John, N. B.—Bert Silverstein, formerly of the Toronto office of the Famous Players, has been placed on the staff of the St. John exchange and will go on the road from here. Mitchell Bernstein, also a former member of the Toronto staff, has been placed in charge as resident manager, succeeding Lewis Rosenfeld, who will go to Toronto to take charge of the Monarch and Artcraft distribution.

May Lease Local Theater.

St. John, N. B.—J. M. Franklin, manager of the Strand theater in Halifax, was a recent visitor in St. John, negotiating with R. H. Dockrill relative to taking a five-year lease on the St. John opera house, succeeding Fred G. Spencer, who is to build a large house here in the spring. Mr. Franklin intends to run vaudeville and a few feature pictures.

At the Cozy Corner Theater.

Buffalo, N. Y.—August Aichinger has a thriving moving picture theater, the Cosy Corner, at Genesee street and Fillmore avenue, Buffalo. This is a five and ten cent house, which he has conducted for the past five months.

"I give my patrons plenty of serials and features, and they get a good run for their money," said Mr. Aichinger.

The proprietor is ably assisted by his son, John Aichinger, and his daughter, Miss Frances Aichinger. The young woman is booker at the Cozy Corner. They have a good line on the moving picture wants of their patrons.

Buffalo Exchange Men Busy.

Basil Brady, Buffalo manager of the International, recently visited Ithaca, N. Y., where he booked the first run of "Patria" at the Star theater, that city. This serial, in which Mrs. Vernon Castle is starring, was produced by Wharton Bros., of Ithaca. Mr. Brady also visited McVoy and Hanning, of Auburn, with whom he booked "The Flower of Faith," and "The Ocean Waif." This firm conducts the Cornell and Morgan moving picture theaters of Auburn.

Al Becker, of the Becker Film Exchange, Buffalo, was so busy election night that he didn't have time for shouting or horn-blowing. He supplied appropriate films for the crowds in front of local newspaper offices, and at clubs and other amusement places where many assembled to hear the election returns.

Rochester's Picadilly to Open.

Rochester, N. Y.—The new Picadilly of Rochester, one of the largest and finest moving picture theaters in the country, will open its doors to the public for the first time on November 25th. Many leaders in the film industry, newspaper men, prominent city officials and others will be Manager Seeley's guests at the initial performance.

Regent Theater Changes Hands.

Elmira, N. Y.—The Regent Entertainment Co., of which G. H. Tooker is resident manager, has taken over the Regent theater, Elmira.

Memphis Has "Cleaner Film" Movement

Civic Organizations Hold Joint Meeting and Discuss Advantages of Better Pictures—Appoint Committee to Look Into Matter.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, Tenn.—A decided impetus was accorded the movement for cleaner and more uplifting pictures in Memphis at the meeting held last week under the auspices of the Ninteenth Century Club. Representatives of the Retail Merchants' Association, Y. M. I., Y. M. C. A., and other leading organizations were present and expressed their approval of the proposed reform. The committee appointed by the Nineteenth Century Club to advance the movement, of which Mrs. M. G. Lieberman is chairman, emphasized the fact that the club was striving not only for the display of children's films in Memphis, but pictures in which the elements of morbidness and uncleanliness are eliminated.

Bishop Thos. F. Gailer, of the Episcopal Church, attended the conference, and admitted that he had not attended more than half a dozen picture shows in his life. He remarked that their interpretation of life, in some instances, was fantastic, and that while trashy films tend to corrupt the minds of an audience, he likewise expressed his opinion that a very high educational value was contained in moving pictures. Henry C. Loeb, president of the Retail Dealers' Association, extended invitations to the committee to send speakers to future meetings.

One motion picture theater in the city has offered to show saturday afternoons and nights a program selected by the Nineteenth Century Club committee as long as the patronage justifies it.

Queen Advances Prices.

Knoxville, Tenn.—With the advent of the so-called super-attractions, produced at a cost greatly in excess of that incident to the production of ordinary motion pictures, the management of the Queen theater, in order to maintain the high standard which has so long been identified with this leading Knoxville house, has increased the schedule of admission prices to the evening performances. The new prices are, adults 15 cents, children 10 cents; matinees, 10 and 15 cents, respectively. The new rates more nearly conform to the average admission prices charge in other Tennessee cities, and the public has responded readily to the increase.

New Nashville Film Company.

Nashville, Tenn.—The Dixie Film Company has been organized and chartered to manufacture and sell moving pictures. Its offices are located at 217 Fifth avenue, north. The incorporators are James Calnay, Halsey H. Tower, B. Forrest Uhl, and Laura Page Uhl. Mr. Calnay, a New York man, is president of the company, and states that one five-part subject will be released each month. Work on the first picture is well under way, and will be ready for release on December 1st, under the title of "God's Greatest Creation." Arrangements have been made with a New York distributing company to handle the output of the Dixie studios.

Hartman's Lincoln Closes.

Nashville, Tenn.—The Lincoln theater, William Hartman's negro picture house, has again closed its doors. This house has made several valiant attempts to stay in the running, but competition has been largely responsible for the fact that it cannot be operated on a paying basis, and it may remain closed permanently.

Loew to Open Memphis House.

Memphis, Tenn.—Marcus Loew, theatrical magnate, has been in the South for a number of days looking over plans for opening a number of vaudeville and picture houses. According to Mr. Loew's intention, a new theater will be erected at once in Memphis to handle his attractions, at an estimated cost of $700,000. The new house will be constructed along pretentious lines, and will embody all the latest improvements known in modern theatrical architecture. Full details will be given out at a later date.

Knickerbocker's Interior Ads.

Nashville, Tenn.—To advertise the coming production featuring Clara Kimball Young, Manager Wassman, of the Knickerbocker, has placed over all the interior side-wall lights a number of glass cases, lighted from within, with the wording "See Clara Kimball Young in the Common Law." The publicity thus afforded has already aroused considerable interest in the Selznick picture.

The Bijou Entertains.

Knoxville, Tenn.—Dick Tant, ex-newspaper boy, but now a successful theatrical manager, recently entertained the carriers of the Knoxville papers with a theater party at the Bijou, local vaudeville and picture house. Seven reels of Triangle service were shown, in addition to the usual vaudeville program.

Birmingham Sunday Case.

Birmingham, Ala.—The city moving picture ordinance, regulating the Sunday opening of photoplay houses, went out of existence with the injunction, according to the authorities, and a new ordinance will be necessary before any referendum election can be held. October 1st was the date set by the old ordinance for the election, and it being impossible to change the date in the old ordinance, a new petition and ordinance will be required.

Something New for Birmingham.

Birmingham, Ala.—The presentation of a first run feature simultaneously at two theaters in the uptown district is an innovation for this city, but such was the case with Metro's Shakespearian subject, "Romeo and Juliet." This picture was first booked at the Trianon theater, but, owing to the unlooked-for patronage, and the inability to fulfil the public demand for seats, the management promptly secured another copy of the print and placed it on exhibition at the Rialto, one of the largest houses in the city. Hundreds were turned away at the Trianon before it was decided to lease an additional house. Few pictures anywhere have received the reception accorded this production by the Birmingham public. Noted educators, ministers and citizens in all walks of life have declared it one of the screen's best and most pretentious offerings.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Insurance Controversy — Theater Had Been Enlarged.

LEXINGTON, Ky.—The Berryman Realty Co., and the Security Trust Co., acting for the J. B. Haggin estate, has filed suit against thirteen insurance companies for a balance of $4,279 alleged to be due on appraised damages in connection with the fire at the Ben Ali theater last January. The controversy grew out of the claim of some of the Delaware companies that their policies covered only the building on Main street, which is now the entrance to the theater. The court is asked to require an adjustment between these and the other defendant companies, and a reapportionment of the loss, if necessary, to make up the deficit. The suit grew entirely out of the fact that the theater was enlarged after the original policies in some instances were written, and while the company was fully insured on the entire building it is a court matter to figure out the pro rata loss among the various underwriters.

Had 'Em Page Charlie Chaplin.

Louisville.—An unusual publicity affair for Charles Chaplin was handled in Louisville, Saturday, November 11, when Chaplin was paged through all of the hotel lobbies, cabarets, etc. Manager Percy L. Smith, of the Louisville Mutual office, gave out information to the press that Chaplin was expected in Louisville, he having an affair of the heart with a Kentucky belle, and the newspapers fell for the publicity in great shape. While the whole thing was a hoax it drew a great deal of attention to the performer, not only through the hotels and cabarets, but through the thousands who were reached through the press which carried the articles.

"Lass of Lumberlands" Screened.

Louisville.—J. G. Conner, a representative of the Mutual, was recently in Louisville, where he made a special screening at the Strand of the serial, "Lass of the Lumberland." The picture was later booked for the Mary Anderson theater, where it is to start on November 19. Incidentally the lumber interests are taking interest in this picture, some of the lumber trade journals having run items to the effect that the film, produced on the California coast, was well worth their attention.

E. W. Dozier Gets the Princess Theater.

Madisonville, Ky.—E. W. Dozier, manager of the Garrick, has closed a deal whereby he becomes owner of the Princess theater, which will be operated as "The Garrick II." The new house will be used for matinees only during the week, but with features on Saturday night.

Maysville, Ky.—Attorneys representing the creditors of the bankrupt Gem theater, have arranged to resume operations on Thanksgiving, and to run until sold. The house will be under the direction of Trustee Walsh.

NOTES FROM WISCONSIN.

G. B. Olinger Takes Over Toy Theater.

Milwaukee, Wis.—G. B. Olinger, owner of the American theater, has taken over the Toy theater which he will operate as a straight ten cent moving picture house. He plans to expend $5,000 in remodeling the front and lobby, and redecorating the interior.

Walter Hildebrand, who has been manager at the Butterfly theater for the last year, has resigned, and will take charge of the Toy.

Thomas A. Lee, who until recently has been manager of the Toy, has gone to Fon-du-Lac where he becomes manager of the Henry Boyle theater, succeeding Frank G .Raymond, who has become manager of the Hippodrome at Peoria, Ill. The policy under Lee's management will be vaudeville Thursday, Friday, Saturday, and Sunday, with feature photoplays the rest of the time. Among the film attractions will be the Artcraft's service—"Where Are My Children," and "Purity."

B. C. Johnson to Represent General.

Milwaukee, Wis.—B. C. Johnson has accepted a position as state representative for th General Film Company.

New Picture Theater in Wheeler.

Wheeler, Wis.—The Woodman hall here has been remodeled, and will be used as a moving picture theater, giving shows once a week. Glen Hensel is local manager.

NOTES FROM ATLANTA, GA.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Wallace Walthall Goes to K. E. S. E.

ATLANTA, Ga.—Wallace Walthall, brother of Henry Walthall, the screen star, has severed his connections as representative of the V-L-S-E (Atlanta office), and become special representative for the newly formed Klein-Edison-Selig-Essanay amalgamation.

Mr. Walthall is a film expert of wide experience, and has been a prominent factor in Atlanta film activities for years. His territory will embrace Georgia, Alabama, and Tennessee.

Manager Groening Full Week.

Atlanta, Ga.—Manager Groening, of the Grand, Atlanta, which opened Monday under its policy of Loew vaudeville and pictures, handled the opening week's announcement so splendidly that the theater played to capacity all the week.

J. R. MacEachron Made Assistant.

J. R. MacEachron, Jr., has been made assistant manager of the Colonial Film Corporation, Atlanta.

Notes of Interest.

O. P. Hall, Fox Film manager, is in New York on a business trip.

Charles Kessnick, manager of Mutual Film Company, is on a business trip through the Carolinas.

H. W. Lamb, of the Colonial Film Corporation, left for New York and Chicago the last of this week.

C. R. Seelye, Sales Manager for Pathe Company, was an Atlanta visitor this week.

Visitors from Macon.

Atlanta, Ga.—Troup Howard, owner, and Ralph DeBruler, manager of Capitol theater, in Macon, Ga., were Atlanta visitors on Saturday, October 28. While here contracts were signed for film service at the new Capitol.

Cleveland's Film Ball on November 15

Johnny Ray and Others Are Preparing for the Big Annual Dance in Gray's Armory —Prizes Have Been Offered.

By Herbert Persons, Standard Theater Building, Cleveland, Ohio.

CLEVELAND, O.—The second annual motion picture ball to be held in Cleveland was at Gray's Armory on November 15. The program included a masquerade, with prizes for the best costumes, the best dancers, and the best scenario writers. Motion picture stars from New York and Chicago were in attendance.

Director John Harvey and his three recently picked Cleveland beauties, who are to appear in the Florida production of "Carma," were present. Carmen Sylva, the girl who won a local newspaper contest as Theda Bara in "Carmen," postponed her trip to Chicago to act in a scene at the ball showing how motion pictures are made. Miss Sylva is another Cleveland girl who is making progress on the screen.

The ball was planned by Johnny Ray, the comedian, who has been appearing in several productions here; M. J. McGinty, former city director of sports; and Charles Paige and Charles Allen, the latter a local automobile man, motion picture actor, and late player with Johnny Ray. Ray has given a prize of $100 for the best two-reel scenario submitted at the ball, and a prize of $50 for the best costume.

Five East End Houses Raise Admission.

Cleveland, O.—By mutual agreement the owners of five motion picture theaters in the East End of this city raised their admission prices November 4. The prices are now fifteen and twenty-five cents, instead of ten and twenty cents, and are charged on Sundays only. The houses which took action are the Doan, Savoy, Crown, Home, and Manhattan.

Dolls Represent Film Stars.

Cleveland, O.—Practically all the favorites of the motion picture world have been represented by dolls for the annual Christmas sale at St. Joseph's orphanage, November 15, 16, 17 and 18. They were donated by motion picture theaters throughout the city at the request of the committee in charge of the novelty and doll booth. The dolls are being sold for the benefit of the orphans.

Alan Forrest Takes His Bride Home.

Cleveland, O.—Alan Forrest, not long ago a bank clerk in Cleveland, has come back home to "confess" to his parents that he not only has found success in the motion picture field, but also found a wife there. Forrest, who used to be plain Alan Fisher, came here on his honeymoon with Mrs. Fisher, who was Miss Anna Little, of the American Film Studio in California.

They are visiting Mr. Fisher's—that is to say Mr. Forrest's—parents, Mr. and Mrs. L. A. Fisher, of Lakewood, a suburb of Cleveland. He is twenty-six years old, and has been playing leading roles with Mary Miles Minter.

Court May Yet View "Nation" Film.

Columbus, O.—The final entry of the Ohio Supreme Court in the case of "The Birth of a Nation," which was filed October 26, makes no reference as in the original statement given out that there was no law in Ohio under which the record in the case could be certified to the court for observation.

The decision of the court, upholding the Ohio Board of Censors' banning of the photoplay in this state, therefore does not prevent exhibitors in the future from appealing to the court from the decision of the censors. The question as to whether the court should view the photoplay is still unsettled.

The producers of "The Birth of a Nation," acting on this fact, filed a motion for a rehearing of the case, November 1, on the grounds that the record was insufficient.

Midnight Matinees at the Mall.

Cleveland, O.—Midnight matinees will be among the novelties which Cleveland motion picture patrons will be introduced to with the opening this month of the new Mall Duplex theater, in the downtown section. There will be a midnight show every Saturday night, starting at 11 o'clock and ending at 12:15 o'clock.

The Mall is said to be one of the few duplex theaters in the world, and the only one with one auditorium above the other, each with an entrance on a different street. The entrance to the lower auditorium will be from Superior avenue, while the upper one will be accessible from Euclid avenue, which is fifteen feet higher than Superior.

New Jennings Theater Opens.

Cleveland, O.—Another new motion picture theater opened in Cleveland on October 25. It is the Jennings, the newest and largest house in the South Side section. Its owner, Thomas Urbansky, erected a costly building of pressed brick, with a front of Colonial pillars, with unusually attrative decorations. The theater is set thirty feet back from the sidewalk on a residential street, and will be improved next spring with a lawn and a summer theater effect. A large crowd attended the opening.

Theaters Showing Children's Matinees.

Cleveland, O.—Children's matinees are being featured at several local theaters. Among others, the Alhambra, the Wind-A-Meer, and the Monarch theaters have been arranging weekly matinees, showing pictures that have a particular appeal to the little folk.

Two Avondale, O., Picture Theaters Combine

F. Joseph Lamping, I. W. McMahan and Charles Schaengold Form Company to Run the Arcade and the Forest Theaters for Five Years.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, Ohio.

CINCINNATI, O.—A big deal involving two of the principal houses in the Avondale section has been announced, including the interests of Messrs. F. Joseph Lamping, I. W. McMahan and Charles Schaengold. These gentlemen, for some years well known in the moving picture business, control the Arcade and Forest theatres, Mr. Lamping owning the Arcade, while Messrs. Schaengold and McMahan lease the Forest from him. Under the arrangement just perfected a new company is to be formed for the operation of the two houses, of which Mr. Schaengold will be president, Mr. McMahan, vice-president and general manager, and Mr. Lamping, secretary and treasurer. The deal is for five years, under the contract. As a matter of fact, the past has proved that there is plenty of business for both houses in the section where they are located, and the new company should have considerable prosperity.

Midnight Shows on Election Night.

Cincinnati, O.—An innovation which proved to be a signal success, and which indicates the strides which have been made by the moving picture theater in the past four years, was the holding of midnight shows on election night at the Strand, Walnut, and Family theaters. Manager Libson decided that the crowds which are always on the streets late on election night, interested in hearing the outcome of the contests before going to bed, warranted the move, and the success of the venture proved that he was right. Such performances held on nights when crowds are out late are by no means a novelty.

Organize Film Publicity Bureau.

Cincinnati, O.—An organized publicity campaign on behalf of moving pictures will be conducted by exchange men in this territory, it was decided at a meeting held at the Hotel Gibson by the film men, and H. Serkowich, secretary of the Motion Picture Exhibitors' League, has been placed in charge of the work. This, by the way, indicates sufficiently that it is not to be a matter of controversy as between exchanges and exhibitors, as Mr. Serkowich's fine work on behalf of the League is well known. It is rather intended to see that the public is kept informed on the subject of the progress of pictures from an impartial angle.

League May Help Local Zoo.

Cincinnati, O.—As representative of a large and important body of business men, whose influence is earnestly desired, F. L. Emmert, president of the Cincinnati Motion Picture Exhibitors' League, has been made a member of the Commission on the Preservation of the Zoological Gardens. A movement is under foot to raise a fund to make the famous Cincinnati Zoo a public institution, large conditional subscriptions for that purpose having been offered, and Mr. Emmert declares that the exhibitors will do their share. Assisting him in the work on behalf of the League are, Secretary H. L. Serkowich, Attorney A. P. Foster, I. W. McMahan, and Charles Weigel.

May Amend Amusement Tax Law

Present Toronto Method of Collecting the Tax on Amusement Patrons Is Too Cumbersome and Exhibitors Understand That the Provincial Governmenet Is About to Make Important Changes in the Law.

By W. M. Gladish, 1263 Gerrard Street, E. Toronto, Ontario.

TORONTO, Ont.—Announcement was made in the daily press recently that the Provincial authorities had decided to exempt soldiers in uniform from paying the amusement war tax when patronizing picture theaters. Immediately after the publication of this report, however, Hon. T. W. McGarry, provincial treasurer, made a denial in which he intimated that the Government had not considered such a move, although requests had been received from various people.

Toronto theater managers have been given to understand, at the same time, that the Government is arranging to amend the Amusement Tax Law to enable the theaters to avoid the use of special tax tickets in collecting the levy from patrons. The work involved in the sale and distribution of the tax tickets is gigantic, and the theaters will probably be required, some time in the future, to pay a percentage of box office receipts each day for this tax in place of handling tickets. This alternative is allowed under certain conditions under the present statute, but the arrangement is more or less cumbersome, it is declared.

Changed Appearance of "U" Bulletin.

Toronto, Ont.—W. A. Bach, advertising and publicity manager for the Canadian Universal, has brought out his "Bulletin" in a new and attractive dress. Several new departments have been added to the house organ and trade reports from all sections of the Dominion are now printed in its columns as well as advance notices of all Bluebird, Red Feather, and other releases. The circulation of the Bulletin has reached the 2,000 mark, which means that nearly every theater in Canada is on the mailing list.

Managers' Second Annual Ball.

Toronto, Ont.—The Ontario Moving Picture Exhibitors' Protective Association is polishing the floor, figuratively speaking, for its second annual film ball which will be held early during the coming winter. The officers are already at work on the details. This time every exchange will lend a hand, and each will be encouraged to bring a star to Toronto for the eventful occasion. Arrangements may be made for a film ball in Montreal either the night before or after the Toronto shine, so that the players can appear at the Eastern city as well.

The local film interests have ceased to worry about the bi-lingual sub-title question in Quebec.

Regent Theater Staff Reorganized.

Toronto, Ont.—There has been a reorganization in the management of Toronto's new half-million dollar film house, the Regent theater. Leon Brick, originally on the cards as the house manager, resigned to accept a similar post in Philadelphia. He has been succeeded by Roland Roberts of Toronto. The backstage manager is John Henderson, while the new musical director is John Arthur, formerly orchestra leader of Loew's Winter Garden, Toronto. The concert organ is now being played by Dr. Harvey Robb, a Toronto musician of considerable renown. V. T. Pegg has also become treasurer of the theater. There are now sixty employes in the Regent, of whom thirteen are members of the symphony orchestra.

One of the recent moves at the Regent was the adoption of the plan for a change in pictures twice each week instead of tri-weekly. The programs are made up of features from Famous Players, Metro, Clara Kimball Young, and Artcraft, while the comedies are chosen from Christie, Sidney Drew, Vogue or Vim. The news weeklies are Pathe News, English Gazette, English Topical or Gaumont.

The Regent was opened on Friday night, August 25th.

L. E. Ouimet Begins Extensive Tour.

Toronto, Ont.—After conferring with James Travis, manager of the Toronto Pathe branch, for a couple of days, L. E. Ouimet, Canadian general manager for the Pathe, left this city on November 4th for an extensive tour of the Canadian West. Ouimet left with the intention of combing the prairie and Pacific Provinces for ideas which would help Pathe extension in the West. This is practically the first transcontinental trip for Ouimet and he will be on the rails for six weeks.

Jules Levine Goes to Winnipeg.

Toronto, Ont.—Jules Levine, who has been occupying a roost in the Canadian Bluebird headquarters in Toronto for the past few months, has been shifted to Winnipeg, where he will have charge of Bluebird arrangements.

Managers to Enjoy Social Evenings.

Toronto, Ont.—The members of the Toronto Exchange Managers' Association have decided that even a manager can take a night off. The organization has, therefore, hit upon the plan of holding a social evening which will include an eating feature, and a few comedies.

Film Men Benefit by Good Roads

Easy Access to Villages and Towns Makes Good Patrons of the Farmers—A Good Roads Campaign in Michigan.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

BATTLE CREEK, Mich.—With the advent of the popular priced automobile, the rural resident has become more and more a factor in the business of the moving picture exhibitor. There are few farmers who are not within a short run of some picture house, provided the roads are good. Therefore the wise exhibitor allies himself with any movement for the improvement of highways. A campaign for good roads in this locality is now under way. It is being encouraged by local show men who are running slides and lending support. The theaters interested are the Bijou, Garden, Strand, Majestic, and Rex.

Lansing (Mich.) Theater to Be Rebuilt.

Lansing, Mich.—Manager J. M. Neal, of the Theatorium, on North Washington avenue, has let the contract for $40,000 worth of improvements. This means a practically new theater. The frame work will be of steel and the front of tile and terra cotta. The Theatorium was able to operate for some time after construction had been started.

New House in Owosso.

Owosso, Mich.—The Temple theater is being dismantled and the material is being used in the new theater which Fred Patterson is erecting just east of the Temple.

IN ILLINOIS.

Peoria Operators' Ball a Success.

PEORIA, ILL.—Charles Davidson, George Pape, and Henry Woodrow were members of the committee on arrangement that successfully conducted the annual ball of the local operators' union.

New Companies Incorporated.

Springfield, Ill.—Articles of incorporation have been issued to the following:

Oceanic Film Corporation, Chicago; capital, $20,000; incorporators, Samuel M. Field, John R. Freuler, N. M. Donnelly.

Fort Dearborn Photoplays, Inc., Chicago; capital stock increased from $5,000 to $150.000.

Jarrett Amusement Company, Alton; capital, $7,500; incorporators, Harry E. Jarrett, Clement A. Jarrett, John T. Slugett, Jr.

Labor Troubles Cause Dropping of Films.

Peoria, Ill.—Following labor troubles at the Hippodrome theater in this city, Vernon C. Seaver of Chicago, head of the company which operates the house, issued a statement that he contemplated discontinuing the use of pictures and using seven acts of vaudeville instead of five, using a policy similar to that of the Great Northern Hippodrome in Chicago.

R. W. Riggs Buys Theater.

Quincy, Ill.—Rudolph W. Riggs, son of Harvey Riggs of the Mercantile Bank, which held the mortgage on the Princess theater, purchased that house at a sheriff's sale. Affairs have been somewhat complicated, it being necessary to hold three sales in a single day. One mortgage was held by the Universal Film Service for rental due from John Spanople, former owner of the theater. Another mortgage was on an extra machine. The third against the theater equipment, was held by the bank. All of these have been secured, and Riggs will be personally in charge.

Pullman Theater Sold.

Springfield, Ill.—The property of the Jones Bros. railroad moving picture shows here, sold at a forced sale at the court house, was purchased by Frank McGowan, a wool and hide dealer of this city, for about $1,000. Several valuable film were among the assets.

New Theaters and Changes in Illinois.

Bloomington, Ill.—John Daley has sold the Colonial theater on North Main street to Harry Stewart of Heyworth, and will go to St. Louis where he will devote his time to an automobile insurance company which he recently organized.

Kansas, Ill.—Jess Osborne, of Brockton, has purchased a moving picture theater here.

Normal, Ill.—A Mr. David, of Kankakee, has been making arrangements to open a moving picture theater in the building formerly occupied by the Amusu theater.

Mattoon, Ill.—Joseph A. Custer has purchased the Majestic theater and will make a number of improvements to that house.

Wayne City, Ill.—Dr. Pitner, of Fairfields, has opened a moving picture theater in Schumann's hall in this city.

Casey, Ill.—Phil Peters has purchased the Orpheum theater.

Vandalia, Ill.—Bert Myers has purchased the interest of his brother, Harry Myers, in the Dixie theater, the latter now being sole owner. The brothers have successfully operated this house since the death of their father a year ago.

DAKOTA NOTES.

Milnor, N. D.—The Shubert theater has been closed because of lack of business.

Sioux Falls, S. D.—A film fire at the Princess theater destroyed the machine and badly damaged the operating room.

Escanaba a Film Center.

Escanaba, Mich., is rapidly being put on the map by the film exchanges, the advantage of this small town being that it is the terminal for taking care of exhibitors in the northern part of the state. For the past year the Mutual, Universal and Metro have handled the upper peninsula from exchanges located at Escanaba. Last week the Standard Film Service opened offices at the Strand Theater building, with George R. Keppie in charge, and Alfred Lebensberger, of Cleveland, as his assistant. The four exchanges there have formed an organization known as the "The Film Exchange Co-operative Association." It is formed to eliminate many flagrant abuses which are not only nuisances, but obstacles, in the path of promoting a better, closer and higher business understanding between the exhibitor and the exchange. H. W. Bracket, manager of the Escanaba Universal exchange, was elected secretary of the organization.

A Friend Drops in On Us.

Detroit, Mich.—"The Moving Picture World is my Bible," said L. G. Peltier, proprietor of the Bijou theater, Mt. Clemens, who was a visitor at the World office last week. "I would not think of booking a picture until I had looked through the World and read the criticism. I always find them fair and of great assistance to me in making up my schedule. I just would not think of being in business unless I got my World." Call again, Brother Peltier.

Detroit Needs Central Exchange

Reel Club, of Detroit, An Exchange Man's Organization, Discusses Present City Ordinance on Film Exchange Buildings—Hope Expressed that an Adequate Film Building Can Be Erected.

DETROIT, Mich.—The Reel Club of Detroit, comprising exchange managers, held meetings on Nov. 1 and 3 and most important matters were taken up. Most important of all was further discussion regarding a proposition to have erected in Detroit a building devoted exclusively to film exchanges. Several realty companies have gone so far as to guarantee the erection of a film building, providing they can be assured of leasing the space. Almost to a member, the exchange managers are in hearty accord with the plan, because it would greatly facilitate business with the exhibitors. As it is now, an exhibitor is running to all sections of the city to take up matters with the different exchanges. The new way would save much time and prove better all around. We hope to see the film building a reality before another six months.

One of the reasons why a film building is necessary is due to the present city ordinance, which is very drastic in its requirements for film exchanges. Most of the exchanges will be compelled to leave their present quarters should the city authorities decide to rigidly enforce the ordinance.

Here's hoping the film building goes up soon.

Big "U" Closes Saginaw Office.

Saginaw, Mich.—The Saginaw, Mich., office of the Universal has been closed and hereafter all film for that section will be shipped from Detroit. However, F. A. Coleman, former manager of this office, will continue to look after the exhibitors in that particular territory, and will spend more time personally with them than ever before.

F. D. Beardsley Takes Over the Star.

Sault, Mich.—F. D. Beardsley has taken over the Star theater at Sault Ste. Marie, Mich. He now operates the Temple in that city. This gives him two houses to manage and book.

Local Notes of Interest.

Dennis Vaines has taken back the Venetian theater at Coldwater, Mich. He formerly owned it.

Col. W. S. Butterfield, of Battle Creek, Lipp & Cross of that city, and Lew Barnes of Kalamazoo, were recent visitors in Detroit.

Detroit Notes.

The Duplex theater, Detroit, has once more changed managements. This time George W. Weeks is the "man behind." He plans a new policy for the Duplex and a new organization.

James M. Menter is now the manager and lessee of the Forest theater, Forest and Woodward avenues.

Bert Graham is now assistant to M. S. Bailey, manager of the Detroit Universal exchange. Bert has been in the film business for the past ten years, and for many years was an exhibitor.

Robert Cotton, of New York, is now special representative at Detroit for the World.

Joe Woods has left the John H. Kunsky organization, after ten years. He has managed the Empress and Garden theaters during that time. He plans to engage in another line of business. L. H. Gardner will in the future direct the policy of both houses, while Al Smith will be his assistant.

Lew W. Foster, formerly special representative out of the Triangle office in Detroit, has been transferred to Cincinnati.

D. N. Miller, of the Muskegon-Garden theater, is planning to enlarge his house to 1,200 seats. In this same town of Muskegon Paul Schlossman is erecting two new moving picture theaters.

Detroit now has a real F-I-L-M Club and meetings are being held weekly. The officers are George Trask, president; M. S. Bailey, vice-president, and J. O. Brooks, secretary. It will be conducted along the same lines as similar clubs in Chicago and New York.

D. Leo Dennison, general manager of the Famous Players Film Service, Inc., who spent Nov. 6 and 7 in Detroit, announced that George Renshaw and H. V. Zapp, formerly with the Casino Feature Film Co. at Detroit, were now workinf out of the Chicago office of Paramount; that Norman Shields has been transferred from Chicago to Detroit and that Neil Kingsley, manager of the Pittsburgh exchange, was suffering from blood poisoning of one foot. Mr. Dennison left Nov. 11 for New York, to attend an important conference.

W. C. Mellinson, of the Princess theater, Benton Harbor, Mich., is planning to leave about December 1 for Florida, where he will spend the winter. Upon his return in the spring he will enlarge the Princess to 1,000 seats.

Low Prices for Features in Detroit

Visiting Exhibitor Astonished at the Low Cost of Film in This Locality as Compared with Chicago—Peculiarities of the Business.

DETROIT, MICH.—The writer was very much interested in an interview he had last week with a moving picture exhibitor of Chicago who had stopped off at Detroit en route to eastern points. The World correspondent accompanied him to some of our leading playhouses, and he received correct information as to what some of them were paying for their feature films.

This Chicago exhibitor expressed great surprise when he heard the figures and stated that the prices for first-run features were considerably more in Chicago and in other large cities that he had been investigating. For instance, he said, no exchange would think of leasing a feature of consequence to a downtown theater or a large theater in the outskirts, first run, for less than $100 per day, and that it was not an uncommon thing to get as high as $1,000 for a first-run, and $100 per day for second and third runs in the outskirts.

It is not the first time that an out-of-town exhibitor has remarked that Detroit was paying little for its first-run features. Of course, conditions vary in different cities, and often what one theater can afford to pay in a big city another cannot. There are certain towns in Michigan that to the outsider would seem like excellent moving picture cities, but some of the very best features even at cut prices have failed to be box-office attractions. There is no reason available as to why the condition exists—but it does nevertheless. The city of Detroit is extremely prosperous in the moving picture industry. There have been few changes in the ownership of theaters during the past six months; most of the houses are making good money on the investment.

It is being proven more and more that showmanship counts for something in the moving picture business, and that no man can make his theater successful unless he stays right with it and watches every angle.

Michigan Will Soon Be a Dry State

Saloons Will Close by May, 1917—It Is Expected that the Lack of Saloons Will Be of Material Help to the Picture Business.

DETROIT, MICH.—Michigan has gone dry by a big majority, according to the vote on Tuesday, November 7. It means that saloons will pass out of business after May 1, 1917, and that the breweries will shut down absolutely by May, 1918. It is not the desire of the writer to discuss the wet and dry situation, but insofar as it will affect the moving picture business, a few remarks may be worth while. For the past four Sundays the saloons have been shut tight, owing to the order of the new police commissioner in Detroit and the administration. The result has been that the moving picture theaters did more business than ever on Sunday.

The writer asked one of the leading outskirt exhibitors what he thought the effect of "no saloons" would mean to the picture industry and he said: "While I voted the wet ticket and urged it among my friends, I am inclined to believe that it will operate advantageously to the picture industry. Naturally, it will keep more money at home and more money and men out of saloons. These same people will have to find recreation elsewhere, and some of them are sure to find it in the motion picture theaters. Then, again, hundreds of women will have a little more spending money, and this will mean additional business for motion picture theaters. The dry situation will help the suburban theaters, but it may hurt the business of the downtown theaters, as not as many people will be going to the cafes and cabaret places, and there will be less "night life" in Detroit. For the smaller theaters it unquestionably will be a trade stimulant."

Jerome Abrams in St. Louis.

St. Louis, Mo.—Jerome Abrams, special representative of Bluebird Photoplays, Inc., is in St. Louis for a two weeks' stay. Mr. Abrams is a kind-hearted man. Several months ago, when he visited the city, we reported the matter, and for some unknown reason said that "Ambrose" Abrams was in town. We don't know why we did it. There is no earthly reason why a man named Jerome should be called Ambrose. Did he get his saints mixed?) On the other hand, there is of course no particular harm in calling a man Ambrose; it's a pretty good name, and the combination of Ambrose Abrams does not sound bad when considered from a standpoint of alliteration, but it wasn't the gentleman's name, and we expected to get an awful "bawling out" from Jerry, but he's a good scout, and merely said "It's all right." Mrs. Abrams is accompanying her husband on his trip. The couple are stopping at the Plaza hotel, and Mrs. Abrams, who was once a resident of St. Louis, is renewing many old-time associations and acquaintances. Mr. Abrams said he is very much pleased with the record Bluebirds are making in the St. Louis territory, but it is only a duplication of what is going on all over the country.

Big "U" Sales Representatives Meet.

A meeting of the sales representatives of the Universal was held last week in the exchange at 2116 Locust street. H. C. Cropper, special representative, presided at the meeting. According to Barney Rosenthal, the business of films from all standpoints was talked over and discussed with the view of improving the service and bringing the exhibitor in closer touch with Universal products. H. W. Talbot, manager of the Cairo branch of the Universal, also attended the meeting.

Sievers Planning for "Crisis."

St. Louis, Mo.—William Sievers, manager of the New Grand Central theatre, who owns the Missouri rights to "The Crisis," is having films made of the many historical points in and about St. Louis that are described in the novel. Great local interest is being taken in "The Crisis" because of the fact that all of the principal action of the story occurred in this city, and additional interest is felt because of the fact that St. Louis is the home town of the author, Winston Churchill.

Minusa Screen Gives World Man a Feed

He Calls for a News Item and Is Taken into the Dining Room at the Factory—Two Kinds of Bread, Pumpernickel and Oh, Lots of Things.

By A. H. Giebler, 236 Vanol Building, St. Louis, Mo.

ST. LOUIS, MO.—When a correspondent girds a pencil behind his ear and slips a pad of paper in his pocket and starts out on a hunt for news, he never knows what he is going to run into. It may be a big story, and it may not. Most often it is not. But we'll bet that few of the correspondents on the staff of the World often run into what we did this week. A dinner.

Of course correspondents do get fed now and then, but we don't mean the ordinary "scoffing," we mean dinner with a capital D-I-N and a loud accent on the n-e-r.

We can go up on Film Row any day, stand around Thompson's One-arm restaurant and look hungry and tighten our belt a few times, and somebody either Joe Levy or Harry Wolfberg or Sid Baker will come along and say "Come on in, I'll stake you to the beans."

We don't mean that at all. Any live correspondent that knows the business of corresponding can put that over any time; if he couldn't he wouldn't last very long. What we mean is a bang, red-hot dinner with the "fixin's."

That is what we run into this week, and of all places—in a screen factory!"

Here's how it came about. We called up Nat Brown of the Minusa screens, and was talking to him about the Screen Club and he says:

"When are you coming up here to see our new factory?" And we said, "Oh, I'm awful busy," and he come back with, "We'll feed you——" and we interrupted with, "Oh, I ain't got nothing to do, I'll come right away."

When we got up on 29th and Morgan street we looked over the landscape and didn't locate anything very promising in the restaurant line. It began to look like the expected feast was going to be ham-and, country style, in some little neighborhood "eats" house.

But wait! When we got in the office and talked to Ed Anderson a while and was conducted through the factory, which is about the last word in factories, equipped with every little thing and every big thing for the manufacture of screens, and we had expressed our admiration and wonder at it all, Brown came up, took our trusting hand and led us to the culinary department, and from thence to the dining room!

Sure! A real dining room right there in the factory, where the employees and office force have their lunch every day.

There was a big table—and—well, to get down to cases—it looked like a barbecue!

The factory hands were excluded (we suspect it was because the "bosses" didn't want to set them the bad example of seeing us eat).

There was baked ham, two kinds of bread, olives of a deep purplish cast in color and asparagus cooked in butter sauce that we sopped our bread in, and could almost have made a meal on alone, and pumpernickel, which really makes three kinds of bread, doesn't it, if you call pumpernickel the staff of life, and potato salad, and—but what's the use?

It was all there, and Nat and Ed and Bill and ourself, gorged and filled our systems with about the finest little feed ever cooked up, and finished up with good old-fashioned molasses cake, baked right there in the factory kitchen, and a wedge of pie that had been cut four ways to the plate.

After the feast we went over the factory some more and saw screens in the making, enough of them, it seemed, to equip every theater in the country, but Ed Anderson said they were only a few rush orders they were getting our.

A Minusa screen is fearfully and wonderfully made. We had no idea there was so much of it. It has to go through five or six processes before it even begins to look like a screen, and then it is swung up to the ceiling and fixed some more and then flopped down on rollers and rolled and pounded and goodness knows what all done to it, and given a bath to see if it is officially waterproof—and even then it is not done; but when the final fixings are put to it it looks like a big glistening sheet of dull silver. It is some screen factory, that Minusa plant is!

B. F. Lyon Pleased With St. Louis Office.

St. Louis, Mo.—B. F. Lyon, district manager of the International, making a coast to coast tour of the exchanges, is in St. Louis this week, instructing the sales force and completing plans for the coming release of the new patriotic serial "Patria," featuring Mrs. Vernon Castle. Mr. Lyon expressed himself as being well pleased with the work the St. Louis branch is doing, especially on Golden Eagle features, which have become popular to the extent that Manager E. W. Dustin has been compelled to order an extra print of each release to take care of the bookings. Mr. Lyon will go to Kansas City from St. Louis, to superintend the opening of a new branch there.

Joe Levy Back at His Desk.

St. Louis, Mo.—Joe Levy, manager of the Fox exchange, 3632 Olive street, has just returned from a business trip to New York, where he was in consultation with the Fox interests. Joe, who is noted for his exuberent and effervescent spirit, which has earned him the nickname of "Live Wire Levy," came back charged to the gills with enthusiasm.

E. E. Erickson Resigns.

St. Louis, Mo.—E. E. Erickson, city salesman for the World Film in St. Louis, has resigned his position and has gone to Detroit, where he will join the Pathe forces under the management of George W. Fuller.

New Castle, Ind., Alcazar Theater Sold

Peter Kaler, Who Has Managed the Royal, Takes Over the Theater of the W. H. Elliott Estate—Will Follow Vigorous Picture Policy.

NEW CASTLE, Ind.—Business negotiations were completed last week by which the ownership of the Alcazar theater has been transferred from the W. H. Elliott estate to Peter Kaler, who for the last five years has successfully managed the Royal motion picture theater on East Broad street.

The deal is the most important theater transaction in New Castle for several years, and means a new era for the New Castle theater. The theater will be thoroughly rejuvenated, and partly refurnished and redecorated. A glass canopy will be built in front of the house extending to the edge of the sidewalk. With a view of giving the entrance a more cheerful appearance, myriads of lights will be hung along the edge of the canopy. A large pipe organ will be installed inside the theater.

Mr. Kaler says that in addition to the motion pictures he expects to have vaudeville about three times a week. He added that he intends to continue operating the Royal, showing the same brand of high class pictures that he has shown since starting here five years ago. Mr. Kaler was the owner of the first real up-to-date motion picture house in the city, and his business methods have always been calculated to make patrons satisfied with his show.

New Fort Wayne Amusement Co.

Fort Wayne, Ind.—The Rialto Amusement Company has filed incorporation papers with the secretary of state to engage in the motion picture business. The capital stock is announced as $10,000. The incorporators are A. H. Nokes, F. L. Nokes, and M. C. Nokes.

Jacob Schmitt Buys the Calhoun.

Fort Wayne, Ind.—Jacob Schmitt has bought the Calhoun theater, a motion picture house, at Leith and Calhoun streets.

Star in Van Buren Reopens.

Van Buren, Ind.—After having been closed for the last few weeks while repairs were being made, the Star theater was opened again last Saturday night. Earl Calvin, the proprietor, announces that he has booked several large feature films.

South Bend, Ind.—Installation of a motion picture machine and celebration of the seventh anniversary of the building of its present home on South Main street, marked the services in the First Christian church.

Artcraft Opens Office in Kansas City

Moriarty Building Chosen for the New Headquarters—C. P. Wreath Is the Manager, Assisted by G. W. Tinsley.

By Kansas City News Service, 206 Corn Belt Building, Kansas City, Mo.

KANSAS City, Mo.—A branch of the Artcraft Pictures Corporation has recently been opened in Kansas City, Mo. Headquarters for the new branch are in the Moriarty building at Twenty-second and Grand avenue, and the company will occupy one half of the second floor. The Kansas City company will handle Mary Pickford releases and George. M. Cohan productions, and the manager is to be P. C. Wreath, who started in the picture business in Kansas City eight years ago in the Old Yale exchange. He was connected with the General Film later, and then spent two years with the Kansas City Feature Film Co.

It would be hard to name a single exhibitor in the Kansas City territory whom Mr. Wreath does not know, and has not had dealings with. The company will have a very large territory which covers a group of states including Kansas, Missouri, Oklahoma, Iowa, and Nebraska. Mr. Wreath says that he has been surprised at the good start the new company is having. G. W. Tinsley, who formerly sold Paramount pictures in the Kansas City territory, is the assistant manager of the company. The company is located just two blocks from the Union Station, and Mr. Wreath expects to catch the exhibitors coming and going.

Two High Trump Cards.

Kansas City, Mo.—Here's a pair to draw to: Evidently the cutter was running wild when this hand was dealt. C. S. Edwards, Jr., manager of the Kansas City exchange of Pathe, wears the light

Howard Jameyson and C. S. Edwards, Jr.

suit; he's a live one if there ever was such a thing—jolly, enthusiastic, full of ginger, and capable of imparting that quality—always solicitous that everybody is pushing ahead and getting the best service, willing to work his head off to make things go better and smoother for everybody concerned. Howard Jameyson is a youth after his own heart. Howard was formerly a correspondent for the World; he used to camp in Mr. Edwards' office insisting on a job, until finally his perseverance was rewarded. The job just had to drop. And he has made good. He was recently appointed assistant manager.

J. E. Storey Walking With Mrs. Storey.

Kansas City, Mo.—J. E. Storey, manager of the Kleine-Edison-Selig-Essanay office at Kansas City, is one of the solid, consistent, advancing type of exchange manager. He hasn't been a manager very long, but his experience as a traveler and assistant in the V-L-S-E office under E. R. Pearson revealed his capability. He was there two years, and when a man was sought to succeed A. C. Melvin, who had managed the Kleine office at Kansas City, Mr. Storey was picked, for reasons that may easily be imagined — even though Mr. Pearson may have been sorry to see him go. The picture shows a very characteristic pose of Mr. Storey. And it is here publicly proclaimed that the lady he is walking with and whose identity is excluded is Mr. Storey's wife. Not being a moving picture actor, it is obvious that he would not have his picture taken with a lady not his wife.

J. E. Storey.

Fine New Theater at Kearney.

Kearney, Neb.—A strictly modern $25,000 dollar theater is being built at Kearney, Nebraska. The new theater will have a seating capacity of five hundred, and will be finished about the fifteenth of November. Paul H. Hopper, proprietor of the theater will install a $3,000 equipment, and will open with a Paramount feature.

Kansas City, Mo.—S. G. Sladdin, general representative of the Consolidated Film Corporation, was in Kansas City recently.

New Centre Theater May Open by Dec. 2

Samuel Zucker Chosen to Run the New House on Troost Avenue and Fifteenth Street, Kansas City—Admission Will Be Ten Cents.

KANSAS CITY, Mo.—A new $25,000 motion picture theater is under construction at Fifteenth and Troost avenue, Kansas City, Mo., which is to be called the New Centre theater. It will be managed by Samuel Zucker, who is thoroughly acquainted with the business. The New Centre theater is one of several houses operated by the New Centre Theatre Co. It will have a seating capacity of 1,600. The admission will be ten cents, and the best productions will be shown. A pipe organ and an orchestra will add to the attraction of the theater, and the grand opening is expected to be the second of December.

"The Unity News."

Kansas City, Mo.—G. B. Howe, manager of the Unity Film Corporation, of Kansas City, recently published the first issue of a four page sheet to be called "The Unity News." The object of the sheet is to keep the exhibitors in the territory in touch with the released policies, players, etc.

B. W. Blowitz Joins Unity Film.

Kansas City, Mo.—B. W. Blowitz, formerly owner of the Electric theater in Kansas City, Kansas, and more recently traveler for the Kansas City Feature Film Co., has been added to the forces of the Unity Film Corporation of Kansas City.

C. O. Baker Buys Gem Theater.

Erie, Kan.—C. O. Baker recently bought the Gem theater, of Erie, and has just assumed the management of it. The former owners of the Gem have bought the Gordon theater, of Kansas City, Kansas, and recntly began operating it.

Minneapolis News Letter

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

Features of Note Hereabouts.

ST. PAUL, Minn.—The two "Romeo and Juliet" features held the boards at the Strand and New Majestic theaters here last week. The Strand showed the Metro feature the entire week for a dime, and the Majestic ran the Fox film the first half of the week for a dime. Both theaters did a big business.

St. Paul, Minn.—Manager Morton Nathan, of the Starland theater here, put on a special show for the benefit of delegates to the state educational convention here, last Saturday morning. "The Light That Failed," Pathe feature, was the attraction, and it was well received by the large audience of teachers.

Minneapolis, Minn.—Both the Strand, Minneapolis, and Strand, St. Paul, theaters that will run "Less Than the Dust," Mary Pickford's first Artcraft release, have posted many elaborate twenty-four and sixteen sheets to advertise the feature.

L. O. Moss Is Pathe Roadman.

Minneapolis, Minn.—Manager H. E. Friedman, of the Pathe exchange here, has secured L. O. Moss, a roadman from the Chicago Pathe offices, to cover the Dakota territory for the Mill City exchange.

E. E. Levin Managing Kayancee Film.

E. E. Levin, former manager of the Commercial Film Co. here, has become manager of the Kayancee Film Corp. in the Jewelers' Exchange building.

Has Features to Sell.

M. R. Dick, desiring to devote his entire time to his "End of the World" road shows, is offering several two, three and five-reel features for sale.

Frederickson With Elliott-Sherman.

F. C. Frederickson, late of the Vitagraph, has joined the Elliott-Sherman forces, and is looking after bookings for "Ramona."

William Koenig, Fighter.

Minneapolis, Minn.—The present year has been the most successful the Motion Picture Exhibitors' Association, Inc., of the Northwest has ever had. Co-operation is one reason for this, but one big reason also is that the secretary, William Koenig, manager of the Gayety and Bijou theaters, Minneapolis, is a fighter. Mr. Koenig took hold of the reins last May, and every day since has been "on the job," devising new ways to get new members, convincing exhibitors as to the merit of such an organization as the Northwest body and "plugging" — always. With the return of cold weather Mr. Koenig's untiring efforts are beginning to bear fruit and it is expected that by spring the Northwest association will be one of the strongest divisions of the national league. Mr. Koenig has been in the theatrical business in Minneapolis for eight years, is secretary for the Twin City theatrical managers' association, and northwestern manager for the Northwest Theater Co. He has been very successful as an arbitrator, doing much to bring to termination squabbles between stage employees and operators and theater owners.

William Koenig.

Texas Court Upholds Censor Law

Case Against Xydias Amusement Company Unfavorably Decided—Right of the City of Houston to Censor Pictures Is Upheld—Case Has Been Watched for Over a Year—A Test Case.

By C. A. Walker, 614 Milam St., Houston, Texas.

HOUSTON, Tex.—The long-fought legal controversy carried on against the City of Houston by A. J. Xydias of the Xydias Amusement Company, Houston, Texas, has at last been settled; and the final decision is widespread and sweeping.

On October 4th, the Supreme Court of the State of Texas refused a writ of error in the case of Xydias Amusement Co. against The City of Houston et al. The plaintiffs sued out a writ of error of injunction on November 4th, 1915, in the Fifty-Fifth District Court, to enjoin the City of Houston, its commissioners, the members of the censor board, and its secretary, Mrs. Frank Vaughn, from prosecuting the plaintiffs for exhibiting motion pictures at their places of business in Houston without first obtaining a permit from the board of censors.

A temporary restraining order was granted by Judge Masterson, but on final hearing the restraining order was dissolved and the injunction was denied. The case was taken to the Court of Civil Appeals at Galveston, and the judgement of the district court was affirmed, and by their recent action the Supreme Court affirms these judgements.

This hard-fought case has been brought before meetings of exhibitors in Texas, and at one time was taken before the New York Film Board of Trade. All motion picturedom was interested in the outcome of the legal tangle, for if the decision had been otherwise, it would have brought about sweeping changes in the censorship question in other Texas cities—notably, Dallas, Fort Worth, Waco, etc.

The legal right of censorship was not so strongly attacked as was the right for a censor body to say "You must have a permit before you can show any picture, no matter whether it will be passed or not."

Exhibitors commenting upon the Supreme Court decision seem to think that they may now expect a much more rigid censorship than previously, and are accordingly "laying in wait" for the trouble makers.

Exhibitors Who Attended T. A. M. Association Meeting.

Among those present at the meeting in Dallas of the Texas Amusement Managers' Association on Oct. 25 were E. J. Lamkin, of the Savoy and Colonial theaters, Greenville; E. V. Richards, Jr., Saenger Amusement Co., Shreveport, La.; L. M. Ridout, Star theater, Denison; Andrew Zuccaro, Hippodrome theater, Fort Worth; Wm. Batsell, Jr., King and Queen theaters, Sherman; J. E. Patrick, Star theater, Winnsboro; Peter Jecker, Princess theater, Victoria; J. S. Phillips, Odeon theater, Fort Worth; Henry Oscar, Calvert; Jack Lilly, Hippodrome theater, Commerce; Jno. Snively, Princess theater, Paris; Tom Binion, Hoo Hoo theater, Lufkin; J. E. Martin, Lyric theater, Mt. Pleasant; A. O. Hamilton, Dalhart; Grant & Sheppard, Ruby theater, Plainview; Mack Murphy, Opera House, Sweetwater; J. B. Clayton, Monogram theater, Childress; J. Dillon, Healy theater, Fort Worth; J. E. Newman, Crystal theater, Greenville; B. C. Bell, Dixie theater, Galveston; P. C. Crown, Crown theater, Houston; J. E. Wallace, Majestic theater, Austin; R. C. Brown, Van Alstyne; J. J. Hegman, Crescent theater, Temple; J. M. Robb, Lyric theater, Big Springs; B. Bell, Gem theater, Palestine; J. A. Lemke, Crystal theater, Waco; LeRoy Bickel, Rex theater, Waco; J. B. Powell, Elk theater, Marshall; J. I. Carter, Crystal theater, Pittsburg. An account of this important meeting was printed last week, see page 992.

Film News Over Texas.

John D. Jones, formerly of the Crystal theater, Greenville, and latterly with the Grand opera house, Amarillo, is now road man for the Mutual Film Corporation of Dallas.

During the Amusement Managers' meeting in Dallas, J. A. Lemke, of Waco, and B. C. Bell, Palestine, met for the first time. There's nothing singular about two exhibitors meeting for the first time; but in this case there's something unusual. Both men are the two oldest customers of the Universal—Mr. Bell just one day ahead of Mr. Lemke in running Universal film. They have used the "Big U" product for the past six years, and have many tales to relate.

H. N. Jorgenson has had his Best theater of Dallas, repaired and is back behind the money-box with his smiling countenance. The Best was recently damaged by fire to quite an extent.

Jackson Meeting That Failed

Mississippi Exhibitors Dissatisfied But Fail to Get Together with New Orleans Exchange Managers at a Recent Meeting.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

JACKSON, MISS.—For a long time the exhibitors of Mississippi have strenuously objected to the prevailing system of requiring, on the part of film exchange managers, a cash deposit upon program film service. The exhibitors hold that it is just a subterfuge to secure working capital for the producers and that in the aggregate it ties up a large amount of money without interest, which they could use in their own business as well as the manufacturer can use it in his own. To the charge that the small exhibitor cannot be trusted they point out that there is not much dependence to be put in the practices of the exchanges. Their service can be and frequently is canceled at the whim of the exchanges; methods of carriage are arbitrary; excessive charges are imposed and a few other things against the peace and dignity of the patient exhibitor are among the enumerations set down as the basis of a vigorous complaint.

The Mississippi exhibitors have for a long time been considering the advisability of taking concerted action against the alleged iniquities that have been practiced against them and this attitude resulted in the calling of a state meeting to be held at Jackson on Thursday, Oct. 26. At the head of the movement were such prominent exhibitors as Gene Clark, of the Baker-Grand theater, Natchez, Miss.; Manager Eisenberg, of the Greenville Amusement Co., Greenville, Miss.; P. E. Schilling, of the Greenwood theater, of Greenwood; S. D. Wooten, of the Remo theater, Coldwater, Miss., and others. They were all at Jackson for the meeting. Manager Eisenberg had a large number of proxies in his pocket, each one of them to be used as a protest against the system that contemplated the reliable exhibitor being held responsibie against the loss which the exchanges might incur through the fly-by-night exhibitor. That the importance of the meeting was in no wise underestimated by the New Orleans exchange men, who serve the Mississippi exhibitors, was evidenced by the fact that every available representative of the New Orleans film exchanges was enlisted to go to Jackson to be prepared for any eventuality if a real battle should develop. The New Orleans contingent included Mrs. Anna H. Sessions, manager of the World exchange; Al G. Shear, of the Consolidated; Karl E. Bugbee, of the Metro; H. F. Wilkes, Paramount; J. E. Ragland, K. E. S. E.; Mrs. Al G. Shear, Thomas F. McTyer, of Atlanta, representing the Artcrafts Picture Corporation; M. F. Barr, Bluebird representative; R. E. Barron, road man for the K. E. S. E., and others. In point of numbers the exchange contingent had the best of it. From the standpoint of courage they were fortunate in escaping a showdown. Both sides as a matter of fact were timid, if not to say apprehensive. The meeting was called in the Majestic theater and the exchange men adopted the force of numbers tactics in the threatened warfare. It worked and once again Napoleon's well-known assertion about victory being with the man who had the heaviest artillery failed to secure a practical demonstration. The exhibitors were afraid to press their claims, so far as the evidence goes, and the exchange men are thanking their lucky stars that the exhibitors did not force the fight. The situation remains unchanged.

New Orleans Exchange Managers.

Left to Right—Al. G. Shear., Consolidated; Anna H. Sessions, World; K. A. Bugbee, Metro; H. F. Wilks, Paramount; T. A. Taylor, Maray Pickford Corp.; D. S. James of Natchez, Miss., and Mrs. Al. G. Shear.

ON PACIFIC COAST.

Walter Stern Makes Trip North.

San Francisco, Cal.—Walter L. Stern, with G. A. Metcalfe, left a short time ago for Seattle, Wash., where he will remain for two or three months. A branch was established there a few months ago and he will make a stay there to become acquainted with conditions in the Northwest.

New Owner for Oakland House.

Oakland, Cal.—The Oakland Photoplay, on Broadway, conducted for several years by the Turner & Dahnken circuit, is opened late in November. The house is to be renovated throughout, new seats installed, a fine organ added and other changes and betterments made. It will be opened about the middle of December as a family motion picture house, with fine music strongly featured. Mr. Kehrlein conducts the Kinema theater at Fresno, one of the finest houses in the interior of the state, and is recognised as being a highly successful exhibitor.

C. R. Seelye Expected Soon.

San Francisco, Cal.—C. R. Seelye, business manager of the Pathe Exchange, Inc., is expected to visit the Pacific Coast at an early date, probably in December. H. C. Drum, traveling representative of the firm, arrived recently on a trip of inspection and will remain for some time. The staff has been enlarged lately by the addition of O. B. Smith, a well-known business man of this city.

Sol L. Lesser, of the Golden Gate exchange and the All Star Feature, is at present making another short trip to New York.

The Ocean View theater has been repaired and redecorated and is being conducted again under the management of Vivian Preston.

M. J. Samuels, vice-president of the American Photo Player Co., with headquarters at New York, recently spent two weeks at the local factory.

The De Luxe Film Lasky Corporation has been incorporated with a capital stock of $75,000 by M. C. Hickey, J. Brownstone and L. H. Brownstone.

California Briefs.

Los Gatos, Cal.—Marshall Black has taken a lease on a new theater and will open the house some time in November. George A. Metcalfe of San Francisco is installing the equipment.

Red Bluff, Cal.—The High School has purchased a moving picture machine and will show films regularly.

Belmont, Cal.—The Belmont Military Academy has purchased moving picture equipment.

Hanford, Cal.—The Universal theater is being enlarged and the seating capacity will be increased by 200 seats.

Corcoran, Cal.—R. A. Neeb is erecting a moving picture theater 50 by 80 feet in size.

Richmond, Cal.—The Western Carbon Company has been reorganized and will resume the manufacture of carbons at an early date.

The Film Week in California

San Francisco Office of the Mutual Will Move to New Building—International to Open Another Branch—Items About Notable People—Notes About the Local Film Business and Personals.

By T. A. Church, 1507 North Street, Berkeley, California.

SAN FRANCISCO, Cal.—The Mutual Film Corporation has completed arrangements for securing space in a splendid one-story fireproof building now in course of erection at Golden Gate avenue and Leavenworth street and plans to be in the new home some time in February. The present quarters on Turk street have proved to be inadequate for some time, but until recently it was impossible for Manager K. K. Stout to secure better ones. The new exchange will be 30 by 100 feet in size, with a full basement, and will be equipped in the most approved manner, with a projection room and the latest devices for the handling of films.

S. S. Hutchinson, of the American Film Company, and J. R. Crone, studio manager of the Vogue Film Company, were recent visitors here and inspected plans for the new exchange. Thomas R. Smith, auditor of the Mutual corporation, was also here a short time ago on a tour of inspection. Mr. and Mrs. Stout made a short trip to Los Angeles recently, where Mr. Stout attended a meeting of Mutual managers. Business is described as being excellent and the first of the Margarita Fischer series, "The Pearl of Paradise," has been booked for the Empress theater. The Portola theater has booked the first of the releases featuring Richard Bennett.

Error About "A Trip Thru' China."

San Francisco, Calif.—A paragraph in the November 4 issue of this paper credited Mr. Sol Lesser with buying the California state rights to "A Trip Through China." We find that this was an error, and that Mr. Lesser's film was "A Trip Through the Flowery Kingdom," a six-reel production. On the other hand, the ten-reel picture, "A Trip Thru China," we are informed by Mr. H. H. McPike, is owned by China Cinema Company and Mr. B. Brodsky, of 332 Pine street, San Francisco, who have still retained the California rights and all other rights. Mr. Brodsky is now booking to play in the principal cities of America and Canada.

International Branching Out.

San Francisco, Cal.—Fred Locher, of Los Angeles, spent several days at the local offices of the International Film Service recently, getting details preliminary to opening an office at Seattle, Wash. The branch to be opened shortly will be the eleventh in the United States and will serve Washington, Oregon, Montana and Northern Idaho. Agencies will be established at Portland, Spokane and Butte. L. M. Hyslop, formerly shipper at the local office, will be booker at the new branch, the place made vacant here being filled by Fred Blote, formerly with the Pathe Exchange.

Manager H. L. Knappen of the local branch states that the serial "Patria" has been booked for the Imperial theater, commencing December 1. This will be the first serial ever shown at this house, which has hitherto confined its bookings almost exclusively to the Paramount program. The San Francisco branch is making an enviable record in the volume of business being turned in, being third out of ten exchanges, almost all of which serve a much more populous territory, and Manager Knappen states that in his opinion effective publicity is what is turning the trick.

Marion H. Kohn Back.

San Francisco, Cal.—After a stay of several weeks in New York, Marion H. Kohn, manager of the Consolidated corporation, has returned with a number of feature productions. He has already succeeded in booking "The Ordeal" over the entire Hippodrome circuit in California and the Northwest. Plans are being made to open a new branch at 818 South Olive street, Los Angeles, within a short time, and other parts of the Coast will be given attention later. Morris Epstein is in charge of the local branch.

To Buy State Rights.

San Francisco, Cal.—Charles Klopot, formerly of Los Angeles, but who opened an exchange at 120 Golden Gate avenue a short time ago, now has this in good working order and is arranging for the purchase of California rights for a number of features. Mr. Klopot was one of the first to engage in the film business in the southern part of the state and has an enviable acquaintance among the trade.

Supply Business Good.

San Francisco, Cal.—The Breck company reports an excellent demand for machines and supplies, the shipping department having been very busy of late.

Denver Women Sponsor Morning Matinee

Nine Hundred Attend Nine O'Clock Picture Show With Program Specially Chosen for Women and Children.

By E. C. Day, Denver Times, Denver, Colorado.

DENVER'S first picture morning matinee was staged by Charles R. Gilmour, manager of the Pathe exchange, with the co-operation of Brown and Megahan, owners of the Rialto. It was held as a result of the agitation by clubwoman, mothers, teaches, and others for special programs that would be of interest to women and children.

"Shadows and Sunshine," a recent Pathe feature release, was the attraction, and Manager Gilmour sent out invitations to the Denver Womans' Club, the mothers' congress, and the parent teachers' association as bodies as well as to individual members of these and other women's organizations. Close to 1,000 responded, and each was unstinted in her praise of the picture and the plan.

The leaders in the movement for special morning matinees cited the experiment as proof conclusive that it would be a whooping success for any exhibitor who took it up. They argue that if upwards of 900 women turn out at 9 o'clock in the morning, the attraction must be one that is associated with a matter that is very close to their hearts. They declare that the outpouring of women to the Pathe entertainment, indicates that the number that would attend the regular Saturday morning matinee would be three or four times as large with the children, and little brothers and sisters of these women also present.

Manager Marquard's Midnight Matinees.

Longmont, Colo.—C. E. Marquard, owner of the Isis theater at Longmount, put on a midnight matinee on Hallowe'en night. It "went over" so well that the innovation was repeated on election night with even greater success. Now its an institution that has come to stay in Longmont for special occasions.

Screen Club Goes on a Skate.

Denver, Colo.—Denver's moving picture men and their wives and sweethearts went on a big "Skate" last Friday night. It was not the first that some of the boys have been on, and decidedly it is not the last, but all voted it the best.

Denver being a prohibition state, it probably is not necessary to mention that the moving picture skate was not one of the ordinary kind conducted by John Barleycorn. The skate of ye olden days may have been alright in its place, but in its palmiest days it never had anything on the Rocky Mountain Screen Club skate, which was conducted by John R. Crabb, owner of the Broadway roller skating rink, last Friday.

The skate was the first of a series of winter stunts planned by the Screen Club for the entertainment of its mebers and their families and friends. Several hundred men, women, and children attended the event, and each had the time of his life.

In addition to roller skating, the guests danced and made merry in other ways, while professional entertainers supplied music and songs. Refreshments were served by the wives of the members of the club.

Important Theater Changes.

Denver, Colo.—Frank Frewen, former owner of the Rex and the 17th Avenue theaters, has taken over the Royal theater in South Denver.

Whitewood, Colo.—Coen and Weltz have opened a new theater at Whitewood South Dakota. It is called the Comet, and is said to be one of the prettiest in the district.

Torrington, Wyo.—J. C. McDonald has opened a new theater at Torrington, Wyo. The show house has accommodations for 500 people, and will be known as the Lyric.

C. E. Carpenter Joins Pathe.

C. E. Carpenter has been added to the list of road men working out of the Denver office of Pathe. He has been engaged in commercial lines for several years in this territory.

State Rights Pictures Are Many

Oregon Theaters Being Worked with Independent Features—State Rights Men Travel and Play on Percentage Basis—Too Many Percentage Shows Hurt Business, Say the Established Exchanges.

By Abraham Nelson, Journal Building, Portland, Oregon.

PORTLAND, Ore.—This state and the entire Pacific Northwest is playing more independent features than ever before. Companies of "Civilization," "Ramona," "The Birth of a Nation," "Purity," and others are playing in Oregon's theaters sometimes on percentage of fifty-fifty or forty-sixty.

While the established exchanges admit that the state rights pictures are a small competition, they are not worrying about those shows that play percentage. They claim that the percentage craze will soon be overdone and that the exhibitors will realize that it does not pay in the long run to play pictures on that basis unless they are sure the product is a real superfeature.

Dopesters claim the percentage-playing hurts the exhibitor in this way: It is somewhat of a gambling proposition, and the exhibitors nearly always raise their prices to 25 cents for percentage playing pictures. The present inflow of percentage-playing pictures has caused a constant rise and fall in the admission price, which, some theater men claim, has dissatisfied many patrons who are reluctant to pay the increase. The business is hurt as a consequence.

Very few of Portland's theaters play shows on percentage. It is the out of town houses that "fall," so to speak. A picture man from the interior of the state visiting Portland recently told of the condition. He said the fault lay with the exhibitors who would rather take a chance on a percentage than pay a flat rate.

Also said a well known valley exhibitor on the subject: "I am always in the market for state rights features just as I am in the market for features handled by established exchanges, but I always pay a flat rental and never play percentage. I know my patronage well enough to realize how much I can pay for a film. I do not raise my admission price unless the feature is extraordinary and that is not a half a dozen times a year. That is fair to my patrons who know my house to give a staple show at a staple price. I tell the man who owns a film the price I can afford to pay, and he can take it or leave it. I make the playing of a picture a straight business proposition and not a gamble, and I find that system gets me the most money in the long run."

Chapter of Serial Condemned.

Portland, Ore.—Chapter seven of "The Crimson Stain" was condemned by a viewer of the Portland censor board, Monday morning, Oct. 30. The picture was to go on at Pantages theater that afternoon. The censor board's official record showed the condemnation to have been made by a viewer and that no appeal was taken to the censor board of seven members.

The official record failed to disclose the reason for the condemnation, but it is said that the showing of snakes in some of the scenes was objectionable to the viewer and caused the rejection. Pantages theater had shown the six preceeding episodes as a prelude to its regular vaudeville shows.

One City Council Is Fair.

Washougal, Wash.—Differing from the usual run of city councils in small towns, the commissioners here have "shot square" with the picture showman in the Sunday amusement issue. The overly zealous reformers first tried to close the picture show on Sunday nights. They failed to accomplish this so they went as far as to book acts in the churches to compete with the show. A negro act was one of the amusements booked. The admission charged was 35 cents, and they did business.

Now the city theater license is $25 a year, which the churches did not pay. The council demanded this fee of them as well as of the picture show, and now the churches have laid off on theatricals and gone back to pie socials and suppers. J. S. Short owns the theater here. (One sometimes wonders how far some business-like churches will fall.)

Popularity of Single Reels Forecasted.

Portland, Ore.—The owner of one of Portland's foremost theaters invited the writer to sit with him to view a recent single reel release. When the viewing was over, the exhibitor said, "There's a lot to that little one-reeler." Although the picture was a drama, he said there was as much difference between it and the usual five-reel subject as between a five-reeler and a comedy. It was just one reel of straight action without close-ups, fades or padding, and it was as refreshing as a comedy. The exhibitor booked the picture.

This was the first local indication that the one reel drama is coming back to its own that has come to the attention of the writer.

Congratulations, Whitey.

Portland, Ore.—C. P. Merwin, representative in Oregon territory for Greater Vitagraph, has the greatest feature in the world. "Whitey" admits it and no one dares deny. He recently became the father of a ten pound baby girl. He has named her Virginia Ruth, has mapped out a career for her as a moving picture star, and this is her first press notice.

Mr. Merwin reports a successful business getting trip through Eastern and Central Oregon, and states that the show business in that territory is looking up.

Pathe Prepares for Fall Business.

Portland, Ore.—Things are lively around the local Pathe exchange these days. Manager B. J. Sperry is busy exploiting the new standard Gold Rooster features, and is getting ready for the new serial, "Pearl of the Army." "The Shine Girl" opened recently at the Hippodrome.

This Tale Is True.

Portland, Ore.—Across the street from the Pickford theater is one of the city's largest jewelry stores. The Pickford has been remodeled, putting in a new ventilating system and doing a lot of painting. The outside of the building was to have been painted a bright orange. The first coat was applied and the jeweler across the street complained that the bright orange color reflected to the diamonds in the show windows, killing the luster, and was altogether harmful to the business. So the Pickford changed its color to a pleasing blue.

The Pickford is offering a cash prize for a new name since the Artcraft releases of the little star are to play in another theater, and hundreds of suggestions have been received.

A Baby Contest.

Portland, Ore.—The People's theater is conducting a baby contest as a part of its exploitation of "Where Are My Children?" to show Nov. 12. The contest is being conducted in conjunction with the Evening Telegram, and $50 in prizes are up.

Close to Pick Apples.

Portland, Ore.—Word has come from Hood river and The Dalles that help has been scarce at the famous orchards to harvest the apple crop, and that the theater managers and operators of the two towns have joined the other business men in working on the crop to get it picked on time. The theaters have consequently been closed during the daytime.

C. A. Dakin, of the Gem theater, Hood river, put in all his time for several weeks superintending the packing and shipping of apples, leaving Mrs. Dakin to manage the theater, which she did ably.

Davenport, Ia., Ad Club and Lurid Posters

Sensational and Glaring Posters Discussed at a Recent Meeting—The Matter Turned Over to a Vigilance Committee.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

DAVENPORT, Ia.—An attack upon the sensational moving picture poster has been made from a new quarter. The Davenport Advertising Club believes that regulations of this sort of publicity is within its province. More than that, the club has interested itself in the indecent motion picture. At a recent meeting of the advertising organization, the subject of sensational pictures and glaring posters were discussed at length. The matter was turned over to the vigilance committee with power to act. Every well organized advertising club in America has a vigilance committee, which works to prevent all untruthful and injurious classes of publicity.

The Davenport committee also has been given instructions to co-operate with the officers of the Davenport Women's club and other local organizations that have openly protested against the sensational manner in which motion pictures purporting to be something of questionable taste have been exploited.

Saturday Matinees in Des Moines.

Des Moines, Ia.—The regular output of some of the well known companies has been drawn upon by the City Union of Mothers' Clubs in arranging its Saturday morning program for children at the Garden theater beginning November 11. A commendable plan is that of alternating single reel programs with entertainments made up of multiple reel subjects. Each of these variety programs is to contain a Burton Holmes travelog, a Paramount-Bray cartoon, and a subject from the General Film program.

New Film Company in Sioux City.

Sioux City, Ia.—The Globe Film Corporation has filed articles of incorporation in the county recorder's office. The firm will do a general film business. The officers are J. C. Duncan, president; M. W. Duncan, vice-president, and E. A. Burgess, secretary.

Benefit Shows for Worthy Objects.

Lone Tree, Ia.—"The Spoilers" was shown at Fisher's opera house for the benefit of the high school athletic association.

Cedar Falls, Ia.—The playground association did not meet the expenses this summer, and Manager Erickson of the Empress theater secured "Silks and Satins," with Marguerite Clark, for a benefit performance.

Theater Notes of Interest.

Strawberry Point, Ia.—A. A. Begohn, new proprietor of the Lyric, closed that house for ten days for remodeling and redecorating, and the installation of a new

ventilating system and a new screen.

Davenport, Ia.—Morton Eichman, formerly connected with the Orpheum theater in Grand Rapids, Mich., and the Grand theater in Lebanon, Ind., has taken over the management of the Strand theater at Fourth and Brady streets.

Early, Ia.—Contract for the erection of an opera house here has been awarded to W. J. Gordon of Sac City, Ia.

IN BRITISH COLUMBIA.

Kelowna Opera House Burns.

Kelowna, B. C.—A disastrous fire which broke out shortly before daylight here destroyed many buildings, including the Kelowna opera house. Mrs. Raymer, the owner and family had a narrow escape, being forced to flee over adjoining roofs. The loss on the theater, which includes much scenery and moving picture equipment, was quite heavy.

"The Common Law" Does Well.

Winnipeg, Man.—The first pre-release showing in Canada of the Selznick production of "The Common Law," with Clara Kimball Young, which is being distributed by the Monarch Film Co., Ltd., a subsidiary of the Famous Players service, took place recently at the Dominion theater, where the film ran for an entire week. Instead of the customary four shows a day, with an intermission during the dinner hour, the Dominion ran the picture continuously.

Manager Hazza's Patriotic Benefit.

Edmonton, Alberta.—During the whole of a recent week the ladies of the local chapter of Daughters of the Empire were in nominal charge of the Empress theater, Manager John Hazza having entered into an arrangement whereby the order was to be given a percentage of the week's receipts, for patriotic purposes. The members canvassed the city thoroughly, and sold a large number of tickets. Special musical numbers were played at each performance by the Empress orchestra, under Earle C. Hill.

Standard Gets "Crimson Stain."

Winnipeg, Man.—The Standard Film Service has secured "The Crimson Stain Mystery" for Canada.

Unfair Competition by Churches

Provincial Treasurer Brown, of Winnipeg, and Local Moving Picture Men Discuss the Free License Churches Have of Putting on Big Professional Shows—If Necessary the Amusement Act May Be Amended.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

WINNIPEG, Man.—A question which was taken up at the recent conference between Hon. Edward Brown, provincial treasurer, and the moving picture men of the city was the matter of shows which have been put on by some of the local churches. Big professional performances had been staged, said the exhibitors, and the fact that these institutions paid no license made the competition manifestly unfair.

Mr. Brown stated that the spirit of the new Public Amusement Act did not countenance competition of this kind from the churches, and promised to have the matter investigated. He indicated that if it is considered necessary the Act might be amended so as to make a continuance of present conditions impossible. He thought, however, that the churches were acting under a misapprehension, and that when their attention was called to the matter the exhibitors would have no further cause for complaint.

Standard Film Service Rumors.

Vancouver, B. C.—Herbert Lubin of the Standard Film Service, Ltd., the Canadian Metro distributors, has returned after a flying trip to Calgary and Winnipeg. In the latter city he met A. H. Sawyer, general manager of the Standard, who had come to Winnipeg from the East for the conference.

There are mysterious rumors of big doings in the Metro camp, and from what has been accomplished within the past few months, almost anything is liable to happen. When seen by the World representative, Mr. Lubin was reticent as to the details of the meeting, but indicated that the Standard would make an important announcement in the near future. A few days after arriving in Vancouver from the Winnipeg conference Mr. Lubin received an urgent telegram from M. J. Williamson, of the Imperial, National and Osbourne theaters, who has just contracted for exclusive Metro service at these houses, asking Mr. Lubin to come East and take charge of a publicity campaign. Mr. Lubin accordingly left at once. "In keeping with our policy of helping the exhibitor," he said, "one of our main ideas has been 'Pictures Plus Publicity,' and that idea is a proven success."

In furtherance of plans which are being developed, Sam W. Whitehead, who was slated as manager of the Metro office in Vancouver, has been shifted to San Francisco, and is expected to return to Montreal about the first of the year.

A. E. Smith, who came from the Montreal office to take charge of the booking department in Vancouver, has been promoted to the position of manager here, and now has everything running smoothly. Mr. Smith is a live film man who acts like a handy person to have around the place, and should make an efficient head of the local office.

"Somme" Picture Honored in Winnipeg.

Winnipeg, Man.—A private showing of the British official film, "The Battle of the Somme," was given following the regular performance at the Dominion theater on a recent evening, and a large number of people prominently connected with war relief work and with the government were present. Hon. Edward Brown, who as provincial treasurer is the highest censorship authority in Manitoba, was present with a large party, and all were intensely interested in the picture.

Mr. Brown agreed with Lloyd George's decision that the film should go to the world without any alteration or deletion. An incident of the private showing was a break in the film at a critical moment, which prevented a few feet of the picture being shown. Mr. Brown afterward inquired if this happened by accident or design, and expressed the desire of all present, including the ladies of his party, that everything be shown. Any attempt to edit this film, he said, would be sacrilegious.

The picture has been booked by the Dominion for a full week, and will be shown from 11 a. m. to 11 p. m. every day. Prices will be 15, 25, 35, and 50 cents.

Spokane Women Want to Help Censor Shows

Commissioner McBrown Chilly Toward Request of Local Women to Have Part in Censorship—Says There Is None in Spokane.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, Wash.—That the censorship committee of the Spokane Federation of Women's Organizations expects to take a hand in the regulations of entertainment offered by Spokane theaters was indicated in its report at the last meeting of the federation.

A letter suggesting that the women be permitted to help in maintaining a high moral standard in the performance given here was drafted and is to be sent to the various theater managers at once. Permission to send this letter was extended to the committee by a vote of the federation this afternoon.

The effort of the committee to be recognized as a censoring agent by Commissioner McBroom met with opposition when the women took the matter up with him. He took the stand that there is no censor in Spokane, but that any individual may take the initiative in reporting offensive theatrical entertainment and invoke the ordinance governing improper stage or film programs.

Films to Show Washington Scenes.

Spokane, Wash.—Recently the Pathe Freres and the National Highways Association have advised Frank W. Gilbert, of Spokane, secretary of the National Parks Highway Association, of extensive plans for providing thousands of feet of films to be shown throughout the country. The Pathe organization has already started its work.

Stilwell Theaters Pay Dividend.

The Stilwell Theaters Company, which controls the Class A, Casino, and Rex theaters, Spokane, Wash., have been operating for one month, and have paid 3 per cent. dividend on the outstanding stock.

C. E. Stilwell and B. W. Copeland are elated over the success of the venture.

The reserved seat sale for the election night performance at the Liberty theater was heavy. An elaborate program was worked out for the occasion, and holders of reserved seats were privileged to come and go as they liked between 6:30 p. m. and 2 a. m. or later, according to the volume of the returns and the desire of the holders to hear them.

Spokane Picture Hits.

The first Fox film that has been seen in Spokane for several months was shown at the Class A theater, when June Caprice appeared in "The Ragged Princess."

"The Rainbow Princess," with Ann Pennington in the title role, proved a great success for the Clemmer.

A Metro film featuring William Nigh and Irene Howley in "Life's Shadows," was shown at the Casino.

Jack Pickford and Fritzi Brunette appeared in "The Conflict" at the Lyric.

"The Yellow Menace" film serial has started at the Best theater. It will be shown Friday and Saturday of each week.

Local Manager Pays Small Fine.

Winnipeg, Man.—The local office of the Universal ran afoul of the censors recently, through the renting of an uncensored film to the Monarch theater. The picture was "The Code of His Ancestors." Although there was some talk of prosecuting the Monarch management, Chief Inspector Garland decided that the entire blame rested with the exchange, and the local manager was accordingly ordered to pay a small fine.

"The New Governor's" Big Week.

Vancouver, B. C.—"The New Governor," the Fox corporation's film version of "The Niggar," was rejected when submitted to the British Columbia censors recently by Manager E. R. Fauser, of the Dominion Exclusives, Limited, Western Canadian distributors of the Fox program. Mr. Fauser, however, deleted about six hundred feet of matter which had displeased the censoring board, and resubmitted the picture, which was then passed. Manager Hector Quagliotti, of the Colonial theater, kept the film for a full week, and did very heavy business.

Calendar of Daily Program Releases

Releases for Weeks Ending November 25 and December 2

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, NOVEMBER 20, 1916.

SELIG—The Sheriff's Blunder (Two parts—Drama) 21429-30
VITAGRAPH—The Fasters (Comedy)..... 21431
SELIG—The Selig-Tribune, No. 93, 1916 (Topical)... 21432
BIOGRAPH—Fish (Comedy)..... 21433

TUESDAY, NOVEMBER 21, 1916.

ESSANAY—Unto the Least of These (Two parts—Drama) 21434-35
KALEM—Rival Fakers (Comedy)..... 21436
BIOGRAPH—Oil and Water (Two parts—Drama) (Biograph Reissue No. 99)..... 21437-38

WEDNESDAY, NOVEMBER 22, 1916.

ESSANAY—Some Bravery (Comedy)..... 21439
VIM FEATURE COMEDY—The Good Stenographer (Comedy) 21440
KALEM—The Fight for Paradise Valley (No. 16 of the "Girl From 'Frisco") (Two parts—Drama).. 21441-42

THURSDAY, NOVEMBER 23, 1916.

SELIG—The Selig-Tribune No. 94, 1916 (Topical)... 21443
VIM—Mother's Child (Comedy)..... 21444

FRIDAY, NOVEMBER 24, 1916.

KNICKERBOCKER STAR FEATURE—Twin Souls (Three parts—Drama).....21445-46-47
KALEM—The House of Three Deuces (No. 6 of "Grant, Police Reporter") (Drama)..... 21448
VITAGRAPH—Justice a la Carte (Comedy)..... 21449
VIM—Money Maid Men (Comedy)..... 21450

SATURDAY, NOVEMBER 25, 1916.

ESSANAY—The Border Line (Three parts—Drama).21451-52-53
KALEM—The Forgotten Train Order (No. 107 of the "Hazards of Helen" Railroad Series) (Dr.)..... 21454
SELIG—Hedge of Heart's Desire (Drama)..... 21455

General Film Company.

Advance Releases.

MONDAY, NOVEMBER 27, 1916.

SELIG—Following the Flag (Two parts—Drama).
VITAGRAPH—Taking the Honey Out of Honeymoon (Com.)
SELIG—The Selig-Tribune No. 95, 1916 (Topical).
BIOGRAPH—The Influence of the Unknown (Drama) (Biograph Reissue No. 100).

TUESDAY, NOVEMBER 28, 1916.

ESSANAY—A Tin Soldier (Two parts—Comedy).
KALEM—Dudes for a Day (Comedy)..

WEDNESDAY, NOVEMBER 29, 1916.

ESSANAY—Dreamy Dud Joyriding with Princess Zilm (Cartoon-Comedy).
—A scenic on the same reel.
VIM FEATURE COMEDY—(Title to be announced later).
KALEM—Border Wolves (No. 17 of the "Girl from Frisco") (Two parts—Drama).
BIOGRAPH—The Wages of Sin (Three parts—Drama).

THURSDAY, NOVEMBER 30, 1916.

SELIG—The Selig-Tribune No. 96, 1916 (Topical).
VIM—The Prize Winner (Comedy).

FRIDAY, DECEMBER 1, 1916.

KNICKERBOCKER STAR FEATURE—Butts Casey-Crook (Three parts—Drama).
KALEM—The Wizard's Plot (No. 7 of "Grant, Police Reporter") (Drama).
VITAGRAPH—(Title to be announced later).
VIM—(Title to be announced later).

SATURDAY, DECEMBER 2, 1916.

ESSANAY—The Final Fraud (Three parts—Drama).
KALEM—The Trial Run (No. 108 of the "Hazards of Helen" Railroad Series) (Drama).
SELIG—Mistakes Will Happen (Western—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending November 25 and December 2

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242.)

Universal Film Mfg. Company.

(Serial No.)

SUNDAY, NOVEMBER 19, 1916.

REX—Lost in Babylon (Drama) 01930
IMP—No release this day.
VICTOR—Her Chance (Comedy-Drama) 01931
IMP—The Thread of Life (Two parts—Dr.—Special) 01932

SPECIAL FOR WEEK OF NOVEMBER 19, 1916.

UNIVERSAL SPECIAL—Liberty No. 15, "The Flag of Truce" (Two parts—Drama) 01952

MONDAY, NOVEMBER 20, 1916.

RED FEATHER—The Devil's Bondwoman (Five parts—Drama) 01934
NESTOR—How Do You Feel? (Comedy) 01935

TUESDAY, NOVEMBER 21, 1916.

GOLD SEAL—The Woman He Feared (Three parts—Drama) 01936
VICTOR—No release this day.
VICTOR—Felix Gets in Wrong (Comedy—Special) .. 01937

WEDNESDAY, NOVEMBER 22, 1916.

IMP—When He Came Back (Drama) 01938
L-KO—Where Is My Wife? (Two parts—Comedy) ... 01939
UNIVERSAL ANIMATED WEEKLY—No. 47 (Top.). 01940

THURSDAY, NOVEMBER 23, 1916.

LAEMMLE—The Emerald Pin (Two parts—Drama). 01941
BIG U—No release this day.
POWERS—Irma in Wonderland (Comedy-Drama) ... 01942
BIG U—Accusing Evidence (Drama—Special) 01943

FRIDAY, NOVEMBER 24, 1916.

IMP—Circumstantial Guilt (Two parts—Drama) 01944
UNIVERSAL SCREEN MAGAZINE—Issue 1 01945
NESTOR—Married a Year (Comedy) 01946

SATURDAY, NOVEMBER 25, 1916.

BISON—The Lost Lode (Two parts—Drama) 01947
LAEMMLE—No release this day.
JOKER—A Janitor's Vendetta (Comedy) 01948
LAEMMLE—Her Message to Heaven (Drama) 01949

SUNDAY, NOVEMBER 26, 1916.

REX—No release this day.
IMP—No release this day.
POWERS—Sammy Johnsin at the Sea Side (Comedy-Cartoon) 01950
POWERS—In and Around Ancient Japan (Educational) 01950
BIG U—The Heroine of San Juan (Two parts—Drama) (Special) 01951

SPECIAL FOR WEEK OF NOVEMBER 26, 1916.

UNIVERSAL SPECIAL—Liberty, No. 16, "Court Martialed" (Two parts—Drama) 01971

MONDAY, NOVEMBER 27, 1916.

RED FEATHER—The Mainspring (Five parts—Drama) 01953
NESTOR—The White Turkey (Comedy) 01954

TUESDAY, NOVEMBER 28, 1916.

GOLD SEAL—Should She Have Told? (Three parts—Drama) 01955
VICTOR—No release this day.

WEDNESDAY, NOVEMBER 29, 1916.

LAEMMLE—The Last of the Morgans (Two parts—Drama) 01956
L-KO—Eat and Grow Hungry (Comedy) 01957
UNIVERSAL ANIMATED WEEKLY—Number 48 (Topical) 01958

THURSDAY, NOVEMBER 30, 1916.

VICTOR—No release this day.
BIG U—The Mother Call (Drama) 01959
POWERS—The Fascinating Model (Comedy) 01960
POWERS—At the Top of the World—Alaska (Educational) 01960
IMP—The Heel of the Law (Two parts—Drama) (Special) 01961

FRIDAY, DECEMBER 1, 1916.

IMP—The Mansard Mystery (Two parts—Drama).. 01962
REX—No release this day.
L-KO—Tattle Tale Alice (Comedy) 01963
BIG U—The Circle of Death (Drama) (Special) 01964

SATURDAY, DECEMBER 2, 1916.

BISON—The Greater Power (Two parts—Dr.) 01965
LAEMMLE—No release this day.
JOKER—Scrappily Married (Comedy) 01966
LAEMMLE—A Designing Woman (Drama) (Special) 01967

Mutual Film Corporation.

(Serial No.)

SUNDAY, NOVEMBER 19, 1916.

VOGUE—With or Without (Two parts—Com.) 05176-77
GAUMONT—Reel Life No. 29 (Mutual Film Mag.).. 05178

MONDAY, NOVEMBER 20, 1916.

MUTUAL—Mismated (Two parts—Drama) 05179-80
MUTUAL MASTERPICTURE DE LUXE—No. 154 (Title to be announced later) .....

TUESDAY, NOVEMBER 21, 1916.

GAUMONT—Mutual Tours 'Round the World, No. 3 (Travel) 05181

WEDNESDAY, NOVEMBER 22, 1916.

MUTUAL WEEKLY—Number 99 (Topical) 05182
GAUMONT—See America First No. 63 (Scenic) 05183
—Kartoon Komics (Cartoon-Comedy) ... 05183

THURSDAY, NOVEMBER 23, 1916.

AMERICAN—The Star Bucks (Two parts—Dr.) ... 05184-85
AMERICAN—Calamity Ann Guardian (Drama) 05186
GAUMONT—The Detective's Head (No. 1 of the "Vampires" (Three parts—Drama) .....
MUTUAL STAR PRODUCTION—Lone Star (American—Five parts—Drama) (No. 155) .....

FRIDAY, NOVEMBER 24, 1916.

CUB—(Title to be announced later).

SATURDAY, NOVEMBER 25, 1916.

MUTUAL—Within the Lines (Drama) 05188
NOVELTY—An Awful Dodge (Comedy) 05189

SUNDAY, NOVEMBER 26, 1916.

VOGUE—Up the Flue (Two parts—Comedy) 05190-91
GAUMONT—Reel Life, No. 30 (Mutual Film Mag.). 05192

MONDAY, NOVEMBER 27, 1916.

MUTUAL—When the Tide Turned (Two parts—Drama) 05193-94
MUTUAL STAR PRODUCTION—A Dream or Two Ago (Five parts—Drama) (No. 156) .....

TUESDAY, NOVEMBER 28, 1916.

GAUMONT—Mutual Tours Around the World, No. 4 (Travel) 05195

WEDNESDAY, NOVEMBER 29, 1916.

MUTUAL WEEKLY—Number 100 (Topical) 05196
GAUMONT—See America First, No. 64 (Scenic) 05197
—Kartoon Komics (Cartoon-Comedy) 05197

THURSDAY, NOVEMBER 30, 1916.

MUTUAL—(Title to be announced later) 05198-99
AMERICAN—(Title to be announced later) 05200
MUTUAL STAR PRODUCTION—Miss Jackie (Five parts—Drama) (No. 157) .....

FRIDAY, DECEMBER 1, 1916.

CUB—(Title to be announced later) 05201

SATURDAY, DECEMBER 2, 1916.

AMERICAN—The Capture of Rattlesnake Ike (Dr.) (Reissue) 05202
MUTUAL—(Title to be announced later) 05203

PRESIDENT WILSON
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Stories of the Films

General Film Company

KALEM.

THE MERRY MOTOR MENDERS (Oct. 31).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Count De Nutte (Henry Murdoch); His bride (Ethel Teare).

Ham and Bud are seen as the proprietors of a wayside garage. Business is slow in coming so they use all sorts of expedients from tacks to dynamite to force Opportunity to knock. The knock doesn't come but the phone bell rings and the Count De Nutte and his bride enter the action in their broken down car. Ham arouses the jealousy of the Count by his attentions to the bride with results that bring on a whirlwind finish.

THE SON OF CAIN (No. 13 of "The Girl from 'Frisco"—Two Parts—Nov. 1).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); "The Son of Cain" (Ronald Bradbury); The hermit (Edward Clisbee); The Sheriff (Hart Hoxie). Directed by James W. Horne.

Barbara and John Wallace set out to solve the mystery surrounding the killing of the old hermit bee keeper. They discover that the hermit was possessed of large amounts of gold coin which he secreted by placing them in the center of moulds of beeswax. They notice that slight traces of the wax remain on the edges of the coins even after much polishing, and warn the merchants of the frontier town to watch for a man spending gold coin with the tell-tale wax on it.

That afternoon Wallace finds "the son of Cain" at the local saloon, but in the bitter fight that follows the guilty man escapes to the stagecoach outside, and sets out in flight. Barbara pursues on horseback and a gruelling chase is on. The stage coach plunges over a terrifying precipice, but the fugitive leaps to safety in the nick of time. Reaching the railroad tracks he captures a train, but Barbara by a daring leap from horseback gets aboard the last coach.

With the train tearing along at great speed there is a stirring revolver duel between the guilty man and Barbara, atop the train. Coming to a drawbridge the fugitive leaps to the water, with Barbara closely following. Before he can continue his flight after reaching land Barbara has the murderer covered with her revolver and he is soon brought to justice.

THE PENCIL CLUE (No. 3 of "Grant, Police Reporter"—Nov. 3).—The cast: Tommy Grant, of The Chronicle (George Larkin); Myrtle, the stenographer (Ollie Kirkby); John Goss (Robert Ellis); Mansfield, city editor (William McKey); Police Commissioner Brophy (G. Chira); Detective Cadogan (Arthur Albertson). Directed by Robert Ellis.

Lawyer White, of the firm of White & Goss, is the victim of a fiendish plan, dying as the result of a pencil so powerfully poisoned that when he moistened it in the course of his writing the effect was instantaneous. The mystery of his death is a baffling one, but Tommy Grant, with the aid of Myrtle, the stenographer in Lawyer Goss' office, succeeds in solving it and placing the blame on the shoulders of Goss.

The latter suspects Myrtle and attacks her just as Grant and Detective Cadogan arrive to arrest him. Goss gains the upper hand and succeeds in escaping down the stairs, locking the door of his office on his pursuers. Grant rushes to the window just in time to see Goss leaping into the auto that Cadogan and Grant had arrived in. Without hesitating Grant leaps to the window ledge and through the air landing in the auto as it whizzes by. There is a struggle between the two in the car, Grant finally emerging victorious.

THE GATE OF DEATH (No. 104 of the "Hazards of Helen"—Nov 4).—The cast: The operator at Lone Point (Helen Gibson); Paymaster Benton (P. S. Pembroke); Superintendent Purdy (G. A. Williams); The crook (George Routh).

Helen succeeds in frustrating an attempt to rob the construction camp paymaster, and escapes with the money-bag, the crooks in close pursuit. Apparently all is lost when Helen comes to the edge of the precipice, but a huge four hundred foot chute that has been built as a delivery short cut down the mountain side to the railroad tracks offers a hazardous chance.

Leaping on the little truck Helen starts the perilous slide down the chute just as her pursuers overtake her. Half way down the slide she is startled by the sight of the express speeding along the tracks below—and certain death under the wheels of the train stares at her. But she clings to the truck, and as the bottom of the slide is reached hurls herself into the air, barely clearing the top of the freight train, and landing in a huddled heap on the far bank.

A DESPERATE DUEL (Nov. 7).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Flossie (Ethel Teare).

Ham and Bud are jealous rivals for the hand of Flossie and are having their own time squabbling when a foreign element is introduced by the arrival of a Count on whom the fair Flossie looks with favor. One encounter after another leads to a duel between Ham and the Count that is a scream. Ham wins, but the fickle Flossie bestows her sympathy on the wounded Count. A broken heart sends Ham to the hospital for a whirlwind finish.

THE WITCH OF THE DARK HOUSE (No. 14 of "The Girl from 'Frisco"—Two Parts—Nov. 8).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Joyce (Donald Bradbury); Boyle (Hart Hoxie); Simpson, a rancher (Edward Clisbee). Directed by James W. Horne.

Joyce is leader of a band of counterfeiters who are working in the cellar of a shack on the mountain-side. "The Witch of the Dark House" is apparently the only occupant of the house, which the dwellers of the mountain declare is haunted. Boyle, a Secret Service operative, comes upon the gang, but in the battle that follows is severely wounded before he makes his escape. He is found unconscious and taken to the home of Simpson, a rancher.

There Barbara's curiosity is aroused over the identity of the wounded stranger and his mission in the mountains. She starts an investigation of her own that brings on a stirring train of events when she finds herself in the hands of the counterfeiters and menaced by the dread "Witch of the Dark House." It is only after a thrilling series of scenes that Wallace is successful in effecting her rescue, and Joyce and his gang are brought to justice.

THE MAN FROM YUKON (No. 4 of "Grant, Police Reporter"—Nov. 10).—The cast: Tommy Grant, of The Chronicle (George Larkin); Helen, "The Mouse" (Ollie Kirkby); Porcupine Peterson (William McKey); Paper-Collar Joe (Robert Ellis). Directed by Robert Ellis.

Porcupine Peterson, of Dawson, Alaska, is in New York with a surplus of green-backs and anxious to "do the town." He falls into the clutches of Helen, "The Mouse," and her wire-tapping gang and refuses to heed the warnings of Tommy Grant, who had previously earned his friendship.

Tommy enlists the aid of his friend Detective Cadogan, and they set about the capture of the wire-tappers. Their plans are successful, but in the closing scenes it becomes necessary for Grant to slide down a painter's rope from a seventh story window to the ground in order to intercept the fleeing conspirators.

THE LONE POINT MYSTERY (No. 105 of "The Hazards of Helen" Nov. 11).—The cast: Operator at Lone Point (Helen Gibson); Arnold (George Routh); Dick Benton (P. S. Pembroke); The railroad president (G. A. Williams).

Arnold schemes to defraud the insurance company by disappearing under circumstances that point to his death. He hides in a shack near Lone Point while awaiting the collection of his $100,000 policy by his brother. By shrewd deductions Helen succeeds in learning his identity and frustrating his plot. She prevents his escape finally by a daring leap from the pilot of a speeding engine to his auto when a turn in the road forces the fleeing man to cross the tracks directly in front of the locomotive.

SELIG.

SELIG-TRIBUNE NO. 88 (Nov. 2).

New York, N. Y.—Miss Irene Kelynack, of Crestwood, New York, whose figure experts declare is an exact flesh and blood replica, two points excepted, of the Venus de Milo.

London, England.—While on a visit to England, the members of the famous French band of the Garde Republique, inspect the remnants of the Zeppelin which was brought down at Potter's Bar.

Chicago, Ill.—"Teddy! Teddy! Teddy!" from ten thousand throats greeted ex-President Roosevelt when the whirlwind booster for Hughes arrives for the "big smash" of the campaign.

Provincetown, Mass.—The new submarine, Isaac Peral, constructed in the United States for the Spanish Government, has her official tests off this port.

With the French, North of the River Somme.—These huge guns are being used effectively to clear the way for the infantry. Note the way the projectiles and powder are brought to the guns.

Chicago, Ill.—John T. McCutcheon, the famous cartoonist in front seat, makes a flight with Victor Carlstrom, who will attempt to carry mail from Chicago to New York by aeroplane without a stop, in ten hours.

SELIG-TRIBUNE NO. 89 (Nov. 6).

San Francisco, Cal.—With impressive ceremonies participated in by national, state and local officials, the first rivet is driven into the keel of the new superdreadnaught U. S. S. California.

Red Bank, N. J.—Monmouth County Society turns out to follow the aniseed trail at the Drag Hunt at Colts Neck.

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MOVING PICTURE WORLD
17 Madison Avenue, New York

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Cut out and mail Theatre.....

Washington, D. C.—Mrs. Belva Lockwood, nominated in 1884 in San Francisco by the Woman's Equal Rights party for President of the United States, celebrates her eighty-sixth birthday and her forty-third year as a lawyer in the District of Columbia.

Walker Valley, Tenn.—Work on the new Dixie Highway, which when completed will run from Chicago to Miami, Fla., proceeds under difficulty.

Cambridge, Mass.—Harvard defeats Cornell by a score of 23 to 0.

Fashions in Furs.—Excellent examples of the furrier's art have Dame Fashion's seal of approval this season.

New London, Conn.—Officer! She's in again! The undersea merchantman Deutschland, Captain Koenig commanding, after diving under the British fleet in the English channel, arrives quietly in this port and ties up.

THE SHERIFF'S BLUNDER (Two parts—Nov. 20).—The cast: Hal Whitcomb and Steve Whitcomb (Tom Mix); Mary Turner (Victoria Forde); Sheriff Randall (Sid Jordan). Written and produced by Tom Mix.

Hal Whitcomb, a new bank messenger, is given a large sum of money for delivery, by way of the stage coach route. As the stage goes alone, Whitcomb discovers the Mexican bandits on the trail of the money. He induces the stage driver to give him the money, and he escapes on horseback, while the stage is overtaken and the driver held up by the Mexicans.

The driver reaches the town with the news of the hold-up, and is surprised that Hal has not yet appeared with the bank funds, which he was to save. Later, Hal, under suspicion of stealing this money, is captured by the sheriff and posse. Just as he is about to be summarily executed, Hal Whitcomb is allowed to tell a story.

He tells of a twin brother, named Steve, and that it was Steve who really took the money He says that he, when captured, was on his way back home in another country, in response to a letter from his sweetheart, who is dying.

The sheriff's heart is touched; he believes the man's story and releases him. When the sheriff arrives at his office he finds a letter from officers in an adjoining county, telling the sheriff to beware of one Hal Whitcomb, a notorious cattle rustler and outlaw, who tells a plausible story of a dying sweetheart and a twin brother. Then it is that the sheriff realizes that he has been deceived.

HEDGE OF HEART'S DESIRE (Nov. 25).—The cast: Betty Chester (Virginia Kirtley); Mrs. Chester (Eugenie Forde); Arthur (E. J. Brady); Peggy McCann (Lillian Hamilton); Denny (Robyn Adair). Written by Marc E. Jones. Produced by Burton L. King.

Arthur, a ne'er-do-well, receives a letter from his father stating that no more funds will be sent to the son who has disgraced the family name. Arthur reads in a paper of Betty Chester's entrance into society. He tells the saloon keeper that he once knew the Chesters in the old days, and that if he had sufficient money he could win the girl. The saloon keeper furnishes the funds and Arthur sues for Betty's hand.

A hedge separates the Chesters' home from the home of Peggy McCann, who has a sweetheart named Denny. Betty appreciates the sincere love the two have for each other, for she questions the sincerity of her own suitor.

One day in a brawl Arthur kills a man and endeavors to fasten the blame upon Denny. He also, in the struggle that ensues, accidentally shoots and seriously wounds Peggy McCann. Betty then discovers the true caliber of the man who seeks to wed her; she leads a search for him and is instrumental in bringing retribution.

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MOVING PICTURE WORLD
17 Madison Ave., N. Y. City

BIOGRAPH.

FISH (Reissue—Nov. 20).—After laboring for a couple of hours digging a "mess" of worms for the afternoon fishing trip, Bert Williams returns home for his fishing-pole only to find there is a big load of wood to be cut. Why should he cut wood when old "Pappy" and the younger brothers are there to do it. So while they are all working and "Mammy" is busy with the wash, Bert sneaks off with his pole and worms down to the fishing-hole.

Scarcely has he "charmed" a worm and baited the hook when he pulls up a "ten-pounder" and thinking it is a good day's catch starts home. As he goes along, he sees a house on top of a big hill and starts toward it with the hope of selling the fish for the Sunday dinner. The proprietor tells Bert he does not want his fish and after a long argument sends the dog after him. It does not take William long to go down the hill. When he reaches the bottom he looks up for a last look and sees the man of the house calling him back. Hopes now run high in his chest for selling the fish—but after laboriously climbing the hill again, the proprietor tells him that he does not want any fish next Sunday either. In the meantime Bert's mother has missed him, and traces him to the house. She leads him home and to the wood-pile.

OIL AND WATER (Reissue—Two Parts—Nov. 21).—The cast: Mlle Genova (Blanche Sweet); the idealist (Henry Walthall); his friend (Lionel Barrymore); the idealist's brother (Walter Miller).

His friends had always called him "the idealist." He was occupied in writing a set of books on the arts and sciences of history. His brother had taken up the ministry. There was a new sensation for the public in the city. Mlle. Genova had been engaged by the management of the Olympic theater in a series of classical dances in which she had made great success in European cities. The idealist went with his friends to see the act. It was a dance of much meaning to him and seemed to follow exactly his own interpretation of life.

It was called "The Dance of the Fleeting Hours" and was laid in Greece in its youth. Mlle. Genova as Venus, the goddess of love, symbolized all that life and love had meant to him. Then came Jupiter, the God of Earth, holding aloft the Roses of Happiness. The mortals bound their allegiance to him, but unobserved by them the sands of time ran on; but mortals are mortals the world over, and on they danced for the impossible, while Time, the silent reaper, shadows their excesses. Then old age creeps upon them and the reaper reaps his fruitful harvest of death and ashes. This conception was the young idealist's own idea of life and he could not help but feel that the actress playing the leading part must be in full sympathy with her interpretation.

After the performance when he was introduced to this lady at the cafe, he proceeded to tell her of his feelings and a proposal followed. She was taken to his quiet home as his wife.

Some years later the fact of mixing oil and water was learned. The actress, repressed by her surroundings, began to feel the need of her old excitement. The goddess was no longer present in the actress lady. She became the actress lady in everything she did. At last she began to revive her old associates and they excited her old desires by telling her of the latest dance. She indulges in a few stray cigarettes and wine with them. The husband entering at this time, sees that he can no longer hold her in the life that she has been living. His ideal of the goddess that had been was completely shattered. After the friends had gone, he told her such people could no longer come into his house. A quarrel ensued, in which the woman told him that she must go back to the life that was hers, but in justice to him she would surrender all claims to her child.

Shortly after this she departed with her maid. Once more she became the fickle public's favorite. She was no longer Venus, the Goddess of Love, but the leading lady in a comic opera, doing the latest song sensation. The goddess of the years before was forgotten. Her old friends and associations were revived completely and one night after the performance as they started out for their usual dinner at the cafe, the automobile failed to put in an appearance and they decided to walk.

In the meantime, at the home, her child's nurse had left the child in the care of her father. He, still the idealist, occupied with his writing, lost track of the child, and slipping from his embrace, she wandered out of the house into the night. Here she was found by the actress and her friends as she was on her way to the cafe. She brought the child home. While the father, alarmed at the child's departure, was seeking everywhere for her, he came upon the two in the drawing-room. Even now he was willing to take her back again and give her another chance to be goddess of his dreams and a fitting mother to his child, but her only answer was, "My ways are not your ways." Thus, oil and water each returned to its own element.

ESSANAY.

HIS MORAL CODE (Three Parts—Nov. 18).—The cast: Estelle Bland (Lillian Drew); George Ewing (E. H. Calvert); Dr. Armstrong (Edward Arnold).

Estelle Bland, a nurse, is engaged to Dr. Armstrong, an interne. George Ewing, a wealthy idler is injured and comes under Estelle's care. He falls in love with her. He pictures to Armstrong what he can do for the girl as against the struggle she must experience as a young physician's wife, and the doctor in his love for her, gives her up and leaves for the west. Thinking he has left her, the girl marries Ewing. Thinking he has left her, the proves himself unworthy and in revulsion, Estelle divorces him, returning to her old position at the hospital. Armstrong has established himself as a physician of standing in the west. On a visit he finds his former love, and takes her with him on his return.

UNTO THE LEAST OF THESE (Two Parts—Nov. 21).—The cast: Helen Brown (Mary V. McAlister); her mother (Frankie Raymond); her father (John Cossar).

Little Helen's father is at work on an invention which he expects to make him wealthy. He requires funds. The child befriends an old man, a miser, and on his deathbed he sends his accumulation of money to her. With the funds the father develops his invention and attains the wealth he expected. Then neglect by her parents, who have many social obligations, strikes woe into the heart of the child, who finds herself constantly under the guard of a governess, while all her little playmates of the days before the money come continue to enjoy themselves with their childish games. Her parents, as so many others, are unaware of the misery into which they have plunged their little girl by their neglect.

SOME BRAVERY (Nov. 22).—The cast: The brave bell-hop (Ben Turpin).

The bell-hop gets a job in an eccentric family hotel, where every guest seems to have a penchant for ice water. Amid numerous other experiences, he manages to saturate everyone with ice water. Then a fire breaks out and the bell-hop sees his chance to deliver his water in wholesale lots to the guests with a hose. Instead of winning their indignation, however, he is acclaimed a hero.

THE BORDER LINE (Three Parts—Nov. 25).—The cast: Jeanne Dolbert (Nell Craig); Dick Grant (Edward Arnold).

Jeanne Dolbert is a member of a group of blackmailers. Her accomplices pick out Dick Grant, a reckless son of a wealthy family, for their victim. The girl enters his home employed as a maid and the youth succumbs to her charms. She tricks him into a rendezvous and her accomplices, posing as detectives, give him the alternative of being arrested or marrying her, expecting him to offer a large bribe. To their surprise he marries her. This proves to the girl that his love is genuine and she resolves to give up the old life and be his wife.

VIM.

PIPE DREAMS (Nov. 16).—The cast: Maggie (Kate Price); Babe (Babe Hardy); Maid (Edna Reynolds); Butler (Joe Cohan).

Kate, the prize kitchen mechanic of the Goldrox home, has always envied the fair maids she has seen promenading the avenue, and resolves that, no matter what the cost be, she, herself, is some day going to enjoy the life of a society leader. Babe, the driver of one of the city's garbage carts, also has day dreams of the life he would like to lead.

In the park one day Kate, adorned in her best, encounters Babe, also attired in his Sunday best. The two entertain each other with stories of the thrills and bores of the lives they pretend to lead, greatly to the delight of the other. When the Goldrox are away for a day, Kate seizes the golden opportunity to indulge in the joys of living the life of the social grand dame of her dreams. With the help of the family servants she invited Babe to the house, where she proceeds to entertain him.

Babe is greatly impressed and the affair is progressing rapidly, but on the following morning, Babe, dressed in his overalls, drives up to the back of the house to empty the garbage cans. He meets Kate coming out of the kitchen with the scraps of the morning meal, and each learns of the deception of the other.

GOOD AND PROPER (Nov. 17).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull).

Pokes and Jabbs, two rare sports, become enamored of Mlle. Zee-Bra, the dashing comedienne appearing at one of the local theaters, and invite her out to supper after the show. When Mlle. Zee-Bra appears at the stage entrance, the two sports are there with flowers and candy, but Jabbs, with fiendish skill, double crosses his pal, and after getting in solid with the actress himself leaves Pokes to pay for the taxi while he enters the cafe with the girl.

Pokes, however, disguises himself as the waiter, enters the private room where Jabbs and the Mlle. are dining, and proceeds to wreak vengeance upon his false friend. While Pokes and Jabbs are trying to arrange a plan whereby one of them can be eliminated, leaving the field open to the other, the husband of the actress appears at the cafe and demands an explanation. Mlle. tearfully begs her husband to spare the two cringing sports, but the husband is obdurate and refuses to show them mercy.

However, at length he consents to spare one of them, but they themselves must decide who will be the unfortunate one. Pouring a vial (which all think contains poison) into the coffee, the husband orders Pokes and Jabbs to choose between the cups. Pokes loses, and, in a frenzy of fear, after drinking the fatal dose, implores Jabbs to save him from death. This Jabbs tries to do to the best of his ability, and the punching which Jabbs hands to Pokes according to his ideas of resuscitation makes Pokes regret that any such person as Mlle. Zee-Bra ever crossed his path.

MOTHER'S CHILD (Nov. 23).—The cast: Babe (Babe Hardy); his mother (Kate Price); Tom (Joe Cohan); Florence (Florence McLoughlin).

Babe, the pride of Cheestown and his mother's darling, arrives at Tidewater College at the opening of the school term. Babe's idea of a good time is a volume of the Iliad and a bag of peanuts. But after he has laid eyes on Florence, the prize peach of the Co-Eds, he deserts his book long enough to start a mild flirtation with her. This is directly in violation of the rules issued by the upper classmen to govern the conduct of the freshmen.

Babe pays no heed to the rules, and thereby incurs the hostility of Tom, the Sophomore leader, who orders Babe to be subjected to the hardest of initiation and hazing stunts. However, after Babe has had a few rough stunts pulled off on him, his mother comes to visit her darling boy and, seeing the way he has been treated, decides to take a hand in the hazing game herself. Disguising herself, she lays in wait for the sophomores, and when they visit Babe's room for the purpose of hazing him, they receive the surprise of their lives.

MONEY MAID MEN (Nov. 24).—Both Pokes and Jabbs, clerks in Grabem's counting rooms, are in love with Ethel, the stenographer. Grabem, himself, becomes enamored of the pretty stenographer, much to the disgust of his two clerks, who realize the difference between their lowly wages and the great wealth of their employer. Jabbs determines that if it is money and ability to buy expensive gifts that prevents him from winning Ethel's love, then he will, in some manner, secure the necessary riches.

Late one night, while Ethel is out to dinner with Grabem, Pokes is working over his books in the counting room. Suddenly he is startled by a sound from the private office. Rushing inside he is confronted with a masked burglar, who, at the point of a gun, orders Pokes to help him open the vault. Against his will Pokes is forced to assist the crook, but once the vault is opened, Pokes pushes the burglar inside the vault and locks the door. Pokes calls for help, and Grabem, Ethel and the watchman rush into the office. At first they think that Pokes is the crook, and are about to arrest him, when he begs them to listen to his explanations.

Telling Grabem to open the vault, Pokes drags the almost suffocated crook into the office, where, upon unmasking him, the group is shocked to see that the masked burglar is Jabbs. Overjoyed at Pokes' honesty and bravery, Grabem thrusts a huge sum of money upon his bewildered clerk, and Ethel, not to be outdone in generosity, coyly tells Pokes that now she is willing to be his forever, but, after a few seconds of thought Pokes chooses which—ah! that is the question.

VIM FEATURE COMEDY.

HIS WEDDING PROMISE (Nov. 15).—Harriet married Sidney only on the condition that he promised never to smoke. Sidney remains faithful to his pledge for many months. Harry's struggle to refrain from smoking is watched by his stenographer and clerk. A messenger boy smoking a cigarette delivers a telegram and Sidney orders him from the office before he is tempted to snatch the cigarette from him.

Dick, a friend of Sidney's and one-time model for their class, is invited to the house for dinner. He, however, is not the model he once was: he is now a real sporty traveling salesman for a cigarette company. Finally, Sidney solves the difficulty. He is still the perfect husband, but does not mean to allow Harriet to rule him in all things. He has rented a room where he spends an hour each day transacting his business and incidentally smoking to his heart's content, but his happiness is short-lived, for Jesse Walsh has traced him and tells the wife what he suspects. Here the real trouble begins but Sidney is not deprived of his cigarette. Harriet also is a little inclined to take a "puff" to satisfy her husband.

THE GOOD STENOGRAPHER (Nov. 22).—Mrs. Love is jealous of Mr. Love's stenographer and insists upon taking her place. Hubby does not like to refuse his wife's request and decides, after she is installed as his stenographer, to get rid of her some way, as the discharged stenographer is a great help to him in business. A friend of Love's schemes to help him. He telephones to Love's office and starts a flirtation with the stenographer (Love's wife). Wifey is indignant and tells Love of the incident upon his return. He informs her that he lost a good customer on account of her impertinence. She goes to explain to the customer, who tells her that he never phoned. She then realizes she was tricked and decides hubby shall pay the penalty. She quits the job when she is assured of a lot of pretty things.

KNICKERBOCKER STAR FEATURE.

TARGET OF DREAMS (Three Parts—Nov. 17).—The poet, a genius who would have been proclaimed a marvel had he lived in 1800, finds 1915 civilization cold and unappreciative. The publishers will not even look at his work. Behind in his room rent, the poet's landlady speaks her mind. "Scribbling verses won't feed you or pay rent," she declares. "Go out and get work." Knowing that he must live and despairing of recognition as a "scribbler of verse," the poet becomes a book agent. One hour is sufficient to demonstrate to his gentle, kindly nature that a book agent is not a welcome visitor. Discouraged, the poet throws his prospectus away and gets a job as a laborer on an excavation work. One of the laborers is hurt. The poet helps carry the injured man to his poverty-stricken home.

Pay day comes. With his salary in his pocket the poet's first act is to visit the injured man's shack. Finding hunger and misery there, the poet gives his week's wages to the laborer's wife. When the poet returns to his room and has no money to pay his rent, the landlady turns him out, keeping his small possessions as security. He manages, however, to rescue the manuscript of his epic drama, "Helen of Troy." That night he sleeps in the park. Next day he loses his job because he became lost in his manuscript when he should have been at work.

Sitting on a park bench, the poet makes friends with Helen Hayes, little daughter of John Hayes, a publisher. Helen's nurse was busy flirting with the park policeman and the little girl wandered away. The poet shows Helen the title of his drama, "Helen of Troy," and the child remembers it because that is her name. The nurse drags Helen away from the seedy-looking poet. Later, the poet is arrested by the park policeman on a charge of vagrancy. While talking to Helen the poet had left his precious manuscript on the park bench. He is agonized when he discovers his loss at the station house. "Ten days on the chain gang," says the magistrate.

Jean Day, attractive Vassar College graduate, who is visiting Helen's mother, finds the manuscript on the park bench and becomes enthused over the worth of the drama. The author's name, however, is not on the script. Jean makes Hayes read the drama, and he, too, becomes enthused. Helen sees the script in her father's hand. "Why that belongs to the poor man," says Helen.

A week passes. Hayes has advertised in vain for the author of the drama. Then Helen sees and recognizes the poet in a chain gang working on the streets. Jean tries her influence with the magistrate and the poet is released. At Hayes' office the poet is treated to a surprise. "We don't usually fool with verse," says Hayes, "but this is so good that we will publish it." The poet tries to thank the publisher, but the latter turns to Jean and says, "Thank her, she is responsible for your good luck." In the course of time the poet, now prosperous, does thank Jean to such good purpose that she becomes Mrs. Poet.

TWIN SOULS (Three Parts—Nov. 24).—The cast: Woodford Harding, Bad Lonie and Abdul Hamil (R. Henry Grey); Athalie Manners (Lillian West); Mrs. Manners (Mollie McConnell); Horace Naddison (Chas. Dudley).

Athalie Manners believes in reincarnation and Twin Souls. Woodford Harding, the Beau Brummel of the town, Bad Lonie, a gunman, and Abdul Hamil all look identically alike. She runs into Bad Lonie while doing settlement work and is carried, a prisoner, to a vacant house. Later, Harding rescues her from a fire in the house. Inasmuch as she has recognized Bad Lonie's type as the Twin Soul, she is quite confused but later marries Harding.

Later, in Cairo, she meets Abdul Hamid and is convinced he is the man. She runs away with him, but when she regrets the act and tries to return to her husband, he forcibly abducts her. Later she escapes. Of course there is the fight between Hamid and her husband and she returns to Harding quite cured.

Universal FilmMfg. Co.

JOKER.

A JANITOR'S VENDETTA (Nov. 25).—The cast: Bill (William Franey); Gale (Gale Henry); Lilly (Lillian Peacock); Wop (Charles Conklin); Guy (Milburn Moranti). Written by Harry Wulz. Produced by W. W. Beaudine.

Bill hires a pretty stenographer, but Mrs. Bill comes in and finds that the "steno" is not doing just what she is paid for. She demands that the poor girl be fired and a man hired. But Lilly plans to get even and dresses up as a man to get the job. Then in her male attire she carries on a flirtation with Gale until Bill gets jealous. But when he finds that the young man is none other than his old stenographer he decides to elope. But Gale is on the lookout and follows on a wheel. She catches up to the auto that is carrying the lovers away and when Lilly sees her she jumps out. Then Bill gets a glimpse and he is so perturbed that he wrecks the car.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE (No. 1—Nov. 24).—The first "article" in the first issue of the Universal Screen Magazine shows a new machine for tunneling through solid rock without any kind of a blast. The contrivance consists of a surface of hammers that deliver 14,000 seven-ton blows per minute at the rock and so eats it away.

Next the campaign the government is conducting against the ticks that each year kill $15,000,000 worth of cattle. The cattle are given baths in an antiseptic solution.

Beauty hints are next on the bill of fare. In this case they ought to be valuable as they are posed for by one of the beauties of the stage, Catherine Calvert. The proper way to use cold cream, powder, etc., are all shown.

Next some wonderful views of a beetle that is causing great damage in the vineyards of the country are shown. This is the bug that is eating up the grape crop every year. And then something entirely new is shown—animated sculpture, which closes the picture.

UNIVERSAL.

ANIMATED WEEKLY, NO. 45 (Nov. 8).

Girl Athletes Clash.—Society folk show skill with sticks in annual field hockey game—Haverford, Pa. Subtitle: The teams.

116 Bishops in Procession.—Church Dignitaries march to Moolah Temple at convention of Episcopalians—St. Louis, Mo. Subtitle: Where they met.

Back from the Border.—Crack troopers of 1st Cavalry return from service on Mexican line—Chicago, Ill. Subtitles: 8th Infantry (colored) returns. Judge K. M. Landis welcomes soldiers.

Joy for Autoists.—State opens new 8-mile section of William Penn Highway—Easton, Pa. Subtitles: Governor Brumbaugh (left) and Mayor Kneller cut barrier. Governor wields shovel. Girl christens highway.

Here's an Easy Job!—Hanging by neck, six stories in air, handcuff King frees himself of manacles—New York City. Subtitle: Going up.

State Seizes His Home.—Under law that Japanese may not own real estate, California seeks to confiscate Harada's house—Los Angeles, Cal. Subtitles: Harada's restaurant. "The law will not let us become Americans."

Starting Air Race.—Balloons that fought for honors in big International Race—Muskogee, Okla. Subtitle: John Berry, oldest air pilot, and Miss June Davis.

Football Giants Meet.—Crimson crushes Cornell in first big battle of season, 23-0—Stadium, Cambridge, Mass. Subtitle: The kick-off.

Western Battalions off to War.—Throngs cheer Canadians from Coast, reviewed on way to front—Ottawa, Canada. Subtitle: Sir Sam Hughes' farewell address.

Fight Where Pyramids Stand.—Australians guarding Suez Canal reviewed in shadow of monuments built 6,000 years ago—Desert near Cairo, Egypt. Subtitles: Camp in an Oasis. Bugle call for inspection. Marching in sand.

Bred in Old Kentucky.—Piff, Jr., Blue Grass horse, wins Latonia Cup in closing race season—Latonia, Ky. Subtitles: Leaving the pad-

docks. At the barrier. In the stretch. The winner.

T. R. Still Gets 'em.—Throngs give Roosevelt enthusiastic greeting as he arrives—Chicago, Ill. Subtitle: Dee-lighted!

U-Merchantman's Second Trip.—Deutschland, eluding foes by diving under sea, returns to U. S. with $10,000,000 cargo—New London, Conn. Subtitle: Cap. Koenig's smile.

New York to Chicago Flight.—Carlstrom, who attempts to make non-stop aerial flight of 1,000 miles, is forced to land twice, but resumes journey later, finally arriving at Governor's Island, N. Y. Subtitle: Relating his experience to General Wood.

Cartoons by Hy. Mayer.

BIG U.

ACCUSING EVIDENCE (Special release—Nov. 23).—Lon is a member of the Northwest Mounted and is in love with a little girl of the woods. He is accused of a breach of duty and rather than have the morale of the corps suffer he submits to the false evidence. Later he is vindicated.

THE HEROINE OF SAN JUAN (Special Release—Two parts—Nov. 26).—Francis is a young lieutenant in the American army that is invading Cuba, and Grace is a Cuban girl who is in love with him. Together they plot so that the American troops can be saved from the ambush that has been planned for them by the Spaniards. The plan succeeds and the Americans win the day.

NESTOR.

HOW DO YOU FEEL? (Nov. 20).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Dr. Dopum (Fred Gamble); Miss Dean (Priscilla Dean). Scenario by Walter Newman. Produced by L. Chaudet.

Eddie imagines that he is ill, so he consults Dr. Dopum, the same time Boggs, who is really ill, does so. The physician promises to mail them the result of the consultation, but Eddie receives the one meant for Boggs, and Boggs the one meant for Eddie.

Eddie is surprised to learn that he only has six more days to live and bemoans the fact he has no funds with which to have a last gay time. He drops the note, which is picked up by Lee, whose business it is to procure cadavers for a nearby medical college. He persuades Eddie to sell him his body and pays him in advance. Meantime Boggs, elated to find that there is nothing wrong with him, endeavors to follow the doctor's advice and get married.

At the beach Lee follows Eddie about, ever reminding him of the six days. Eddie rescues Miss Dean from the unwelcome attentions of Boggs and they fall in love. It happens that Dr. Dopum also visits the beach, and so Eddie discovers the error. But his nemesis—the funereal Lee—is not to be put off and demands the body, dead or alive. But he is persuaded to pursue instead the unhappy Boggs, leaving Eddie and Miss Dean to their happiness.

MARRIED A YEAR (Nov. 24).—The cast: The husband (Ed Sedgwick); the wife (Betty Schade). Written by Calder Johnstone. Produced by John McDermott.

They have been married a year and one night the hubby had to stay at the office. On the way home he reads an article in the paper that tells of the evils of the modern wife, and the wife at home reads of the evils of the modern husband. Each dreams of what the other is doing in the time that the one is supposed to be at the office and the other is supposed to be at home. The dreams are so terrible that when the two of them awake they make resolutions to trust each other and a second honeymoon begins.

L-KO.

WHERE IS MY WIFE? (Two Parts—Nov. 22).—Billie is the proprietor of a hotel, but his wife is the one who does most of the proprieting. Billie is a modest little fellow and is well content to do the entertaining of the house. He is active about the place, showing every one how to perform their jobs, but he really shines at serving the ladies.

One of these delicate creations arrives and Billie is all attention. But his wife says "No," and the ambitious lad is forced to sojurn under the desk. There he finds a way to get in a word or two by poking his head out from the bottom. He makes a little rendezvous with the lady without his wife learning of it. Then when the lady rings for soap he writes his love on the bar and covers it so that the sentiments are not apparent until the bar is used.

Then follow a series of mistakes that were most unfortunate, as they put the attentions of Billie in the wrong light. He sent a little note to the lady of his love by means of a fan. But the darn thing blew too far and the note came into the hands of her husband. Then there followed a great mix-up, as the doors of the two rooms that the manager and the lady had were changed. The husband went after Billie, and, strange to say, he found him in the most embarrassing of positions. Then there was a chase in which Billie barely escaped the wrath of the other, and it all ended when Billie fell into a bathtub and was carried about the streets in the rear of an auto.

POWERS.

IRMA IN WONDERLAND (Nov. 23).—The cast: Irma (Irma Sorter); Dorothy (Dorothy Clark); Teacher (Linnie Gee); Bennie (Bennie Suslow); Gerald (Gerald Ward); George (George Hupp). Written and produced by Lule Warrenton.

Irma is waiting for her escort to take her to a party when she falls asleep and has the most terrible dream. She dreams that she is a poor little girl in the country and has to do all the chores. She gets into all kinds of trouble helping the other children and finally falls in the brook. But just as she is bewailing her fate her mother wakes her and says that Bennie has come to take her to the party. The dream is over and Irma is glad that it was only a dream.

SAMMIE JOHNSIN AT THE SEASIDE (Split Reel—Nov. 26).—Sammie Johnsin is a character that is not new to the admirers of the comedy cartoons of the films. He has appeared off and on on the Universal program and now he is performing some of his comic antics at the seashore. He almost gets drowned and then plays the hero, but in the end he is happy as all the heroes of the films and those in real life ought to be.

The other half of the film is the continuation of Dr. Dorsey's series about Japan. Some of the fine old ruins are shown and after seeing them it is not hard to believe that Japan had a civilization that antedated that of the occident by many years.

VICTOR.

FELIX GETS IN WRONG (Special Release—Nov. 21).—The cast: Felix (George Felix); Mr. Dubray (Frank Staples); Mrs. Dubray (Margaret Whistler); Butler (George Odell); Maid (Viola Lind); Edith (Edith Roberts). Scenario by Calder Johnstone. Produced by Frank Ormston.

Felix, who is sent to visit some friends, is mistaken for the new butler. He gets into all kinds of trouble, but at last catches some crooks and is taken into the confidence of the family.

RED FEATHER.

THE DEVIL'S BONDWOMAN (Five Parts—Nov. 20).—The cast: Beverly Hope (Dorothy Davenport); Mason Van Horton (Emory Johnson); Prince Vandloup (Richard Morris); Doria Manners (Adele Farrington); John Manners (William Canfield); Aunt Barbara (Miriam Shelby). Scenario by Maie Havey. Produced by Lloyd Carleton.

Mason Van Horton, a young millionaire in good society, owns the Van Horton Bank in the tenement district, but has so little care for business that the bank—and the hundreds of poor workers who have entrusted their hard-earned savings to it—is on the verge of ruin.

John Manners is responsible for this condition of affairs, for he has business ability and has taken advantage of Mason at every turn. His wife, Doria, has social aspirations and is a typical vampire. She does her best to ensnare Mason, and he is easily charmed, until he meets Beverly Hope, who has come to visit her Aunt Barbara.

Doria is infatuated with Prince Vandloup. One night after a party at the Manners home Mason goes to Doria's apartment, where she is waiting to receive him. But as he starts towards her the face of Beverly comes before him and he rushes madly from the room, passing Manners on his way out. Doria tells her husband that Mason has forced his way to her room, and that she has had to fight for her honor. Manners is angry enough to kill Mason, but she begs him to ruin him instead.

Manners does not take long to accomplish this feat. Beverly promises to marry Mason and helps him in every way. Doria gives a reception to which she invites Mason. He goes, intending to have a talk with Manners. One of the women whose earnings have been lost in the bank appears, but Doria orders her from the house. Instead the woman slips unnoticed to Doria's room and stabs herself. Later while all the guests are assembled at dinner, Doria is startled by a drop of blood which falls from the ceiling, causing much consternation.

Mason talks with Manners in the library and the two are advised of what has happened. Manners goes to the woman upstairs, and as he is returning to the library overhears his wife and the Prince making love. He denounces her and tells the astonished guests that she is the one who really is responsible for the failure of the bank and the ruination of Mason. He now realizes that she has lied about Mason. The Prince, after trying to besmirch the character of Beverly by reporting that he saw her coming from Mason's apartment late at night, takes Doria away with him. His form changes to that of the Devil and she knows that she is in his power.

GOLD SEAL.

THE WOMAN HE FEARED (Three Parts—Nov. 14).—The cast: John Gray (Franklyn Farnum); Henry Clive (William Canfield); May Clive (Vola Smith); Claire (Clarissa Selwyn); Myrtle Andrews (Adele Farrington). Story by E. M. Ingleton. Produced by Harry Millarde.

Henry Clive, a wealthy widower, placed his small daughter, May, in a convent when she was a mere child, and now that her education is completed takes her home. Clive, alone, has amused himself according to his fancy, but now that his daughter has come to live with him he decides to reform. So he informs Claire, his mistress, that their relations can continue no longer. Piqued, she plans revenge.

Her nephew, John Gray, is a drunkard. When he loses his position on a newspaper because of this, she sends him to a sanatorium, where his cure is eventually consummated, and she promises to make him her heir and draws up her will accordingly. Through her he meets an artist, Myrtle Andrews, who has received a commission from Clive to paint May's picture.

May makes the acquaintance of Gray and soon the two are friends. Claire, who has been watching the little love god at work, tells her regenerated nephew that she will provide him with ample funds for a wedding if he can win May, but he must keep secret the fact that she is his aunt. While not understanding the reason for the stipulation, Gray agrees.

The wedding takes place. To the wedding breakfast comes Claire with her friend the artist. Steathily she exchanges her glass of champagne for his of ginger ale. Gray becomes intoxicated and shames the woman he married and her father, and Claire tells Clive that because he once spurned her that now she is avenged and also discloses the fact that Gray is her nephew. Clive orders Gray returned to his apartments, whither Claire follows with liquors, and when he recovers somewhat from his drunken stupor tempts him further.

May, meantime, has decided that her place belongs beside him. As she arrives Gray, somewhat awakened to what his aunt is endeavoring to do, berates her and orders her from the house. Claire, returning to her own home, intends striking Gray from her will, but ere she can do this an attack of heart failure ends her life. So Gray and his wife are free to live out their lives in peace.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 15—"The Flag of Truce"—Two Parts—Nov. 20).—The cast: Liberty Horton (Marie Walcamp); Pedro (Eddie Polo); Capt. Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Theresa (Maud Emory); Manuel Leon (Bertram Grassby); Jose Leon (L. M. Wells); Pancho Lopez (G. Raymond Nye). Written and produced by Henry McRae.

Pedro and Liberty are now in the prison. Pedro is sitting in his cell and outside are two guards talking of the torture that they are going to put Pedro through. They have been drinking rather heavily and pay no attention to their prisoner. Pedro finds that the door is open. He takes advantage of this discovery and lunges against it. The guards turn on him and he grabs one about the legs and upsets him and the other he throws against the table. He is about to escape when a number of other guards arrive and he is taken to the torture room. As one of the guards is found to be dead and the other badly wounded the men who have hold of him want to subject him to the severest tortures.

In the meantime Liberty has found a bit of masonry loose in the wall of her cell and by working manages to make it large enough to crawl through. She gets into an underground chamber, where she finds a pool of water and a number of skeletons. The walls are covered with slime and dirt and there can be heard the sound of dripping water. To add to the horror of the place there are all kinds of rats and vermin swarming about. Seeing no way of escaping here, she turns to go back when she finds to her horror that the whole has been closed, and that she is a prisoner in the dungeon.

LAEMMLE.

THE EMERALD PIN (Two Parts—Nov. 23).—The cast: Kathleen and Grandmother (Roberta Wilson); Kitty (Eileen Sedgwick); Mrs.

Dexter (Gretchen Lederer); Alvin Randolph (Charles Pearley); Rose (Louise Owen); Rose's Cousin (Myrtle Gillette). Scenario by Maie Havey. Produced by Burton George.

Kitty lives with her grandmother. One day a Mrs. Dexter, who belongs to the smart set, invites Kitty to a bridge party. Ere the party is over, however, the grandmother arrives and takes a rather rebellious Kitty home, and then she tells the story of her own life.

Long ago, when grandmother was a young girl she had a sweetheart, Alvin, and he finally asked her to become his wife. Kathleen was happy and confided the news to her best friend, Rose, who was herself in love with Alvin. Her jealousy caused her to plot.

Alvin requests Kathleen not to gamble; Rose learns of this and invites Kathleen to a party, where she has secured the aid of her cousin to make Kathleen play. At first Kathleen wins, but later she loses all the time and in order to pay her gambling debts borrows money from Rose until the sum mounts.

Then Alvin presents Kathleen with a beautiful emerald pin. Rose tells Kathleen that unless she pays the sum borrowed immediately that she will go to Alvin for the money. This alarms Kathleen and at the suggestion of Rose she pawns the pin. Then Rose suggests that they go to Kathleen's home to view the presents—and the wonderful emerald pin. Kathleen with a quivering heart accompanies them.

But meantime the maid, who was an accomplice of a band of crooks, had admitted one of the gang and taken all the presents. This foils Rose's plan, but never so long as Alvin lived did Kathleen dare to wear the emerald pin which she later secured from the pawnshop. Kitty promises never to gamble, and the grandmother feels that she has accomplished some good by disclosing her secret.

HER MESSAGE TO HEAVEN (Special Release—Nov. 25).—This is the story of a little girl who has been told by the pastor that heaven is a real place and she so firmly believes this that she calls up and asks to speak to heaven. But by accident she overhears a dire plot, which, by her efforts, is frustrated.

IMP.

WHEN HE CAME BACK (Nov. 22).—The cast: "Spike" Dugan (Malcolm Blevins); Dan Moran (Charles Cummings); Nellie Moran (Betty Schade). Written by Joseph Le Brandt. Produced by John McDermott.

"Spike" has been sent to prison by the evidence of Dan and has sworn to have revenge. One day Dan reads that he has been released and is terrified. At the time he is sick and Nellie goes to the druggist's for some medicine. The medicine is poisonous, so that when he hears "Spike" coming Dan pours some of it into a glass of whiskey to cheat "Spike" of his revenge. But when "Spike" arrives he sees the whiskey and, thinking to drink to the other's health, he takes the draught and is killed before the officers, whom Nellie has brought, can arrest him.

CIRCUMSTANTIAL GUILT (Two Parts—Nov. 24).—The cast: Fillmore (Jack Nelson); Antonio (Burton Law); Mary (Grace Bonyng); Hartman (Charles Cummings); Evans (Fred Montague); Casey (Dan Duffy). Scenario by Maie Havey. Produced by George Cochrane.

Antonio, a poor Italian fruit peddler, is on trial for the murder of Hartman. In spite of his protestations of innocence and his story of the finding of the gun hurled into his fruit stand, the consensus of opinion is that he is guilty.

The jury retires, and after being out for a considerable time all but one, Fillmore, are in favor of conviction. He stoutly adheres to his opinion and seems to be laboring under some strain. One of the jurors pleads with him to give in, as he is very anxious to get home to his wife, who is seriously ill, and still Fillmore holds out. At last he can seem to stand the strain no longer and calling for attention tells his story:

His sister, Mary, a sweet, innocent girl, had been betrayed by Hartman and had drowned herself. Over her dead body Fillmore had vowed vengeance. He had followed Hartman to the city, and then one evening saw him entering a cafe. Knowing that he would return home some time, he waited for him outside until midnight, and then, as Hartman emerged and started walking down the street, he shot him and hurled the gun into the wagon of Antonio.

The confession made, Fillmore falls dead and Antonio is cleared of the accusation.

BISON.

THE LOST LODE (Two Parts—Nov. 25).—The cast: John Stepton (E. N. Wallack); Gloria (Edith Johnson); Tom Higgins (Edward A. Hearn); Edgar Collins (L. C. Shumway). Scenario by William Parker. Produced by Henry McRae.

John Stepton, owner of a once prosperous mine, finds himself on the verge of bankruptcy and is on the point of selling out to Graham, a chap who is picking up all the mines in the district. Edgar Collins, a young mining engineer, whom Stepton has engaged to trace a lost lode of the mine, tells him that he thinks he has discovered the lode which leads under Gloria mountain. This spoils the sale.

Tom Higgins has been Stepton's assistant and is in love with Stepton's daughter, Gloria, who does not favor his suit, as her heart already belongs to Collins. One of the drillers has discovered a new vein and disclosed the place to Higgins, who tells him to keep his knowledge to himself and they will buy the mine from Stepton and then work it themselves.

Collins forms the plan of blasting the mountain and makes all preparations. Higgins and the driller decide to frustrate this by cutting the wires just as Collins is ready to press the button and then when he goes to investigate the wires will be put in contact and he will lose his life.

One of the men who is working for Collins is assaulted by one of Higgins' men, who rolls what he thinks is the dead body down the mountain-side, but the man revives and manages to phone Gloria what has happened. She is away, but returns on her yacht and swims ashore. Higgins and his men tamper with the wires and pull the lever, causing the explosion, but Collins is not injured. The picture ends happily as the lost lode has been found.

Mutual Film Corporation

MUTUAL-CHAPLIN.

BEHIND THE SCREEN (Two Parts—Nov. 13).—Set down in the midst of a thoroughly equipped motion picture studio, with the real director tearing his hair and shouting through his megaphone, with dramas and comedies under way, pretty actresses being picked, settings being put up and torn down—there is unlimited opportunity for the wild destruction that follows in Charlie's wake. As an under stage carpenter, he goes about his work of knocking over cameras, setting up columns, getting in bad with the director, and doing everything that he shouldn't do with the pathetic seriousness that makes his work so peculiarly human.

Every one picks on him. Big Campbell, the lazy head carpenter, makes him wait on him like a slave; the director catches him every time he sits down to draw a breath after his vigorous labors and thinks that he is loafing; even the stage properties that he is handling fall on him. However, Edna, an awkward country girl, the butt of ridicule of the other applicants for work, who manages to disguise herself in the overalls and cap cast off by a striking carpenter, understands him and is kind.

AMERICAN.

THE FIGHT ON THE DAM (Nov. 9).—Ed Newton, a young engineer, encounters many difficulties in the construction of the new dam. Bill Dolan, one of the wealthiest cattle men in the district, is especially against the building of the dam and does all in his power to prevent the engineer from completing it. Dolan's daughter meets Newton and they fall in love with each other.

Later the surveying is completed and the dam is built. The cattlemen attack the engineer and his party but find that violence is to no avail. Ed and his sweetheart go over the dam and one of the cattlemen, who is in love with the girl, attacks the engineer in the tower. There a struggle ensues and Newton finally grasps his assailant around the waist and hurls him over the railing. Turning to the girl he clasps her in his arms.

ECLAIR.

THE ETERNAL CHALLENGE (Two parts—Nov. 4).—The cast: Madam Danfers (Helen Aubrey); Radford, her son (Norbert Myles); a society butterfly (Rea Martin); the actress (Edna Payne).

Madam Danfers discovers that her overindulged son, Radford, is in love with a dancer. The girl is really a good girl who is struggling against poverty and temptation and is deeply in love with Radford. Madam Danfers invites Lila, the actress and some society girls to the house in order to show Radford the difference between "ladies and LADIES."

At the luncheon Radford introduces Lila as his wife and Madam orders them to leave the house and they set up housekeeping in a tenement. Later a child is born to Lila, but even this does not soften her mother-in-law. Radford takes his son to his mother and the babe is dressed in the baptism robes of Radford. Madam comes to her best and takes Radford, his wife and son into her house.

SIGNAL FILM CORP.

A LASS OF THE LUMBERLANDS (Episode No. 3—Two Parts—"First Blood"—Nov. 6).—Chapter II of this serial closes with Helen and Little Bear, the Indian fireman on "Dollar" Holmes' logging railroad, paddling down stream in a canoe to the recorder's office to beat Holmes' agents (who are racing them in an automobile, but have met with a spectacular accident) in filing on the homestead lands of Dawson, whom Holmes' men have murdered in his cabin. The two canoers guide the frail craft by dextrous strokes through the rapids of a boulder-strewn river in the famed Yosemite Valley of Northern California. They make a safe landing, and strike out afoot for the recorder's office.

In the meantime Holmes' men escape death when their automobile crashes through the rail of a bridge and falls sixty feet into a river by swimming to the bank. They arrive at the recorder's office a few minutes after Helen has filed on the coveted land. Coveted particularly by both sides because its title carries with it the exclusive right to float logs to mill from a timber area owned in part by Holmes corporation and in part by small holders, among whom are Helen and a number of her friends.

Through the taking up of a friendly subscription to buy Helen a birthday present it is discovered by Holmes' men that she was a few days under eighteen years old—the legal age—when she filed on the lands of the murdered homesteader, and Holmes and his son Stephen (Helen's half-brother, but though neither knows it) on the strength of that fact procure a nullification of her filing and record a new filing in Holmes' name.

To offset the loss of their log-floating right Helen and her friends decide to use Holmes' railroad to transport their logs to mill. The logs are loaded. Holmes arrives upon the scene and announces that his road is not a common carrier and will not transport a rival's business. He orders the engine uncoupled from the log train, and departs. The uncoupled and loaded flat-cars are shoved onto a down-grade and sent whirling of their own momentum to the mill.

Meantime Holmes' wife has taken a train to meet her husband, at his direction—and there is a wild race with a locomotive with Helen at the throttle to overtake and pass the runaway cars and throw a switch to prevent a fatal collision between the passenger and the freight. The race succeeds, there is a wild fist-fight between the small timber holders and employes of Holmes, the log train eventually reaches the mill, and the logs are unloaded. Helen wires Holmes tauntingly: "Logs at mill. First blood."

A LASS OF THE LUMBERLANDS (No. 4—Two Parts—Nov. 13).—In order to force the only railroad in their district to transport logs of small-holder rivals of "Dollar" Holmes' timber trust to mill, the small holders and Helen Holmes as railroad station agent frame a conspiracy to have the road declared by the Interstate Commerce Commission a common carrier. This chapter tells the story of Helen's efforts to carry out this conspiracy.

An agent of the road not familiar with Holmes' announcement that it is not a common carrier and will not handle rivals' business, accepts a package billed beyond the California state line—into Utah. Its delivery at destination will constitute the road a common carrier. Holmes' men find out about this conspiracy immediately after the package has been accepted by the agent, and Holmes is furious. He orders his men to see that the consignment is held up. Helen learns of this plan and undertakes to frustrate it.

She leaps on the platform of a flying train, tries the door, finds it locked, and in one of the most spectacular scenes ever shown on the screen climbs by hand-holds from window ledge to window ledge until she reaches the platform of the expres car where the package is—and gains entrance to the car just as one of Holmes' men holds up the express agent and tosses the package into a Holmes automobile that is racing alongside the train.

Helen doesn't hesitate a moment. She leaps after the precious parcel—and lands in the auto. The men driving it overpower her and throw her out into the road. She is stunned senseless by the fall, but recovers consciousness in time to start the package once more on its out-of-the-state journey.

Holmes's son Stephen—Helen's half-brother by her father's second and illegal marriage, though none of the persons involved knows that relationship exists between any of them—acts as his father's agent in trying to stop the shipment of the package, and he does not scruple to resort to pistol-point argument, but without success.

MUTUAL.

HIS GUARDIAN ANGEL (Two Parts—Nov. 13).—The cast: Rodney Bradley (Eugene Pallete); Mabel Saunders (Kathryne Vaughn); David Saunders, her father (W. K. Brainbridge); "Big Bill" Stevens (Harry S. Griffith).

David Saunders, a big contractor and manipulator, is interested in the construction of a railroad in northwestern Montana. The rival line is being pushed through by a rival company and the success of either line depends on which one crosses a certain divide first. Bradley's son Rodney, who is in love with Mabel Saunders, daughter of David Saunders, is sent by the rival company to see that their line is pushed through first. "Big Bill" Stevens, a regular roughneck, is sent out by Saunders and told to push the line through regardless of expense. Mabel learns that her father is plotting against Rodney, so she follows him into the great west and hovers over him. She saves his life for him and later, even though Rodney is successful, Saunders forgives him and sanctions his marriage to Mable.

CUB.

JERRY'S DOUBLE HEADER (Nov. 24).—The cast: Jerry (George Ovey); Hold-up Man (George George); Father (M. J. McCarty); Mother (Helen Gilmore); Daughter (Claire Alexander).

Jerry is "in bad" with his sweetheart's father and mother, so he rides concealed in a trunk on the back of the family automobile in which mother, father and daughter are taking a spin. The patrons of the roadhouse take refuge in a box and a barrel as a robber holds them up. The landlord of the place hides behind the counter, leaving the situation in the hands of the desperate character. The automobile party approaches. The desperado holds up the party, but seeing the daughter, he takes them under his protection, while Jerry peers out of the trunk at the proceedings. The hold-up man escorts the frightened family into the roadhouse, shooting as he goes, commanding the hysterical landlord to dance, firing at the waiter and taking a shot at Jerry, who follows them in.

As Jerry hurries out of the roadhouse he conceives the idea of using a racing automobile which has just driven up. He enters the restaurant quietly, ties a lariat around the feet of the hold-up man, who is dragged out by the racer. But the bandit, after he has been dragged down the road, is left rubbing his head dazedly when the lariat runs afoul of a tree. He recovers just in time to hold up the automobile party which has by this time followed from the inn. On seeing the bandit Jerry hastily concludes his conversation with the girl and gets into the trunk.

The family, with the bandit still accompanying them, enter the residence. When father phones for the police, the bad man shoots the telephone from his hands. Jerry now gets inside and fells the bandit with a blow over the head. Mother and daughter enter a bedroom and father is just knocking there for admitttance when he sees that the bandit has recovered and is entering the hallway. Father escapes at the other side of the hall while the bandit raps on the bedroom door. The mother opens the door and falls into the bandit's arms. She screams and runs. While mother gets a shotgun and fires at the bandit, Jerry sneaks in again and fells the desperado with a vase. Jerry takes the bandit's guns and holds him up as mother shoots again. Two officers now enter and find that the features of the captive correspond with those of the picture on the notice of reward. As the policemen march the bandit off the scene, Jerry is hailed as the hero of the hour and gets the daughter with her father's blessing.

MUTUAL STAR PRODUCTION.

PECK O' PICKLES (American—Five Parts—Nov. 13).—The cast: Rudolph Schlitz (C. William Kolb); Louise, his daughter (May Cloy); Adolph Busch (Max M. Dill); Sergeant Todd (Frank Thompson); Caroline Pickett (Marie Van Tassel); Lutie, Busch's daughter (Josephine Clark); Jed, town sheriff (Burdell Jacobs); Bobbie Bennett (Alan Forrest). Directed by J. N. Heffron.

Rudolph Schlitz is the village shoemaker and Adolph Busch, the leading grocer, and butcher Rudolph has a daughter named Louise, who is pretty. Adolph's daughter, Lutie, is not so attractive as Louise. Bobbie Bennett is a romantic Boston boy. Jed Prouty is the village "constable," who is in love with Lutie. Caroline Pickett is slightly infatuated with Busch.

Rudolph rips the sole of a shoe and finds therein an old lottery ticket No. 131313. The prize is $131,313. Bausch is persuaded to buy a ten per cent. interest for $10 in the ticket that had its drawing two years ago and their hopes soar as they contemplate the dents they will put in this old world when they win the dough.

Lutie reads Laura Jean Libby and obtains an inspiration thereby. While packing eggs she writes her initial "L" on the shell, tells how lonesome she is and sends it forth. Bobbie gets the egg and Lutie gets a letter requesting a photograph. Afraid to put her own picture in the mail, Lutie slips in a picture of Louise and signs it Louise. Return mail brings a picture of Bobbie, and Labor Day brings Bobbie himself pining for the real thing in girls. From this innocent incident the story grows until it involves all the characters in ridiculous situations.

Actuated by high moral impulses, Caroline stirs the town to frenzy on the subject of drink and gambling, the lottery ticket forming the chief charge in the latter complaint. Later on Caroline gets intoxicated from imbibing sweet cider which the frolicsome Bobby adulterated with "medicine water" abstracted from a black bottle carried by Busch. The cider becomes fashionable and all patronize it. The result is a most wonderful souse, ending in a deep sleep and a vivid dream in which all the village characters tread backward over the trail of time and appear in curious antics in the city of Washington, D. C., in the year 1860, before the war.

After scenes typical of that period time two Germans become the target of the rebel army and are blown thousands of miles through space, landing in the heart of 1960, in the exciting reign of King Theadore the First. After funny incidents, the final act brings the scene once more to Walpole, Mass., where the two jolly Germans awaken to find a great triple wedding planned and to realize that their mysterious peregrination was due to the influence of the stuff that made Milwaukee famous. They agree to destroy all the liquor in Walpole.

LONE STAR (American—Five Parts—Nov. 23).—The cast: Lone Star (William Russell); Helen Mattes (Charlotte Burton); John Mattes (Harry Von Meter); Jim Harper (Alfred Ferguson); Jefferson Mattes (Ashton Dearholt).

Lone Star, an Indian lad of superior intelligence, marvels at the efficacy of the white man's medical methods. He later goes East to secure an education and release his tribe from the practices of the medicine man. After a medical course in college Lone Star goes to New York and here becomes a noted surgeon. He meets Helen Mattes, the daughter of a rich New Yorker, and falls in love with the girl. Her father objects to his daughter mating with an Indian and he brings Helen to the same conclusion. A short time after the girl has told Lone Star that she can never marry him he saves her life by a very delicate operation. Then, disgusted with so-called "high society," he returns to the Indian village and there sets about to give them the benefit of his education.

VOGUE.

UP THE FLUE (Two parts—Nov. 26).—The cast: The Oil Magnate (Larry Bowes); the Magnate's daughter (Lillian Hamilton); the chief bombmaker (Harry Huckins); the bombmaker's daughter (Florence Rosee); one of the Bad Ones (Owen Evans); the Worst of Them All (Rube Miller); the Hired Man (Roy McCray).

McCray, assistant to the oil magnate and in love with the oil magnate's daughter, on seeing a suspicious character hanging around the oil fields, follows him. Lillian, the daughter, goes with him. Rube Miller is the worst of the bunch of bombmakers and he spies Lillian and McCray. The latter is locked in the boiler and a hot fire started under him. He is rescued just in time by Lillian. Later she is seen by the bombmaker's daughter and her fate is sealed. She is tied to a post with a bomb set under her ready to go off at a certain time. The girl is rescued just in time. The sputtering bomb is thrown out of the window and brings to earth a huge smokestack. Everyone is buried in the debris. McCray appeals to the magnate for his daughter's hand and as he is refused crowns himself with one of the many thousand bricks and falls back into a fade-out.

MUTUAL.

MUTUAL WEEKLY NO. 97 (Nov. 8).

With the Allies in the Orient.—Ammunition brought down in ships is loaded on a miniature railroad and rushed to the first-line artillery. Subtitles: Big cannons at Sedd-ul-Bahr bombarding Turkish fortifications. One shot with these big guns demolishes entire buildings instantly. A wrecked Turkish mortar.

Washington, D. C.—Mrs. Belva Lockwood celebrates 86th birthday. The first and only woman to be nominated for the Presidency of the United States.

New London, Conn.—The "Deutschland" reaches this port at end of second successful voyage. German U-freighter carries cargo of rare chemicals and drugs.

Sheepshead Bay Speedway, N. Y.—Aitkin wins Harkness trophy. Average speed 107 miles an hour.

San Francisco, Cal.—Famous landmark is destroyed. Old Hall of Records, which weathered the 1906 earthquake and fire, falls under the hand of wreckers. Subtitle: The new City Hall.

New York City.—Fashion Show for Charity at the Ritz-Carlton. The Militia of Mercy presents "Le Carnaval des Modes" for benefit of little victims of infantile paralysis. (Gowns by J. M. Gidding & Co., Fifth Ave., N. Y. City.) Subtitles: Suit of green velour, trimmed with Lapin, the new fashion fur of the season. (Courtesy of J. M. Gidding & Co., Fifth Ave., New York.) Sport Suit. Rose color wool Jersey trimmed with natural opossum. Taupe velvet tan with embroidery. Afternoon suit of Tete De Negre. Muff cuffs of Kolinsky. Picture hat of tulle with spray of Paradise. Unique evening hat of Georgette Crepe with French blue ribbon and flowers.

Washington, D. C.—New head piece for Uncle Sam's soldiers. Combination helmet and trench digger is a new war invention.

Oakland, Cal.—Smart set holds fete for charity. Society maids open Bazaar for benefit of the baby hospital.

New York City.—Handcuff King frees self in midair. Spectacular feat amuses thousands.

Mare Island, Cal.—Keel is laid for Battleship "California." Work on mightiest naval unit is started.

New York City.—President Wilson winds up whirlwind campaign here. Speaks at luncheon given by business men. Subtitle: "Begorra, I'm for Wilson, too."

New York City.—Carlstrom completes Chicago to New York flight with U. S. mail. Wins new non-stop record. 700,000 people along course witness progress of flight. Subtitle: The start in Chicago. Mutual Weekly cameraman hands film of start to Carlstrom to be delivered at end of journey in New York. The finish of the flight at Governor's Island, N. Y. City. The film is delivered in fastest time ever made by any man between the two cities.

MUTUAL WEEKLY NO. 98 (Nov. 15).

With the French at Combles.—The terrific artillery bombardment leveled and wrecked every standing thing in its line of fire. Subtitles: All the survivors were made prisoners. Being searched, even to their shoes. The barbed-wire detention camps are a haven of rest and contentment.

Washington, D. C.—Not a blaze. The Capitol Building gets its annual bath.

Wellesly, Mass.—College girls in annual sport carnival. Refreshments were served—just like tea at English cricket.

Washington, D. C.—U. S. Postoffice Department adopts automatic mail tying machine. Saves 50 per cent. of labor and twine. Invented by Mr. B. H. Bunn.

New York City.—Candidate Hughes votes early. Gets ballot No. 13.

Princeton, N. J.—President Wilson motors from Shadow Lawn to vote here.

Boston, Mass.—Scores drowned as trolley plunges through open draw bridge. Crowded car sinks in 25 feet of water and only few escapes.

Washington, D. C.—"Petticoat for a Dime" fraud order stops $10,000 in dimes. 200,000 letters containing dimes are opened at dead letter office and returned to senders.

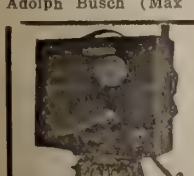
Boston, Mass.—Norfolk Hunt Club holds annual fox chase.

St. Louis, Mo.—Mississippi River steamboat, "Cape Girardeau," goes down. Divers recover valuable cargo.

Los Angeles, Cal.—Soldier boys return from border duty. Bronzed troopers, hardened by camp fire, return home self reliant and springy as race horses.

Chicago, Ill.—First book printed on western hemisphere is presented to Newberry Library here. The book was printed by Pedro Ocharte in 1576.

Easton, Pa.—Penn highway is dedicated. New concrete road formally opened by Gov. Brumbaugh of Pennsylvania, and Gov. Fielder of New Jersey.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Washington, D. C.—Marble bust of President Wilson is completed. Will be placed in Capitol Building.

Cairo, Egypt.—Anzac troops, in desert camp near the Pyromids, guard the Suez Canal. Subtitle: "Wigwagging."

GAUMONT.

REEL LIFE NO. 26 (Oct. 29).—The first item in this release is entitled, "Operating a Submarine Mine-Layer." As it is manifestly impossible to get motion pictures operations of such a craft, the exposition has been made with animated drawings. These have been done by Harry Palmer.

"Training a Hunting Dog" is a revelation to people who do not know the infinite patience required. Only the method of handling the puppy is shown in this issue. Another section of this film is "Making Potash From Seaweed." This was announced for "Reel Life" No. 25, but was crowded out of that number.

The longest article in this issue is "Developing Truant Boys." The pictures were taken at the largest institution of its kind in the world, a model school for training boys who will not go to school and those who are idle when they do go. The lads are all under sixteen years, yet they make their own clothes in the tailor shop, bake bread for their own and two other schools, print millions of forms for the New York Board of Education, and carry on almost every process required to make the school self-supporting.

SEE AMERICA FIRST, NO. 60 (Nov. 1).—The Battle of Gettysburg was one of the ten decisive battles of the world fought before the great conflict now raging in Europe. Over half a century has elapsed since the battle, and in that time so many monuments have been raised by federal and state authorities that it ranks as the best marked battlefield in the world. The battlefield is pictured in this release.

There are views of great beauty as well as of historic interest. These include pictures of Big and Little Round Top, Cemetery Ridge, the wheatfield across which Pickett's men made their gallant charge, General Meade's headquarters and the spot on which President Lincoln stood when he made his immortal Gettysburg Address.

On the same real is an animated Gaumont Kartoon Komic by Harry Palmer.

REEL LIFE NO. 27 (Nov. 5).—The picture opens with an "article" entitled, "The International Beverage—Coffee." Two billion pounds of coffee are grown annually in Brazil. The pictures show how the bean is cultivated and prepared for market. There are typical scenes from the planting until the heavy sacks go aboard the ship at Santos, the greatest coffee mart in the world.

The efforts being made to rid the state of New Jersey of mosquitoes will prove of interest to every community which is afflicted with these pests which carry both malaria and yellow fever. This section of the film has as its general title "Our Trench Warfare." It shows how the state employes are pouring oil on the untroubled waters in an effort to kill the larvae from which the mosquitoes develop.

The third section of this issue shows how The Autoped has developed from the boys' pushmobiles. As this new method of locomotion is just now engaging the attention of cartoonists, vaudeville artists, screen comedians, and the general public, its development will prove very entertaining.

A fourth section shows a new life saving suit which utilizes the principle of the thermos bottle. Not only does the shipwrecked person enjoy his usual warmth, but there is a compartment in which he carries his lunch, making his outing a veritable excursion.

MUTUAL TOURS AROUND THE WORLD NO. 1 (Nov. 7).—In the pictures of England and Germany, of Southern France, or Holland and Switzerland, the cameraman has succeeded in catching the real atmosphere of the localities pictured, and the costumes of the peasants of Galicia are no less faithfully reproduced than are the ravishing costumes of the Viennese grand dames, apparently unaffected by war or famine, or the gay army and navy ball crowd at Vladivostock where the enormous munitions exports from Europe for the Russian army have been handled until recently for transshipment over the Trans-Siberian line.

Amongst the places of interest shown in the first release of Mutual Tours are: La Rochelle, France, scenes in the harbor, the ancient town hall and other buildings, and the wharves. The scenes change from France to the heart of olden Egypt, where we are shown the Assouan Dam, one of the world's greatest feats of engineering, the famous River Nile and Cleopatra's Baths Cataracts. From Egypt you are taken to a Galician town in the midst of the war zone. Here views of Kamenetz, Godolsk, are portrayed, scenes of the fortress and also many of the native Galician types.

SEE AMERICA FIRST NO. 61 (Nov. 8).—The success of "Along the Columbia River" in Gaumont's "See America First" Number 52 is responsible for a return to this beautiful stream nine weeks later. These different views of the same country are called "Oregon's Famous River." The pictures are bound up intimately with the Columbia River Highway.

Among the pictures for which spectators who have made the trip over the celebrated highway will look eagerly are Cascade Rapids, Eagle Creek Bridge, the Devil's Punch Bowl, Catching Salmon in Eagle Creek, Eagle Point, Horse Tail Falls, Waukeena Falls, Latourell Falls and Beacon Rock.

Attached to the scenic is an animated cartoon by Harry Palmer.

The Columbia River is noted both historically and for the salmon which is taken from it.

This famous river was discovered in 1792 by Captain Gray. In 1804 the Lewis and Clark Expedition reached the mouth of the Columbia River and opened up the great fur producing region of the country.

MUTUAL TOURS AROUND THE WORLD, No. 2 (Nov. 14).—First comes the ancient French town of La Rochelle. The pictures show the harbor, the quays, the fishing fleet as it sails and at sea, and the town hall built in 1606.

The second section shows the Nile at Assouan. Here is located the wonderful dam which is one of the world's greatest engineering feats. The granite formation responsible for the cataracts is shown, as well as the great mass of masonry which now holds back the water for better distribution during the dry season. A view shows the water rising to cover the Isle of Philae upon which are the ruins of the beautiful temples of Isis and Hathor. There are pictures also of native industries.

The third section of the reel takes one into the war zones before peace had fled. It shows pictures of the ancient Galician town of Kamenez-Podolsk. The streets, the bazaar, the fortress and the mosque pre-empted by the Turks in the seventeenth century, provide quaint pictures of a life remote from our own. The native type shows give one an idea of the refugees who fled into this country before the Russian advance.

THE VAMPIRES (Episode One, "The Detective's Head"—Three Parts—Nov. 23).—The cast: Philip Guard, cub reporter (Edmund Mathe); Mrs. Guard, his mother (Florence Simon); Normandin (Marcel Levesque); Baron Mortense and Doctor Nox (Eugene Eyme).

The terrible crimes of a mysterious band of law-breakers nicknamed the Vampires have made all France fear these desperate men. No one has been able to discover who they are. A young reporter on Mondial, a newspaper, Philip Guard, has been receiving anonymous notes in a feminine handwriting. He is publishing what clues he has found when Detective Durtal's headless body is found at St. Clement. The officer had been sent there to follow a Vampire clue, and his death is a warning from the band. Philip Guard asks his paper to send him to St. Clement.

Philip's mother tells him that near St. Clement lives an old friend of his father's, Dr. Nox. She fears for her son's life and makes him promise that he will seek Dr. Nox's protection. He does so, and meets there a Mrs. Simpson, an American woman, who is thinking of buying Dr. Nox's chateau. Philip is distressed the first night to find that a picture hides an empty space in the wall which could be used to conceal a bulky package. In the pocket of his dressing robe he also finds a message from the Vampires, warning not to seek further clues.

The next morning Mrs. Simpson discovers that during the night she has been robbed of both jewels and money. Philip discovers that her jeweled cigarette case has been placed in his pocket. He hurries to the authorities with latest news of the Vampires, and is followed by Mrs. Simpson and Dr. Nox, who accuse him of the theft. His accusers are detained in a room at police headquarters while Philip returns to the chateau with the magistrate to investigate. In the hidden closet behind the picture is found a box containing the head of Detective Durtal. It had been put there only a few hours previous, for, when Philip discovered the place, it was empty.

Philip returns with the magistrate to find that Mrs. Simpson left a note acknowledging that he was a Vampire, and that six months previously the band had murdered the real Dr. Nox. The newspaper reporter hurriedly returns to Paris, feeling the next developments will be in the city.

The Vampires discover that Philip Guard is learning of their movements from Marfa Koutiloff, a Russian dancer. She discloses her identity to Philip, who hastens to meet her. At the same time, in her dressing room at the theater, she receives a visit from a friend, Baron Mortense. The Baron gives her a ring. accidentally scratching her with one of its sharp points as he places it on her finger. He then goes to his box to watch her dance. Marfa attempts to dance, but falls dead on the stage.

Philip, who has met Baron Mortense in the dancer's dressing room, immediately suspects him of being a Vampire. He does not wait to see what happens to Marfa, knowing that the Vampires have finished her. He follows her executioner, the man who is the grand Vampire. The band is too sharp for him. In turn he is followed and captured. The decree of the judge of the Vampires is that he is to be killed at dawn.

The man left to guard Philip is Normandin, a Vampire working for the Mondial. He recalls how Philip has helped him and decides to liberate him. When the judge returns, Philip and Normandin bind him and cover his face. They then escape. It is their aim to capture as many of the band as possible. Under their leadership the police surround the cellar in which the execution is to take place. Before the Vampires can uncover the face of the bound and gagged man, they hear the police breaking in. As they make their escape through the underground passage, they determine that Philip shall not be rescued. They shoot the bound man, not knowing that it is their own comrade they are executing.

Miscellaneous Subjects

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Episode No. 12, "The Restless Spirit"—Two parts—Nov. 6).—While in his laboratory one day experimenting in the hope of discovering some element to counteract the activities of Pierre La Rue and his gang of super-criminals, Dr. Montrose is interrupted by Pierre La Rue, who demands the drug. The doctor refuses, and puts La Rue out. The doctor then takes an oath to exterminate the gang and, pocketing a gun, follows Pierre La Rue. Dr. Montrose trails Pierre to Tanner's apartment, where, after a brief wait, his vigilance is rewarded by the sight of Pierre, Tanner and Kiel coming out of the house.

The three gangsters drive off. Dr. Montrose follows. Presently they reach a notorius dance hall. Dr. Montrose, following the gangsters in, sees them entering a private room. He seats himself near the door. A moment later a waiter carrying a tray of drinks to the gangsters, stops at the doctor's table and during the instant that his back is turned, the doctor drugs the glasses. A moment afterward the gangsters come out of the room and as they pass him, Dr. Montrose looks inside to see whether or not they emptied their glasses. Tanner catches him at it. Following stealthily, Tanner draws his pistol and with the butt end stretches the doctor senseless to the floor.

When the doctor comes to he finds he is bound hand and foot in a chair and a gag in his mouth. Tanner puts on him a black mask which covers the doctor from head to foot. Tanner has no sooner done this than Pierre enters carrying Florence. Just then Kiel bursts into the room saying that Clayton and three policemen are at the door. Pierre drops Florence and dashes out into the hall, followed by his henchmen. Florence released, sees her father's pistol on the floor and as the door opens she fires blindly, the bullet striking Robert Clayton. Realizing her mistake, Florence faints. Pierre comes hurtling back into the room and, picking up one of the drugged glasses forces its contents down Florence's throat.

Gagged and bound, Dr. Montrose struggles to tell Pierre that the whiskey is poisoned, but Florence drains the glass and slips out of Pierre's arms to the floor. In the midst of it all some one screams "Police!" Tanner and Kiel cut the doctor's bonds and make good their escape. The doctor drops on his knees beside Clayton and Florence, and picks up the gun just as the police break into the room, finding him in this compromising situation. And then like a thunder bolt out of a clear sky a startling revelation is made.

THE CRIMSON STAIN MYSTERY (Episode No. 13, "The Despoiling Brutes"—Two parts—Nov. 13).—Baffled at every turn in their attempts to be revenged upon Harold Stanley for his unyielding efforts to bring them to justice, Pierre La Rue, the master criminal, and his gang become seriously concerned with their future. Vanya Tosca learns accidentally that Florence Montrose, daughter of Doctor Montrose, discoverer of the element which is responsible for the Crimson Stain Gang, is going for a ride in the park. Accordingly Pierre La Rue lays elaborate plans for her destruction. The gang is increased by a new member, a cripple.

That afternoon as Florence and her father jog along in the park, Florence suddenly catches sight of an automobile speeding toward them. She recognizes the occupants as members of the Crimson Stain Gang, and she and her father spur their horses on, hoping to escape, but the

machine overhauls them and the Crimson Stain Gang kidnap Florence.

The gang take Florence to an old shack by the river. While Kiel and Tanner watch Florence, the cripple runs out on an errand, and once he is outside, he reveals the surprising fact that he is not a cripple after all. The cripple hurries to a telephone booth, calls up the Montrose home and talks to Robert Clayton, the artist. Clayton and Doctor Montrose hurry out to Florence's rescue.

After telephoning, the cripple gets a motor boat from the gang's cache, and speeds back to the shack. Kiel and Tanner put Florence in the boat and they start off down the river. Doctor Montrose and Clayton come up just as the boat backs away from the shore. They hurry to the bridge. They wait until the boat with Florence as captive comes along. Then a rope is tied to the bridge, and the end lowered. Clayton climbs down the rope hand over hand, the cripple unseen by the rest of the gang, unties Florence's bonds. Kiel, seeing Florence free, jumps for her; Florence knocks him overboard. Tanner jumps to stop Florence. Just as the boat comes up to him, Clayton, dangling in mid-air, reaches out and, grasping Florence, lifts her from the deck of the boat.

Tanner grasps Florence 'round the waist. Clayton hits Tanner and the latter, loosening his hold, drops into the water. Once more have Pierre La Rue and the Crimson Stain Gang been foiled in their efforts to wreck destruction upon the house of Montrose. That night as Florence is recounting her adventures to her father, Robert Clayton and Harold Stanley, she expresses keen curiosity at the identity of the cripple who had cut her bonds and thus enabled her to make good her escape from the clutches of the murderous gang. Everybody is curious but Stanley, who smiles as if he knew a whole lot more than he would tell.

UNICORN FILM SERVICE.

JIMMY DALE, ALIAS "THE GREY SEAL." THE GREY SEAL (Episode No. 1—Two parts).—Henry La Salle, uncle of Marie La Salle, plots with Travers, a lawyer, to gain control of Marie's fortune. While this is going on, Jimmy Dale, a wealthy young bachelor, who has taken to all manners of erratic crimes, plans to rob the safe of Goldweather & Frost, the fashionable jewelers. Henry La Salle organizes a band of unscrupulous society blackmailers and crooks into "The Crime Club." "The Crime Club" decides that Marie must die in order that her uncle may obtain her fortune. Jimmy succeeds in robbing the jewelers' safe, and escapes with his booty despite the efforts of the police to arrest him. As always, he leaves as a mark that it is his work, "The Grey Seal" upon the cracked door of the safe.

JIMMY DALE, ALIAS "THE GREY SEAL"—(Episode No. 2, "The Stolen Rubies"—Two parts).—Marie, having learned of the plot against her life, has left the home of her uncle and has taken refuge with a society matron. At a reception at the latter's home, Jimmy, in his character of the society man, meets Marie and falls in love with her. He is half determined to abandon his exciting secret life, but is urged on by a note from a mysterious influence, which signs itself "Tocsin." He is persuaded to go to the aid of a victim of Perly, a gambler. The victim has been persuaded by Perly first to gamble away his money, and then to steal some priceless rubies. Jimmy breaks into Perly's den, and at the point of the pistol compels Perly to hand back the rubies. They are then mailed to their rightful owners, and Perly's dupe is set upon the right path by the persuasion of Jimmy Dale, who thus once more shows that his depredations while they may have had variances with the laws of society, still work for good in the end."

JIMMY DALE, ALIAS "THE GREY SEAL"—(Episode No. 3, "The Counterfeit Five"—Two parts).—The love affair between Jimmy Dale and Marie La Salle ripened into their engagement, and Jimmy is again anxious to abandon his wild adventures when another summons comes from the mysterious "Tocsin"; this time the message informs him that "The Grey Seal's" help is eagerly wanted by a man who is the sole support of an aged mother, and who is being victimized by a band of crooks. Jimmy decides to go to the rescue. He discovers that Sammy Mathews, a sickly employee of the United States Currency Engraving Bureau, has been charged with stealing a damaged five-dollar engraving plate, and that the supposed secret service man has extorted $5,000 from Mrs. Mathews, Sammy's mother, under the threat of sending Sammy to prison.

Jimmy learns that the alleged government detective is a member of a gang of crooks, who disguised himself as a secret service man for blackmailing purposes. Single-handed Jimmy invades the underground den in which the gang makes its headquarters, and a fight ensues. In the meantime some mysterious information has reached the police headquarters to the effect that "The Grey Seal" can be captured at the headquarters of the gang. The police break in while the fight is at its height, but by a clever trick Jimmy succeeds in escaping both the police and the crooks. He leaves behind him, however, the now famous mark of "The Grey Seal," and the police officials are more baffled than ever in their efforts to capture the elusive "Gray Seal."

METRO PICTURES CORP.

EXTRAVAGANCE (Popular Plays and Players—Five parts—Nov. 6).—The cast: Norma Russell (Mme. Petrova); Courtland Russell (H. Cooper Cliffe); Franklin Hall (Mahlon Hamilton); Howard Dundore (Arthur Hoops); Horace Scott (J. W. Hartman); Robert Mackay (Edward Martindel); Butler (Tom Cameron). Scenario written by Wallace C. Clifton. Directed by Burton L. Ping.

Extravagance has always marked the lives of Norma Russell and her father, Courtland Russell. As a consequence, debt overtakes them, and Russell is forced to borrow a large sum of money from Howard Dundore, the banker. Even this hint of coming trouble does not cause them to economize, and soon Russell has to ask Dundore for an extension of his note.

This the banker refuses to do unless the note is accompanied by the signature of a depositor of the bank. Russell forges the name of Robert Mackay, one of the bank's wealthiest depositors. Dundore knows the name is forged, but instructs his confidential man, Horace Scott, to pay the note and subtract it from his private account. He then accuses Russell, and to save her father from the consequences of his forgery Norma is obliged to consent to marry Dundore. She cables her lover, Franklin Hall, a business man, who has gone to South America to look after a rubber investment, that she cannot marry him.

Hall returns at once, pays back the amount of the note, thereby beggaring himself, and marries Norma. Dundore pretends to be friendly to the young couple, tells Hall he knows his investment has gone badly, and offers him a position in the bank, which Hall accepts. Dundore then seizes the opportunity to have Hall's accounts falsified in order to make it appear that he has stolen large sums of money. He continues to call at the Hall's home, and on one occasion makes love to Norma. Hall comes in unexpectedly, the men come to blows, and Dundore accuses Hall of having taken money from the bank. He is arrested, brought to trial and sentenced to five years' imprisonment. The only man who could have testified in his behalf, Horace Scott, has been given money by Dundore, with orders to leave the city.

Norma feels that her husband's trouble is a judgment upon herself for her extravagance, since he has always gratified her every wish. Left without means by his imprisonment she turns her talents to scenario writing, at which she is immensely successful. Her father, who has been ousted from his clubs for non-pay-

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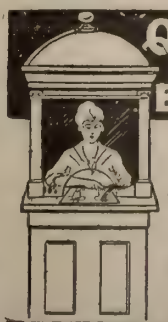
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ment of dues, and who lives in a little apartment with his daughter, secures work as a motion picture actor.

One evening when they are returning from the studio in the motor car of the director, they see an old man run down by another car. Norma takes the injured man home. When he regains consciousness days later his mind is a blank. During his ravings Norma gleans enough to suspect that he has knowledge of her husband's supposed crime, and tries in every way to bring back his memory. All efforts fail. She takes him to the prison to see her husband, and Hall recognizes him as Scott, but he does not recognize the husband. Norma decides upon an idea, and with the aid of her director carries it out.

She writes a scenario embodying the facts in the case of her husband's false accusation, and has it acted for the screen. Then she invites Dundore to see her latest picture at a special showing, and has Scott present. The picture is called "The Banker." As its action progresses there is a shout from the auditorium. Scott jumps to his feet wildly exclaiming: "That's the way he did it! Hall was not to blame. Dundore made me do it!" In the ensuing excitement Dundore escapes. He hurried to the railroad station, engages a special and leaves the city, but fate follows him, and he is killed when his engine crashes into a line of "dead" freight cars. Hall is released on the testimony of Scott, whose memory has been brought back by Norma's plan, and Norma and her husband begin life happily once more, both she and her father having learned a bitter lesson on the folly of extravagance.

BIG TREMAINE (Yorke Film Corp—Five Parts—Nov. 20).—The cast: John Tremaine, Jr. (Harold Lockwood); Isobel Malvern (May Allison); Redmond Malvern (Lester Cuneo); Judge Tremaine (Albert Ellis); Mrs. Tremaine (Lillian Hayward); David Tremaine (William Ephe); Samuel Leavitt (Andrew Arbuckle); Mammy (Josephine Rice); Julia Cameron (Virginia Southern); John Nolan (William De Vaull). Written and produced by Henry Otto.

The Tremaines are one of the first families of Virginia and owners of a large plantation. John Tremaine, the younger son, has fallen in love with Julia Cameron of Boston, who is visiting on a nearby plantation. Malvern, the banker, has entrusted John with a large sum of money to be delivered to a Richmond bank. Before starting on his errand John stops at his home to prepare for the trip. Upon entering the grounds he sees Julia in the arms of his brother David. Broken hearted at Julia's deception, John decides that after delivering the money to the bank he will never return to his home.

One evening, seven years later, John walks up to his old home to find it in a dilapidated condition and a "For Sale" notice on the front gate. He removes the sign and goes to Leavitt, the family attorney, who expresses surprise at John's return. John asks for an explanation and is told that upon delivery of the money to the Richmond bank seven years ago it was found to be several thousand dollars short, and his not returning to his home left room for only one conclusion: that he had taken the money. He also learns that the shock of his supposed theft killed his father, and that his brother died only a month prior to his return. John instructs the attorney to lift all mortgages and indebtedness against his mother's homestead and present the deeds to her. He goes home, only to find a scant welcome from his mother, whose entire life has been wrapped up in her other son, David. She will not accept the property, feeling that his fortune was founded on theft and that the act of his youth is a barrier between them. She decides to leave the old homestead, but remembrances of old times make it impossible and John implores her to remain.

Tremaine brings the plantation from ruin and desolation to a prosperous condition, remodels and refurnishes the home, and in time wins the love and confidence of his mother. Malvern, the banker, has one daughter, Isobel. While out riding one afternoon she falls from her horse and John carries her home. The doctors find she is suffering only from a slight shock. Malvern in his excitement and recalling the occurrences of years before, accusing John of being a thief as well as a coward, forbids him to come to his home again.

Julia, David's widow, comes to Tremaine for the holidays, bringing with her David's two sons. John learns that David's estate is in a depleted condition. He takes up all outstanding indebtedness and provides for Julia and the children. His energy and directness in all his undertakings has won him the respect and confidence of all his neighbors and also the title of "Big Tremaine." A committee waits upon him and urges him to accept the nomination for Congress, but he declines it.

Isobel recovers quickly from her injuries, and upon subsequent meetings with John finds that her interest in him is awakened. She is intensely interested in all matters pertaining to Virginia, and learns that John is the people's choice for Congress. Isobel in secret works for John's nomination. Leavitt, the attorney, informs John that a body of people are on their way to urge him to accept the nomination for Congress. Just as the enthusiastic crowd, headed by Isobel, arrives at the gate Malvern comes in and tells John that if he accepts the nomination he will denounce him as a thief. Julia comes forward with the statement, "It is a lie; John was not the thief!" and hands the banker David's confession stating that David stole the money from the bag while John was changing clothes for the trip to Richmond seven years ago. Malvern withdraws all opposition to John, and John goes forth to receive the welcome of his neighbors and claim Isobel.

BLUEBIRD PHOTOPLAYS, INC.

A STRANGER FROM SOMEWHERE (Five Parts—Nov. 13).—The cast: Sam Brockton and "Dippy" Lewis (Franklyn Farnum); Agnes Darling (Agnes Vernon); Mrs. D. G. Darling (Helen Wright); Olga Veloski (Claire MacDowell); Daniel Darling (Arthur Hoyt); Howard Dana (Barney Furey). Scenario written by Willis Wood. Directed by Wm. Worthington.

Howard Dana and his partner in adventures, Olga Veloski, discover that Sam Brockton, millionaire from the West, has arrived in town and they arrange to fleece him. They plan an old confidence game and locate the scene in one of the residences of wealth, knowing that the occupants of "Millionaire's Row" are spending the summer at various resorts. Agnes Darling and her father come to town for a day or two from their summer home in the mountains. Mr. Darling's automobile breaks down and as Brockton passes, he offers his services to help make repairs. In this way he discovers that Agnes is a charming girl and falls in love.

The incident has been observed by Olga and her accomplice and when the repaired automobile drives away, Olga attracts Brockton's attention. She tells him that if he will come to her home the next day she will introduce him to Agnes, who is supposed to call at Olga's residence. Olga and her accomplice manage to avoid the caretaker in the house they have selected for their work. At the appointed time Brockton arrives and through an old confidence game he is robbed.

The scene of the robbery happens to be the town residence of the Darlings. Just as the trick is being turned, Mr. Darling and Agnes arrive at their home. Upon entering the house, the Darlings are amazed to find that the house has been entered. They come upon Brockton, who is so frank and interesting in his explanation that he ingratiates himself with Agnes and her father, and they invite him to their country home. The two sharpers escape and join another member of the confidence gang—a crook known as "Dippy" Lewis. When Olga observes a striking resemblance between "Dippy" and Brockton, she decides to use the crook to an advantage.

Olga overheard the invitation Brockton had received from the Darlings and dresses "Dippy" to resemble him. She sends him to the mountains and he is received by the Darlings. "Dippy's" criminal instincts lead him to commit several robberies among the hotel guests, and when Brockton arrives he finds himself under suspicion. He is puzzled at Miss Darling's conduct toward him. Olga has directed members of her gang to chloroform Brockton and dispose of him in a cellar, that he may not by any mischance reach the mountains before "Dippy" Lewis arrives there. The striking resemblance between the two mislead the toughs and they chloroform "Dippy" and confine him in a cellar.

Agnes is perplexed at the strange transition in Brockton's manner, for he really is of a gentlemanly type in strong contrast to "Dippy," whom the girl had previously mistaken for him. The Darling family decide to return to the city and invite Brockton to call upon them there. Olga hears of this and plans to have "Dippy" again impersonate Brockton. When Olga attemps to locate "Dippy," she discovers that he is a prisoner. Before she can have him released, Brockton makes his visit to the Darlings, a fact of which Olga is not aware. Thus it is that she goes on with her plans, sends "Dippy" to call at the Darling home and there the two men meet and settle matters.

THE MEASURE OF A MAN (Five parts—Nov. 20).—The cast: Pattie Batch (Louise Lovely); Jenny Hendy (Katherine Campbell); John Fairmeadow (Warren Kerrigan); Billy (Ivor MacFadden); Donnie (Marion Emmons); Jack Flack (Harry Carter); Tom Hendy (Marc Robbins). Scenario written by Maud Grange. Directed by Jack Conway.

John Fairmeadow has been expelled from a theological seminary because of his evident unfitness for the ministry. He goes West, and finally winds up in a lumber camp. Pattie, the pet of the woodsmen, is praying that a parson be sent to pronounce the burial service for her father, who has been killed by a falling tree. Fairmeadow's clerical appearance makes his arrival seemingly providential, for Pattie declares when she beholds him that her prayers have been answered, and thus Fairmeadow is compelled to conduct the burial service and thereafter pose as a parson. Having gone to the woods to fight out his own battles, Fairmeadow gains help for himself in helping others.

The "parson's" reputation as an exhorter has traveled to a nearby camp and he is urged to go there and conduct revival services. Jack Flack, the "boss" of the neighboring camp, objects to Fairmeadow's activities and undertakes to physically expel him from the community. In this encounter Flack comes off second best, and Fairmeadow's record is enhanced. Flack is living with a girl he has enticed from the camp where Fairmeadow makes his headquarters. This girl is moved by Fairmeadow's sermons to leave her environments and return home.

She leaves her baby where Fairmeadow will come upon it in the woods, and when the "parson" takes it in his arms and carries it to his home camp, she follows. Going direct to Pattie's home, Fairmeadow is arranging for the care of the child when its mother is discovered, by Pattie looking in at the window. Thus mother and child are reunited and Fairmeadow and Pattie go with her to her father's home, where a reconciliation is effected.

Comes Flack to the camp to find the girl

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and have vengeance upon the "parson." One of the converts Fairmeadow has made kills Flack in a fight, and the "parson" witnesses that the deed was committed in self defense. While Fairmeadow has been at the neighboring camp, his congregation has built him a church and cabin to live in, and soon after his return the "parson" is called upon to perform a marriage. Then it is that he makes clear his standing; that he has studied for the ministry but has never been ordained.

When one of the lumbermen leaves the woods to visit his mother, he goes to Fairmeadow's father, who is a Bishop, and explains how matters stand with his son. The Bishop hastens to the lumber camp, ordains his son and performs two marriages, in one of which Fairmeadow makes Pattie his wife.

GREATER VITAGRAPH.

THE SCARLET RUNNER (Episode No. 9, "The Gold Cigarette Case"—Two Parts—Nov. 27).—Christopher Race, returning from a trip into the country, stops at an old castle with the intention of looking over the ruins. As he reaches the front of the place, a girl, leaning from a tower, attracts his attention. The girl throws something down which proves to be a gold cigarette case. She is then roughly dragged from the window. Race finds an old hag, who is the caretaker, and she shows him about the place. He is unable to find any trace of the girl except by one hairpin on a window ledge. He returns that night to search further, having put up at a nearby inn, and is attacked and wounded on the arm.

The next morning he receives a surprise when he sees the man whose photo is in the cigarette case at the inn with another. Race displays the case and the men come to his table. Talk follows which reveals the fact that the young fellow, Maurice Naylor, is searching for the girl, his fiancee, to whom he gave the case. The latter contains a slip of paper bearing some letters which are the combination of a safe, in which are some valuable bonds—the girl's fortune—left her by her parents. Her uncle, in whose care she is, has tried to force the combination from her. When she became engaged to Naylor, the uncle took her away. Naylor has traced her to that locality by a letter he received from her, but he does not know the house she is in.

As Christopher saw her being taken in an auto from the castle the previous evening, he knows she is there no longer. A letter comes while they talk saying that Race may learn something of the girl if he will call at a certain house that evening. The man with Naylor, Fergus O'Brien, a detective, scents a trap. It is arranged that Race shall go that evening, while the others will follow and see what happens. Christopher goes to the house and is attacked. After a fierce fight, the girl is rescued, her uncle and his accomplices are captured, and all ends happily.

UNITY SALES CORPORATION.

LEND ME YOUR WIFE (November).—Tweedledum has an uncle who wants to bestow a fortune upon him, but not until he is married. This condition does not exactly please our hero, so he endeavors to deceive his uncle by making an arrangement with his friend to "lend me your wife" for a short time. Amusing situations follow when the husband and wife come to live in our hero's house. The husband plays the role of servant and is made to suffer all sorts of indignities when uncle comes to look things over. Things go on merrily enough for a time until uncle stumbles into the servant's room and discovers the husband and wife together. To prevent family scandal, the deceivers have to confess that it was a trick. But uncle was not allowed to escape with his fortune so easily, as Tweedledum sets about to find another partner to share his blessings. This he does before the time limit expires and everything is satisfactorily arranged.

THE YELLOW MENACE (Episode No. 13—"The Spy and the Submarine"—Two Parts—Nov. 27).—By appealing to the vanity of Howard Smithson, who is the inventor of a remarkable air-lock for submarine use, Ali Singh, in the garb of a citizen of Europe, laying aside for the time being his Oriental make-up, succeeds in boarding the submarine, accompanied by two of his associates. Together they overpower Smithson and leave him for dead, intending to learn the secret of the air-lock invention. Smithson, however, is not killed, but revives, smashes the air-lock, escaping himself while the submarine sinks. Ali Singh, however, is saved through the devotion of his men, who shoot him through a torpedo tube.

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LESS THAN THE DUST (Seven Parts—Nov. 6).—The cast: Radha (Mary Pickford); Captain Richard Townsend (David Powell); Captain Bradshaw (Frank Losee); Mrs. Bradshaw (Mary Alden); Ramlan (Mario Majeroni); Jawan (Cesare Gravina); a derelict (Francis Joyner); Ahmed (Russell Bassett); Bhesstie (Walter Morgan); a gossip (Mercita Esmonde). Written by Hector Turnbull. Directed by John Emerson.

At the opening of the story a rebellion, caused by a dispute over the sacred rights of the Hindoos and their abuse by the provincial government, is in progress the natives and soldiers of the British garrison being in conflict. Radha has been adopted by a sword maker. During the warfare she meets Captain Richard Townsend of the local garrison. She is impressed by him. In a later scene when Radha, in her playful and innocent way, falls into the sacred waters of the pool at the temple, she is charged with desecration and is attacked by an infuriated mob of fanatical natives. Captain Townsend arrives on the scene and saves her.

Mrs. Bradshaw, the wife of a fellow officer of Townsend's, has fallen in love with the latter and when she learns of his friendliness for Radha, she resents it and shows her dislike at all times. During a severe fight between soldiers and natives the girl saves the life of the captain when he falls wounded in the field. During the rebellion the foster father of Radha is thrown into prison and before she can get his release Captain Townsend is sent to England on a furlough to recuperate from his wounds.

Then it is that Radha organizes a rescuing party and attempts to get her father out of prison. She is about to be killed when her father reveals the fact that the girl is not his daughter but is the child of an English officer, who, becoming addicted to drugs, dropped to the level of a social derelict, Radha knowing the officer has shown him great sympathy, never being aware of the relationship.

This derelict is the grandson of a wealthy Englishman. Radha is sent to England to see him and also to find Captain Townsend. It develops that Townsend is a nephew of the same old gentleman who died before the girl reaches England. He has left his fortune to Townsend. Arriving at the estate Radha is surprised to find her captain there. She tells him of her foster father's plight and the officer uses his influence to get his release. The little girl remains in England and is sent to school. Gradually the fondness for each other grows into a love and Townsend and Radha are married.

KLEINE-EDISON-SELIG-ESSANAY.

THE CHAPERON (Essanay—Five Parts—Nov. 20).—The cast: Madge Hemmingway (Edna Mayo); Jim Ogden (Eugene O'Brien); Count Van Tuyle (Sydney Ainsworth); Mrs. Hemmingway Frankie Raymond); Richard Coombs (John Cossar); Mrs Coombs (Marion Skinner). Directed by Arthur Berthelet.

Jim Ogden, secretly engaged to Madge Hemmingway, wealthy heiress, becomes sensitive over his lack of money and breaks the engagement. In a moment of pique she marries Count Van Tuyle. After six months she returns from Europe, minus her husband. Trying to forget her error, she goes to the country.

Richard Coombs is the nearest neighbor of Madge's aunt, and he finds it necessary for his wife and himself to hasten to the city. A chaperon is needed immediately for their four daughters. By necessity they are forced to take Madge, who is still the runaway Countess Van Tuyle.

Jim Ogden is on a canoe trip through the lakes and stops at the Coombs' camp. This is the crowning embarrassment for the chaperon. Up to the time the cook, butler and chauffeur have quit and each one of the girls has opened a summer flirtation.

However, Ogden persuades Madge to take a canoe ride. Their craft strikes a rock and the two are marooned on a little barren island. Meanwhile the Count has followed his wife to America and with Madge's mother arrives at the camp. Becoming suspicious, he goes up the

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lake the next morning and finds his wife with Ogden. Madge escapes in his boat and leaves the two men to fight it out.

Mrs. Coombs returns to find her four daughters engaged, the chaperon a sorry sight after her night on the lake and half of her servants gone. However, Mrs. Hemmingway solves everything and promises that she will effect a settlement with the Count to enable her daughter to marry Ogden.

THE COSSACK WHIP (Edison—Five Parts—Nov. 13).—The cast: Darya (Viola Dana); Katerina (Grace Williams); Alexis (Bob Walker); Turov (Frank Farrington); Sergius (Richard Tucker); Mme. Popjeska (Sally Crute).

A long line of prisoners winds over the snow-covered Russian steppes toward the train which is to carry the unfortunates to Siberia. A band of revolutionists, bent on freeing their brothers from the living death, attack the Cossack guard and in the excitement several prisoners escape. Turov, Prefect of Police, learns of the attack and orders the whole district raided that he may punish the perpetrators of the attack.

In their crude home live Sasha and his daughters, Darya and Katerina. Suddenly the still air is shattered with the blood-curdling yells of the raiding Cossacks. Little Darya is quickly hidden, but Sasha and Katerina are led before Turov. The father is sent to Siberia. Soon afterward Katerina, robbed of life and honor, creeps back to the little settlement to die, carrying with her the Cossack knout with which she has been flogged.

Over her sister's body, Darya swears revenge and keeps the Cossacks whip as a reminder of her vow. Then follows a story of action and power, telling how Darya becomes the favorite dancer of the Imperial Ballet; how she brings the bloodthirsty Turov to her feet and finally accomplishes her revenge; how, at last, she listens to the pleadings of Sergius, a revolutionist and master of the ballet, and how the two of them make their way out of Russia and across the ocean to the great land of liberty and opportunity.

FOX FILM CORP.

JEALOUSY (Five Parts—Nov. 20).—Carney marries Agnes Maynard and soon forgets his old sorrow. Anne, tired of her mock wedded life, attempts to make Roland jealous of his wife. She induces Carney to visit the home of Randolph Parsons. There Roland finds his wife, but a sudden twist of affairs results in his discovering that Agnes is innocent.

Anne tries new tactics now. She knows that Carney has been losing steadily in the stock market, through her husband's efforts to ruin the man his wife loves. Anne finds a memorandum on Martin's desk: "Corner B. H. R. Stock." She gives this information to Carney.

He is overjoyed and grasps the tip eagerly. Martin, however, learns of what Anne has done, and reverses his tactics. The result is that Carney is ruined completely. In his rage, he thinks that Anne has tricked him purposely, and he goes to her, furious. While he is there, she sees Martin returning.

She thinks she has an opportunity for revenge. She tears her clothing and lets down her hair. Then she turns out the lights and screams. Martin enters. Anne shrieks that Carney had been attacking her.

Martin smiles and takes out the B. H. R. memorandum.

"I know your game," he says. "Go," he tells Carney, "you are ruined. You have been punished enough."

Martin bids his wife good-bye, and informs her that he is going to leave her. Anne falls senseless to the floor.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 88 (Nov. 2).

San Francisco, Cal.—Keel of the dreadnaught California is laid at the Mare Island Navy Yard, a large crowd attending the ceremony. U. S. Senator James D. Phelan taps the steel with a silver hammer, denoting that it is officially accepted.

Provincetown, Mass.—While, according to authorities on naval affairs, the United States is in great need of war submarines, sea-going diving boats are being built in the United States for foreign nations. The Isaac Peral, one of the most efficient submarines ever built, is completed and tested here preparatory to leaving for Europe, where she will become part of the Spanish navy.

Hoboken, N. J.—A monster machine operates here, lifting whole car-loads of coal off the tracks, hauling them high into the air and dumping them.

Los Angeles, Cal.—George Nooyan, a young athlete, narrowly escapes death in a thrilling slide on a wire strung 275 feet in the air. He calmly goes back and makes a successful slide.

Season's Latest Fashions.—New styles in headdress, creations of Lucile, Lady Duff-Gordon, are shown by attractive Lucile models.

San Francisco, Cal.—Eight girls enter a swimming contest across the Golden Gate, and Miss Wally Mahn wins.

Pittsburgh, Pa.—An unusually efficient motorcycle squad is part of the Preparedness Camp near here. The motorcyclists perform remarkable stunts with their machines, one of their achievements being a rapid ascent of a 45 per cent. grade hill.

Denver, Col.—Colonel Theodore Roosevelt, touring the country in the interest of the Republican national ticket, lifts his hat to the cheering multitude that meets him in this western city.

London.—Hundreds of wealthy Londoners donate their automobiles to the military authorities and many women volunteer their services as drivers.

Near Neuilly, France.—American ambulances carry wounded from the fighting line to the American hospital at Neuilly, the Americans being under fire from German guns most of the journey. Unloading of the wounded is supervised by Lieutenant E. B. Hayden of Boston and Sergeant M. O'Connor.

New London, Conn.—Deutschland, the first submarine merchant liner to cross the Atlantic, makes its second successful voyage to America. The Deutschland is tied up alongside the German liner Willehad while preparations are made to unload her cargo which is valued at $10,000,000.

HEARST INTERNATIONAL NEWS PICTORIAL No. 89—(Nov. 7).

New York City.—President Wilson, accompanied by Mrs. Wilson, arrives in New York on board the Mayflower, to wind up his campaign for re-election at a monster meeting in Madison Square Garden.

Chicago, Ill.—Victor Carlstrom, the aviator, leaves Chicago on a non-stop flight to New York, a distance of 900 miles. He carried bags of mail and his trip may result in the establishment of a regular aerial mail route between the two cities.

Bethlehem, Pa.—The William Penn Highway, just completed, is formally dedicated. Governor Brumbaugh of Pennsylvania is Chief Master of Ceremonies.

Footlights and Fashions.—Miss Juliette Day, star of "Up-Stairs and Down," at the Court theater, New York, poses exclusively for the Hearst International News Pictorial in the latest gowns of her own creation.

Philadelphia, Pa.—More than 4,000 steel freight cars are loaded on board the British freighter Doonholm to be transported to France.

Near Spokane, Washington.—Final work in the harvesting of winter wheat is on in the gigantic fields of this state. Thirty horses draw an enormous reaper over the rolling, outdoor workroom. A giant motor tractor mows, threshes and bags the grain.

San Francisco, Cal.—The Hall of Records, last of the ruins left by the big San Francisco fire, is wrecked. The giant steel dome, weighing 320 tons, is pulled down after it resists for several days the efforts of the wreckers.

In the Snow-Capped Vosges Mountains.—Alaskan dogs, emissaries of mercy, provide the power for drawing ambulance sleds between the first line mountain trenches and the hospital base. Exclusive French war pictures depict the hardships endured by the fighting men of France on the battle line in the high altitude of the mountainous country.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 90 (Nov. 9).

Pasadena, Cal.—A ten ton steel frame for a telescope on top of Mount Wilson, is carried up the mountain side on a powerful truck. Near the summit the truck slips off the mountain roadway and the frame narrowly misses going over a precipice.

Mineola, L. I.—Miss Cecelia Wright, a daring woman flyer, drives her plane at a dizzy height in an effort to exceed the government's altitude record.

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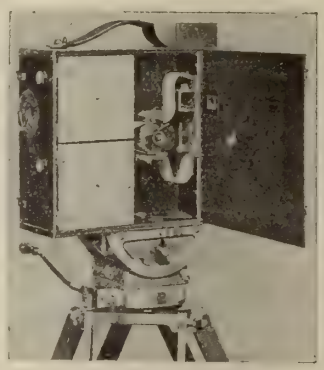

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Del Rio, Texas.—Fire of incendiary origin destroys a railroad bridge near the Mexican border shortly before two trains carrying Georgia National Guardsmen are due to pass that way.

Washington, D. C.—Students of the Catholic University here stage a unique tug-of-war in which the freshmen are ducked into a small lake.

Footlights and Fashions.—Miss Violet Heming, of "The Flame," at the 44th Street theater, New York City, appears exclusively for the Hearst International News Pictorial in the latest gowns designed by herself.

On the Somme Front.—An armored train hurls giant shells into the German trenches many miles away. Exclusive pictures obtained by official cameramen with the French army.

New Orleans, La.—Sir Ernest Shackleton, just back from an Antarctic exploration trip, arrives in the United States with Captain Worsley, of the Exploration ship, "Endurance."

Boston, Mass.—45 persons are killed when a street car plunges through an open draw into the river. The police drag the stream to recover the bodies. The car of Death is removed from the water after the bodies of the victims floated down the stream.

The National Election, Princeton, N. J.—President Wilson is cheered by several hundred students when he appears to cast his ballot in his home precinct.

Chicago, Ill.—Woman vote for president here for the first time. Their influence on Illinois aids in piling up a tremendous plurality in that state for Charles E. Hughes.

New York City.—An election night crowd of more than 900,000 persons swarms the streets where a mad multitude creates a Bedlam of noise as returns flash on outdoor screens showing the result of balloting all over the United States. The result of the election is in doubt many hours after the polls are closed. Hughes' supporters claim his victory, while Democratic leaders insist that President Wilson is re-elected.

BEATRICE FAIRFAX (Episode No. 14—"The Hidden Menace"—Two Parts—Nov. 6.)—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Alice (Alice Masters); David Holmes (Nigel Barrie).

Beatrice Fairfax receives a letter from Alice Masters, an heiress and orphan, saying that she has become engaged to the man of her choice, David Holmes, but that her guardian, Mr. Harvey, objects and has forbidden her sweetheart to call upon her. She says that her other guardian, Mr. Wells, sympathizes with her and has promised to demand an accounting from Harvey. Alice also says that her mother died insane and recently she has begun to have delusions of the strangest kind, which greatly disturb and frighten her.

While Beatrice is thinking of Alice and her trouble, Jimmy Barton is given an assignment to investigate the death of a Wall Street broker named Wells. On his way out, Jimmy stops to tell Beatrice of his assignment. She is struck by the sameness of names and hands Jimmy Alice's letter. He advises Beatrice to call upon Alice, promising to join her there.

At Wells' office, he finds a policeman questioning the chief clerk, who declares that Wells saw no one that morning except Mr. Harvey, his co-trustee. Harvey carried a black bag. He remained only a few minutes, leaving the bag in the private office. An hour later Harvey's confidential servant called for the bag, and the broker was found dying, the bag on the floor near by. There was a queer odor and the servant quickly opened the window and went away with the bag. Jimmy finds a small key on the floor, but nothing else.

In the meantime, Beatrice arrives at the Harvey mansion. Harvey informs her that Alice is insane, but Beatrice is convinced otherwise and promises to spend the night with the girl. Jimmy hurries to the Harvey residence, but is refused admission. He goes on a tour of inspection around the house and discovers an open window on a low balcony. He enters and finds himself in a large bedroom. On the table he sees a black bag and concludes that it is the one Harvey carried into Wells' office. A noise at the door compels him to hide to prevent discovery by Harvey's servant, who comes in and puts the bag in a closet, filled with all kinds of strange and fantastic costumes, parts of stuffed animals and reptiles. The servant takes a huge stuffed hand from the closet, locks the door, puts the key in his pocket and goes away.

Jimmy tries to pick the lock of the closet door but is interrupted and hides under the bed as Harvey enters with the closet door key which he places on the table. Harvey becomes angy over two telegrams which he reads and throws them on the floor within reach of Jimmy. Jimmy finds the telegrams are from brokers, demanding more margins. Harvey falls asleep. Jimmy takes the black bag and hurries to the police station. He shows the key to the captain and inserting it in the lock of the bag turns it around and around as if winding up a toy. There is a buzzing inside the bag and all draw back in alarm. Jimmy, unconcerned, takes out his watch. At the end of an hour the bag suddenly opens and a puff of vapor is sent up. All are affected by the fumes. Jimmy demands Harvey's arrest. The police captain explains that there is no evidence that the bag is the same as the one taken into Wells' office. "We must have more evidence," he says, and Jimmy agrees to get it.

He secures a "devil suit," and with a detective gets into Harvey's bedroom. Jimmy puts on the devil suit and with the black bag hides behind the curtains. Harvey comes in and from the closet takes a large stuffed snake which he fastens on his arm and goes out into the hall. Jimmy and the detective follow and see him hide behind curtains on one side of the stairs. As Alice comes up, Harvey thrusts the snake out from the curtains and Alice screams. Jimmy in the devil suit and waving the black bag runs in and drags Harvey through the curtains. He tries to escape but is caught by the detective. Harvey asks if he can be arrested for playing a practical joke on his ward. Jimmy, still arrayed in the devil suit, holds up the bag and leads the way to Harvey's bedroom, all following him.

The detective handcuffs Harvey to the bedpost. Alice, Beatrice and David look on wonderingly. Jimmy looks at his watch and calls attention to the fact that it is exactly nine o'clock. He takes the key from his pocket and makes a pretense of winding the bag. Then he sets his watch against the bag with the dial facing Harvey, and directs everyone to leave the room. At five minutes to ten, Harvey screams for help and Jimmy and the others burst into the room. Harvey is shaking and afraid. He confesses that he has speculated with Alice's money, and that when Wells demanded an accounting he fixed up the bag with a secret but powerful poison gas and left it in the broker's office timed to open of itself in an hour and do its deadly work. Jimmy takes down the confession and makes Harvey sign it. Harvey points in horror to the watch. "Ten o'clock," he shrieks. But Jimmy answers with a laugh, "I didn't wind it."

Pathe Exchange, Inc.

PATHE NEWS, NO. 89 (Nov. 4).

Mare Island, Cal.—Thousands arrive on the U. S. S. Oregon from San Francisco to witness the laying of the keel of the mighty superdreadnought California at the navy yard. Subtitles: The first rivets are hammered by Mayor Roney of Vallejo and Mayor Grussell of Napa, and United States Senator J. D. Phelan inspects the work of the amateur mechanics. The drydock in which thirty-two thousand ton warship will be built.

Toledo, Ohio.—Another step in civilization's effort to master the deep is made with the invention of a diving armor in which man can stroll along the bottom at a depth of four hundred feet. Subtitles: The diver has a telephone to communicate with the people above. The suit weighs 370 pounds and resembles the armor of the knights of yore.

New York City.—Three ambulances for use in transporting victims of the recent epidemic of infantile paralysis to hospitals for treatment are put in commission by the Militia of Mercy. Subtitle: Little Ellen Anderson, herself a sufferer from the mysterious disease, christens the ambulance with a bottle of milk.

Chicago, Ill.—Victor Carlstrom, the noted long-distance aviator, stars on an aerial journey to New York in an attempt to break the world's non-stop flight record. Subtitles: He arrives at Governor's Island, New York, having made one stop at Erie, Pa., where he established the American record of 452 miles, and the completing the trip. Describing his experience to Major-General A. Wood.

The Pen Is Mightier than the Swird.—(Magazine section.) Animated cartoon by L. M. Glackens. Process patented by J. R. Bray.

New York City.—The President, accompanied by Mrs. Wilson, comes from his private yacht

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Mayflower to wind up his campaign for re-election in the largest city of the Union. Subtitle: Cosmopolitan New York displays great enthusiasm for the Nation's chief executive.

Washington, D. C.—Thousands of exceptionally fine blooms are exhibited at the Annual Chrysanthemum Show of the United States Department of Agriculture. Subtitle: "Queen Mary," one of the year's finest, is the prize bloom of the show.

New London, Conn.—The German merchant submarine Deutschland, which arrives in America for the second time in four months, marking a sensational epoch in maritime affairs. Subtitles: The submarine is hidden by the interned liner Willehad and high pontoon fences in the berth that had been prepared for the Bremen. Bags of mail for the German Ambassador are taken for shipment to Washington. Captain Paul Koenig, who piloted the submarine on both trips across the Atlantic, with his lieutenants and Paul Kilken, American agent of the undersea line. The heroic crew of the Deutschland.

PATHE NEWS, NO. 90 (Nov. 8).

Mineola, L. I.—A new aeroplane wireless telegraph, capable of communicating messages within a radius of 100 miles, is tested for use by the United States Navy. Subtitles: A small torpedo-shaped generator, mounted on the upper plane and driven by the propeller of the machine, supplies the necessary electric current. The sending and receiving apparatus is placed near the operator's seat. Dr. De Forest, inventor of the instrument, receiving messages from the aviator.

Oakland, Cal.—Grammar school girls give a fine exhibition of their rowing ability in their annual fall regatta on Lake Merritt. Subtitle: The winners.

St. Thomas, D. W. I.—Ships are overturned and others washed ashore in a terrific hurricane that sweeps the Danish West Indies, soon to become the property of the United States. Subtitles: Steel structures are bent and twisted like toys. Numerous cocoanut trees are also blown down.

Montreal, Canada.—Sir Sam Hughes, Minister of Militia, reviews three thousand troops, who are about to leave for service in France, on the Canadian drill grounds at Champ de Mars. Subtitles: The sturdy Highlanders are ready to join their famous clansmen at the Front. They give three cheers for Allies and victory. The government is also training young college boys for reserve.

Paris, France.—Many new automobile ambulances are presented by the Rumanian Government to her valiant Allies, the armies of France. Subtitles: In the presence of President Poincaire the autos are blessed for their sacred duty.

Salonica, Greece.—The Allied fleet protecting their troops on Greek soil, give a spectacular demonstration of their invincible strength to warn enemy powers of their resolute determination. Subtitles: The numerous guns, belching forth their deadly messages of flame and steel, are the mightiest in the world. Shells exploding very close to the target testify to the accurate aim of the Allied gunners.

Men's smart clothes for fall and winter.—Magazine Section.—Shown by courtesy of the Stein-Bloch Company. Subtitles: The fall dress and Tuxedo Le dornier cri in formal evening wear. A distinctive overcoat for formal wear. A model copied widely by the exclusive London tailors. An ultra-stylish overcoat with close-fitting body and gracefully flaring skirt.

Washington, D. C.—The Capitol receives its annual bath before the winter session of Congress convenes.

San Francisco, Cal.—The revival of the American flag on the Pacific is now assured as the new steamer Venezuela, the second ship to resume the Oriental run, starts on its maiden voyage. Subtitles: Off for the Orient.

Aldershot, England (Philadelphia, Washington and Indianapolis only).—Before leaving for the front the Royal Engineers are given a taste of actual warfare conditions to better prepare them to meet their stubborn foe. Subtitles: Beating off an infantry attack with hand bombs. Exploding a mine in the enemy's trenches.

THE SHIELDING SHADOW (No. 8, "The Haunting Hand"—Astra—Two Parts—Nov. 19).—One Lamp Louie, sent by Sebastian to confirm a rumor that Leontine and her preserver, Ravengar, having escaped from a burning balloon at sea, are sheltered in a lighthouse, arrives in the midst of a terrific storm. A bolt of lightning demolishes the lighthouse and Louie, escaping with some minor injuries, returns to Sebastian with the welcome news that Ravengar and Leontine have perished in the ruins.

Sebastian hastens preparations for his marriage with Bianca, Queen of the Underworld, whose charms he has succumbed to. The night of the wedding Louie has a visitation from the Shielding Shadow, the weird visitor threatening his life if he does not prevent the marriage. Terrified by the uncanny threat, he sets out to obey its commands. At Bianca's gambling house he seeks Sebastian. When Bianca learns of his mission she sets her men on him and in the Hidden House a battle takes place. Wounded and unable to cope with their numbers, Louie manages to escape to the roof, Sebastian in pursuit. They struggle on a girder and Louie is thrown to his death from the dizzy height.

Sebastian, weak from his gruesome experience, staggers home where another shock awaits him. Seated comfortably in a chair before the fire he discovers—his wife. How did Leontine escape?

THE WORLD AND THE WOMAN—(Gold Rooster—Five parts—Nov. 19).—The cast: The Woman (Jeanne Eagels); The Man (Boyd Marshall); James Palmer (Thomas A. Curran); Jim Rollins (Wayne Arey); His Wife (Grace De Carlton); Anna Graham (Carey Hastings); "Sunny" (Ethelmary Oakland).

A gay dinner party took place in one of Broadway's showiest restaurants. The host was a bachelor of wealth, and his guests included men of his own station in life, and young girls caught in the whirlpool of gayety. The bachelor told the young girls that the keeper of his mountain lodge had advised him by letter that she requires the services of a maid, and he offered the proposition to the girls, but they refused. A face then appeared at the window of the restaurant. It was the face of a woman who had been cast aside. The girls told their host to offer the job to her. Being in a mood to take the advice, he hurried from the restaurant, overtook the derelict and brought her back with him. The woman was starving and accepted the position in the mountain. Her past life was recalled to her that very night, for one of the guests in the restaurant was the man who had made her what she was.

In the Adirondack Mountains the woman found life quiet, but a chance acquaintanceship with a family in the valley marked another change in her life. The family (a man, his wife and little daughter) took a liking to the maid and induced her to attend services at the village church. The weeks passed, and then the owner of the lodge arrived from the city with a number of his friends. Instead of the forlorn outcast whom he had sent to the mountains he found an attractive woman, but one who would not listen to his advances. Angered by her attitude, her employer tried to force his intentions upon her. She then left the lodge and went to the home of the little family, where she was welcomed.

Some days later the little daughter was accidentally injured. The doctor declared that her spine was broken and, despite all his efforts, the child steadily sank until her life was despaired of. The outcast prayed for Divine help, and as she prayed it seemed to her that she was told to heal the child. Strengthened and transfigured by her religious devotion, she accomplished what the doctor had failed to do.

The woman's power soon became known and was as effective with other invalids as it was with her first patient, while at the mountain lodge its worldly owner laughed cynically as he thought how these respectable, narrow-minded people reverenced a woman whom they would despise if they knew her past. From the city the man came who had blighted her life. His friend at the mountain lodge had written him about the woman's new career. He came to sneer, but soon learned to respect and honor her.

But one day the woman failed for the first time. A mountaineer brought his wife, a cripple for several years, to be cured. The owner of the lodge threatened that he would reveal the outcast's past life. Realizing that he would keep his word, the woman's great faith disappeared. While the assembled people were still discussing the failure of their idol, her former employer told them what this woman had been before she came among them, and they recoiled from her in horror, all of them except the man who had been her first enemy and had now become her friend. He asked her to marry him and she refused, going out into the world alone. The old bitterness did not return to her and she prayed for guidance. It seemed to her that she was told to make the cure which she had failed to achieve, and she set out for the mountaineer's cabin.

The mountaineer's wife had been crippled by a racing automobile and that day the owner of the mountain lodge told her husband the name of the man who had driven the car. It was the man who had asked the outcast to marry him. The mountaineer decoyed the guilty man into the mountains, and there a fight took place between the two men. The man from the city was no match for the mountaineer and he was about to be hurled into the chasm when he beheld a sight which caused him to forget his vengeance forever. His wife was walking down the mountain path towards him. And with her was the healer, the woman who had failed. Realization came to him as his wife told him of the great cure, and he thanked the woman whom he had misjudged. Happiness has come to the outcast as the wife of the man who made an outcast.

ARMS AND THE WOMAN (Gold Rooster—Five parts—Nov. 26).—Rozika, a young Hungarian girl, gifted with a golden voice, emigrates to America with her brother Carl, a ne'er-do-well. Her street singing attracts the ear of David Trevor, president of a great steel works engaged in manufacturing guns for European warfare. Trevor advances money to have Rozika's voice cultivated by a master and in a short time it wins her fame. Her gratitude developes into a deep love and eventually Trevor marries her.

Halliday, commissioned by his government to order war munitions, arrives at the Trevor household and for the first time Rozika realizes the nature of her husband's business. Her patriotic Hungarian heart forsees the destitution and misery in store for her country and she pleads with Trevor to stop the manufacture of the death-dealing munitions. Her brother Carl, who has killed a man in a brawl, has returned to his country and joined an anarchistic brotherhood, who send him to blow up the Trevor works.

Rosika, torn between a love for her husband and her country, tries to prevent Carl from carrying out the plans of the Brotherhood by tricking him and locking him in a closet. Gun in hand he breaks through the door as Trevor enters the room. Carl wounds him, but not mortally. Shortly afterward an explosion occurs. While the room is lit by the glare from the flames of the burning factory, Trevor, held in the arms that really bear the brunt of war, says through a contented smile: "My dear, it is better so—it is better so."

Triangle Film Corp.

AMERICAN ARISTOCRACY (Fine Arts—Five Parts—Nov. 12.)—The cast: Cassius Lee (Douglas Fairbanks); Leander Hick (Charles de Lima); Miss Hick (Jewel Carmen); Percy Horton (Albert Parker); Delgado (Arthur Ortiego). Directed by Lloyd Ingraham.

Leander Hick is anxious that his daughter should marry Percy Horton, a wealthy manufacturer, who has dealt extensively in war munitions and who has secretly sold to the Mexican government despite a government prohibition forbidding it. Horton is a mollycoddle and in no way measures up to Miss Hick's ideas of the man she wants to marry. Horton's legitimate business is the manufacture of malted milk. One day Miss Hick declares to a number of girl friends with whom she is riding in her machine, that the first real man she sees, she intends to kiss. As the machine rounds a corner, Miss Hick sees in the roadway a beautiful specimen of young manhood. He is unknown to her. In reality he is Cassius Lee, the son of an old aristocratic family with unlimited wealth. Lee has volunteered his services as a secret service agent to the government.

The unexpected osculation over with, Miss Hick jumps back into the car and speeds away. The young man decides he will know the girl and proceeds to haunt all the hotels. There is to be a ball that night at the best hotel in the place and the young man attends. So does Miss Hick, accompanied by her father and Percy Horton. While young Lee, who chances to be attired exactly the same as Percy Horton, is standing on the edge of the crowd, trying to pick out the girl of the afternoon, a Mexican

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spy who is disguised as a hotel porter, slips up beside him and mistaking him for Horton, puts a note in his hand. Lee's suspicions are aroused when he discovers the note to be a message directing Horton to ship 20,00 rounds of munitions the next day. The note contained the information that the yacht would be in waiting.

Late that night, Lee steals into the Horton factory and a hasty examination reveals the fact that the malted milk cans really contain gun powder. He is set upon by hired guards of Horton and beaten, locked and tied in the cage of an elevator. He finally makes his escape. The next morning, Lee, having notified the government officials that he is on the trail of one of the gang he has been on the lookout for, starts in pursuit of the yacht. No tug being available, he uses a hydroplane; leaps from that to a speed boat and just as a United States torpedo boat destroyer comes up and takes a hand in the case, overhauls the yacht in a powerful speed boat. The undoing of Horton is complete and the girl—of course, she marries the real man she has chanced upon so accidentally.

JIM GRIMSBY'S BOY (Ince—Five Parts—Nov. 12.)—The cast: Jim Grimsby (Frank Keenan); "Bill" Grimsby (Enid Markey); Waldo Whittier (Robert McKim); Mrs. Grimsby (Fanny Midgley); the doctor (J. P. Lockney); "Pard" (Rupert). Directed by Reginald Barker.

Jim Grimsby is a grouchy mountaineer of the gold-country. He married eighteen years previously for the purpose of rearing a son to whom he could teach his own peculiar ways, and who should become his boon companion. His wife died, leaving him with a girl-baby, which completely soured his spirits. He named the child Bill, and brought her up as a boy. Bill is beginning to be useful around the house, and tries her best to win her father's love. She is aroused one day to her charm through the illustrations of pretty girls in a magazine, and tries to arrange her hair according to the pictures. She also makes a crude skirt. Her father shows opposition, but her spirit of defiance, inherited from him, startles Grimsby, who desists in his attempt to cut off her hair.

Grimsby reads in the Goldville Weekly Nugget of Waldo Whittier, the new sheriff from the East, and is seized with a desire to defy this college boy sheriff. Bill informs her father of her intention to go to the county seat to school, and asks for a bag of gold to buy proper clothes. Her father refuses, and accuses her of murdering her mother by being born. She swears never to speak to him again until he admits he is sorry, and they live in silence.

Sheriff Whittier and a deputy ride past the cabin one day with a prisoner, and inquire the road to Goldville. Bill gives him the directions and tells him she wishes to go to school. He tells her she needs no money to go to school, but just some new clothes, and rides away. The next morning Bill starts for Goldville, but is intercepted by her father and returns to the hut.

Grimsby prepares to go to Goldville, and Bill is afraid of the outcome. She vainly tries to prevent his going. He holds up the Casino dance hall and tacks a taunting threat to the sheriff on a pillar. Then he returns home. The sheriff returns to Goldville an hour later, hears of the hold-up and reads the notice, whereupon he sets out alone for the mountaineer's hut. Arriving, he enters Grimsby's room by the window and is confronted by Bill's leveled rifle. She has heard him coming and rushes in to save her father.

Grimsby realizes his mistake, becomes reconciled to his daughter, and says he is sorry for his words regarding her mother. The sheriff takes Bill's hands, and as she looks into his eyes she becomes shy, and turns to her father, who says to the sheriff: "Young feller, you'd better come around some other time when she ain't so dern excited. You can't tell which way she might jump jest now." Whittier departs and Grimsby caresses his daughter.

THE MICROSCOPE MYSTERY (Fine Arts—Five Parts—Nov. 19.)—The cast: Doc. Arnold (Wilfred Lucas); Ira Dayton (F. A. Turner); Jessie Dayton (Constance Talmadge); Dr. Horatio Bell (Pomeroy Cannon); Dr. Bell's assistants (Fred Warren and James O'Shea); "Drowsy" (Jack Sealock); Hilda, the Dayton's hired girl (Winnifred Westover); Jud, the Dayton's half-witted hired man (Monte Blue); Mrs. Simpson, Jessie's aunt (Kate Bruce). Directed by Paul Powell.

"Drowsy," Doc. Arnold's office boy, awakens long enough now and then to inform occasional stray patients: "No, the Doc ain't in; he don't come here much!" Doc Arnold is indeed busy elsewhere—bug-hunting, not microbes nor bacilli, but insects. The Dayton family retire from the farm and move "in town." Father Dayton sick with every symptom of every disease he can hear of; Hilda, the handsome hired help, who sighs for the admiration of men; silly Jud, the half-witted man of all work; and, last and best of the family, Jessie Dayton, the daughter, who lives only to collect postage stamps—until she meets Doc Arnold, the other "bug."

Father Dayton rushes with his symptoms to Doc Arnold, and is told that he should eat less and exercise more. The "sick" man goes in a rage to Dr. Bell the great "specialist," just come to town with an imposing staff, to prey on the "hicks." The hypochondriac is welcomed and "taken in." Jessie and her aunt depart for the Chautauqua, and Doc Arnold follows, more ardently than ever he followed the rarest butterfly.

In her absence Dr. Bell takes up his residence in the Dayton house "to save the life of the very sick" (and very rich) owner, who almost dies under his ministrations. The great specialist is not too busy to find time to caress the chin of handsome Hilda, the hired help.

Jessie returns just in time to hear her father cry: "The scoundrel robbed me and has left me to die." The great specialist having just induced him to sign a check for a very large sum. Jessie snatches a revolver, and crying that she will kill the man who has robbed and almost murdered her father, through malpractice, rushes after the doctor, and, on the porch struggles with him for the possession of the note.

Doc Arnold and Mrs. Simpson, who have followed Jessie to the house, arrive just in time to hear the shot and to find Jessie beside the dead quack doctor and the still smoking revolver which lies on the floor. She says that she did not kill him. At the inquest Doc Arnold with his bug-hunting microscope identifies the user of the gun as someone afflicted with tuberculosis, and the crime is thus fastened upon half-witted Jud, who has killed the "specialist" through jealousy because of Bell's betrayal of Hilda with whom Jud himself is in love.

THE HONORABLE ALGY (Ince—Five Parts—Nov. 19.)—The cast: The Honorable Algy (Charles Ray); Grace Dryker (Margaret Thompson); Lord Rockmore (Howard Hickman); Patricia (Margery Wilson); Lon Bassett (Albert Cody); Bud Harvey (Jerome Storm); James Dryker (Charles French); Mrs. Dryker (Louise Brownell); the Marquis of Monteith (Thomas S. Guise); Belle Delmore (Katherine Kirkwood); the Vicar of Hadleigh (Walt Whitman). Directed by Raymond B. West.

Algernon, the youngest of four sons, is sent to America to contract a good marriage and bring money into the family, in order to save the estate of his father, the Marquis of Monteith. A fortnight later he starts, after bidding farewell to his sweetheart, Patricia Leslie, the Vicar's daughter. On board ship he meets Lord Rockmore, who has a bad name. Rockmore is accompanying Dryker, a millionaire, and his wife and daughter to New York. Algernon is introduced to the Drykers. They have placed for safe-keeping, considerable jewelry in the purser's safe, including a rope of pearls, valued at sixty thousand pounds. Dryker has been followed since purchasing the pearls by Bud Harvey, a shrewd crook, who sees the purser returning with the tray, collides with him and drops, unseen, a pill into the glass. The purser drops asleep, and Harvey secures his keys and steals the Dryker jewels.

The robbery is discovered on the following day, and Harvey, knowing his cabin will be searched, ties the jewels in his handkerchief, which he attaches to a string, and drops them down one of the ventilating funnels on the upper deck. Algernon, sitting in his room, sees the handkerchief come swinging down through the ventilator, reaches up and unties it, and drops back in amazement when he sees the jewels. He decides to keep them, and hides them in his tobacco pouch underneath the tobacco. Harvey reaches New York with the jewels, undiscovered.

Rockmore and Algernon put up at the same hotel. Rockmore's picture is published in the society columns, and Belle Delmore, a dancer, with whom he used to be thick in London, learns of his arrival and intentions with regard to Miss Dryker, and swears that she will send his letters and a statement to the Dryker girl. Algernon decides not to keep the jewels, and puts them in a box, which he mails to Miss Dryker. Rockmore plans to intercept the package of letters, and watches the letter carrier, and just before the package is delivered, rings the bell of the Dryker residence, and is talking to the butler when the postman delivers a package, which he steals without the knowledge of the butler. Algernon arrives a few minutes later, and discovers that Rockmore has evidently taken the package, whereupon he bundles Grace and her father into a machine and tells the chauffeur to drive to the hotel.

They arrive in time to capture Rockmore, and recover the jewels. Algernon tells Grace Dryker of their rotten luck back home, of Patricia and of the family council. He asks her what he should do, and she suggests that he go to work. He has never thought of this solution, but it appeals to him, and he is eventually employed as a broker's clerk with a tidy salary. He ventures his all in speculation.

When Christmas comes, he is invited to the Dryker house, and after all receive their presents, Miss Dryker and his employer, who is engaged to Grace, announce the last present is for Algernon. His present is Patricia. His employer whispers that the "spec" is a big success and Monteith Hall is safe. He is pushed toward Pat, and the curtains drop together and Algernon hears Grace crying in her lover's arms and knew that they were tears of happiness for him. He gathers Pat into his arms.

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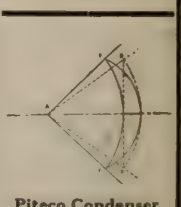
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PHOTOPLAY and vaudeville house, one of the magnificent show houses of Buffalo. Seating and standing capacity over eleven hundred. Admission five and ten cents, vaudeville nights fifteen cents. Valuable lot 70 x 107; solid brick building; large stage; opera chairs; everything modern and up-to-date. Expenses do not exceed $250 week. Price complete as it stands $67,500, would consider exchange. What have you to offer? Agents and owners communicate with Lewis, 580 Ellicott Square, Buffalo, N. Y.

EQUIPMENT WANTED.

WANTED—Power's 6A motor driven moving picture machine, with inductor, slightly used, must be cheap. Chas. F. Behr, Roosevelt, L. I., N. Y.

WANTED six 16 inch A. C. electric oscillating fans, second-hand, in perfect condition. Wm. Lieb, Jeffersonvile, N. Y.

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3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. 6 standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

FOR SALE—One Edison Home Kinetoscope with several film subjects and book of exchange coupons, $50; one model 2-E Victor portable stereopticon electric equipment, $20; one Victor Animatograph projector, $60. All of above shop worn only. Only cash considered. F. E. Slocum, 701 Main St., Peoria, Ill.

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FOR SALE Sturtevant mushroom ventilating system, in perfect working order, suitable for six hundred seat moving picture theater. Address Geo. C. Warner, Columbia, S. C.

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WANTED Billy Sunday film entitled "Billy Sunday in Action," will pay highest prices, apply W. M., care M. P. World, N. Y. City.

WANTED for export, used films in good condition. Especially series. State price, etc., to F. Thomander, 145 West 45th St., N. Y. City.

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MISCELLANEOUS.

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NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

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Francis X. Bushman	Norma Talmadge	Viola Dana	Beverly Bayne
Huntly Gordon	Harold Lockwood	Earle Williams	Frank Morgan
Dorothy Kelly	Anita Stewart	Lillian Walker	Leah Baird
Blanche Sweet	Charles Richman	Alice Brady	Mae Murray
Marguerite Clark	Vivian Martin	Dustin Farnum	Mary Pickford
Jackie Saunders	Pauline Frederick	Virginia Norden	Bessie Eyton
Virginia Pearson	Kathlyn Williams	Theda Bara	Mary Fuller
Pearl White	Edna Mayo	Helen Holmes	Charles Chaplin
Carlyle Blackwell	Mary Miles Minter	Peggy Hyland	Kitty Gordon
Cleo Ridgely	Muriele Ostriche	Frances Nelson	Wallace Reid
Ruth Roland	Myrtle Stedman	Edna Goodrich	Owen Moore
Douglas Fairbanks	Annette Kellerman	Beatriz Michelena	King Baggot
Louise Glaum	Mae Busch	William S. Hart	Fay Tincher
Ormi Hawley	Billie Burke	Mme. Petrova	Valli Valli
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CHALMERS PUBLISHING CO., 17 Madison Avenue, New York City

(Publishers of Moving Picture World)

List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1214, 1216.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim

Friday—Kalem Knickerbocker Vim Vitagraph

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Nov. 13—Near to Earth (Drama) (Biograph Reissue No. 97).

Nov. 15—Lord Chumley (Three parts—Dr.) (Biograph Reissue No. 98).

Nov. 20—Fish (Comedy).

Nov. 21—Oil and Water (Two parts—Drama) (Biograph—Reissue No. 99).

Nov. 27—The Influence of the Unknown (Drama) (Biograph - Reissue No. 100).

Nov. 29—The Wages of Sin (Three parts—Dr.).

ESSANAY.

Oct. 28—It Never Could Happen (Three parts—Drama).

Oct. 31—The Beach Comber (Two parts—Comedy).

Nov. 1—Canimated Nooz Pictorial No. 19 (Cartoon—Comedy).

Nov. 4—The Heart of Virginia Keep (Three parts—Drama).

Nov. 7—Easy Ed (Two parts—Comedy).

Nov. 8—A Safe Proposition (Comedy).

Nov. 11—What I Said Goes (Three parts—Dr.).

Nov. 14—Not In the News (Two parts—Drama).

Nov. 15—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy)—A Scenic Subject on the same reel.

Nov. 18—His Moral Code (Three parts—Drama).

Nov. 21—Unto the Least of These (Two parts—Drama).

Nov. 22—Some Bravery (Comedy).

Nov. 25—The Border Line (Three parts—Dr.).

KALEM.

Oct. 31—The Merry Motor Menders (Com.).

Nov. 1—The Son of Cain (No. 13 of the "Girl from 'Frisco"—Two parts—Dr.).

Nov. 3—The Pencil Clue (No. 3 of "Grant, Police Reporter"—Drama).

Nov. 4—"Hazards of Helen" Railroad Series No. 104, "The Gate of Death" (Drama).

Nov. 7—A Desperate Duel (Comedy).

Nov. 8—The Witch of the Dark House (No. 14 of the Girl from Frisco) (Two parts—Drama).

Nov. 10—The Man from Yukon (No. 4 of Grant, Police Reporter) (Drama).

Nov. 11—Hazards of Helen railroad series No. 105, "The Lone Point Mystery."

Nov. 14—The New Salesman (Comedy).

Nov. 15—The Mystery of the Brass Bound Chest (No. 15 of "The Girl From Frisco") (Two parts—Drama).

Nov. 17—The Rogues Pawn (No. 5 of "Grant, Police Reporter") (Drama).

Nov. 18—The Runaway Sleeper, No. 106 of the "Hazards of Helen" Railroad Series) (Drama).

Nov. 21—Rival Fakers (Comedy).

Nov. 22—The Fight for Paradise Valley (No. 16 of "The Girl from 'Frisco") (Two parts—Drama).

Nov. 24—The House of Three Deuces (No. 6 of "Grant, Police Reporter") (Dr.).

Nov. 24—The Forgotten Train Order (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

SELIG.

Oct. 26—The Selig-Tribune, No. 86, 1916 (Top.).

Oct. 28—A Close Call (Drama).

Oct. 30—Small Town Stuff (Three parts—Com.).

Oct. 30—The Selig-Tribune, No. 87, 1916 (Top.).

Nov. 2—The Selig-Tribune, No. 88, 1916 (Top.).

Nov. 5—Tom's Sacrifice (Drama).

Nov. 6—So Shall Ye Reap (Two parts—Dr.).

Nov. 6—The Selig-Tribune No. 89, 1916 (Topical).

Nov. 9—The Selig-Tribune No. 90, 1916 (Topical).

Nov. 11—When Cupid Slipped (Comedy).

Nov. 13—The Temptation of Adam (Three parts—Drama).

Nov. 13—The Selig-Tribune No. 91, 1916 (Topical).

Nov. 16—The Selig-Tribune No. 92, 1916 (Topical).

Nov. 18—The Girl Detective (Drama).

Nov. 20—The Sheriff's Blunder (Two parts—Drama).

Nov. 20—The Selig-Tribune No. 93, 1916 (Topical).

Nov. 23—The Selig-Tribune No. 94, 1916 (Topical).

Nov. 25—Hedge of Heart's Desire (Comedy).

VIM FEATURE COMEDY.

Oct. 18—A Persistent Wooing (Comedy).

Oct. 25—Green Eyes (Comedy).

Nov. 1—Gertie's Garters (Comedy).

Nov. 8—Marked No Funds (Comedy).

Nov. 15—His Wedding Promise (Comedy).

Nov. 22—The Good Stenographer (Comedy).

VIM.

Nov. 2—Twin Flats (Comedy).

Nov. 3—In the Ranks (Comedy).

Nov. 9—A Warm Reception (Comedy).

Nov. 10—Hot Dogs (Comedy).

Nov. 16—Pipe Dreams (Comedy).

Nov. 17—Good and Proper (Comedy).

Nov. 23—Mother's Child (Comedy).

Nov. 24—Money Maid Men (Comedy).

VITAGRAPH.

Oct. 27—Betty's Affair (Comedy).

Oct. 30—The New Porter (Comedy).

Nov. 3—The Game that Failed (Comedy).

Nov. 4—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).

Nov. 6—New York Rapid Transit (Comedy).

Nov. 10—Weary Willie's Birthday (Comedy).

Nov. 13—The Second Story Ringer (Comedy).

Nov. 17—The Luck of Jane (Comedy).

Nov. 18—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).

Nov. 20—The Fasters (Comemdy).

Nov. 24—Justice A La Carte (Comedy).

Nov. 27—Taking the Honey Out of Honeymoon (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 4—The Heart of a Fool (Vitagraph—Three parts—Drama).

Nov. 18—The Who Went Sane (Vitagraph—Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Nov. 3—Jess of the Hill Country (Two parts—Drama).

Nov. 10—The Question Mark (Three parts—Drama).

Nov. 17—Target of Dreams (Two parts—Prama).

Nov. 24—Twin Souls (Three parts—Drama).

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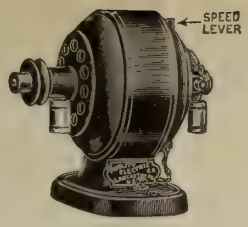

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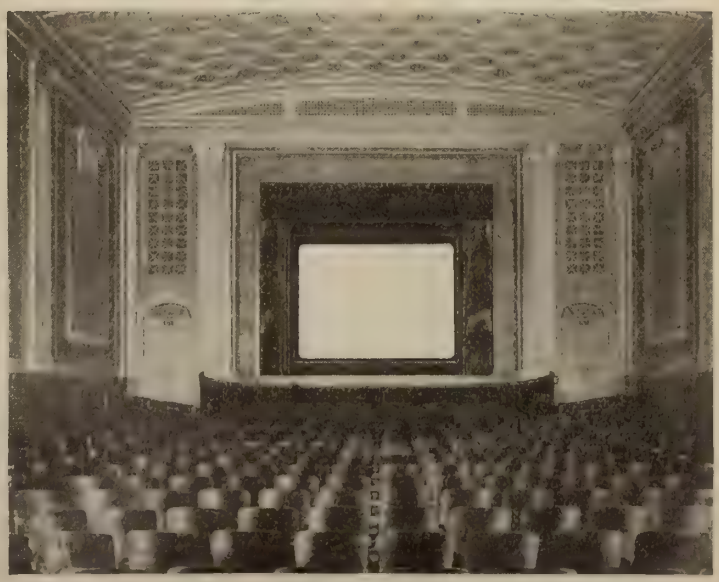

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1214, 1216.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 15—Number 46 (Topical).
Nov. 22—Number 47 (Topical).
Nov. 29—Number 48 (Topical).

BIG U.

Nov. 12—The Powder Trail (Two parts—Dr.) (Special release).
Nov. 15—The Torment (Drama) (Special).
Nov. 16—Life's Maelstrom (Two parts—Dr.).
Nov. 17—The Long Search (Drama) (Special).
Nov. 23—No release this day.
Nov. 23—Accusing Evidence (Drama) (Special).
Nov. 26—The Heroine of San Juan (Two parts—Drama) (Special).
Nov. 30—The Mother Call (Drama).
Dec. 1—The Circle of Death (Drama) (Special).

BISON.

Nov. 11—The Quitter, (Two parts—Drama).
Nov. 18—The Son of a Rebel Chief (Two parts—Drama).
Nov. 25—The Lost Lode (Two parts—Drama).
Dec. 2—The Greater Power (Two parts—Dr.).

GOLD SEAL.

Nov. 8—The Cry of Conscience, (Two parts—Drama).
Nov. 14—Honor Thy Country (Thre parts—Drama).
Nov. 21—The Woman He Feared (Three parts—Drama).
Nov. 28—Should She Have Told (Three parts—Drama).

IMP.

Nov. 10—The Eel (Two parts—Drama).
Nov. 17—Guilty (Two parts—Drama).
Nov. 19—No release this day.
Nov. 19—The Thread of Life (Two parts—Drama) (Special).
Nov. 22—When He Came Back (Drama.
Nov. 24—Circumstantial Guilt (Two parts—Drama.)
Nov. 26—No release this day.
Nov. 30—The Heel of the Law (Two parts—Dr.).
Dec. 1—The Mansard Mystery (Two parts—Drama).
Dec. 3—The Wall of Flame (Drama).

JOKER.

Nov. 11—In Love With a Fireman (Comedy).
Nov. 18—Their First Arrest (Comedy).
Nov. 25—A Janitor's Vendetta (Comedy).
Dec. 2—Scrappily Married (Comedy).

LAEMMLE.

Nov. 4—No release this day.
Nov. 11—No release this day.
Nov. 12—Shadows of Suspicion (Drama).
Nov. 15—No release this day.
Nov. 18—No release this day.
Nov. 23—The Emerald Pin (Two parts—Dr.).
Nov. 25—No release this day.
Nov. 25—Her Message to Heaven (Drama).
Nov. 29—The Last of the Morgans (Two parts—Drama).
Dec. 2—No release this day.
Dec. 2—A Designing Woman (Drama—Special).
Nov. 29—Eat and Grow Hungry (Comedy).

L-KO.

Nov. 7—Alice in Society (Three parts—Comedy).
Nov. 8—No release this day.
Nov. 12—No release this day.
Nov. 15—A Million Dollar Smash (Two parts—Comedy).
Nov. 22—Where Is My Wife? (Two parts—Comedy).
Dec. 1—Tattle Tale Alice (Comedy).
Dec. 3—No release this day.

NESTOR.

Nov. 6—A Political Tramp (Comedy).
Nov. 10—Sweedy, The Janitor (Comedy).
Nov. 13—Knights of the Bath Tub (Comedy).
Nov. 17—A Capable Lady Cook (Comedy).
Nov. 20—How Do You Feel? (Comedy).
Nov. 24—Married a Year (Comedy).
Nov. 27—The White Turkey (Comedy).

POWERS.

Nov. 16—Motor Mat and his Fliv (Com.-Cartoon).
—Modernizing Ceylon (Educational).
Nov. 23—Irma in Wonderland (Comedy—Drama).
Nov. 26—Sammy Johnsin at the Sea Side (Cartoon—Comedy).
—In and Around Ancient Japan (Educational).
Nov. 30—The Fascinating Model (Comedy).
—At the Top of the World—Alaska (Educational).
Dec. 3—Sammie Johnsin's Love Affair (Comedy-Cartoon).
—Ancient India (Educational).

RED FEATHER.

Oct. 30—The Isle of Life (Five parts—Drama).
Nov. 6—The Place Beyond the Winds (Five parts—Drama).
Nov. 13—The Heritage of Hate (Five parts—Drama).
Nov. 20—The Devil's Bondwoman (Five parts—Drama).
Nov. 27—The Mainspring (Five parts—Dr.).

REX.

Oct. 29—The Moving Finger (Drama).
Nov. 3—No release this day.
Nov. 5—Her Vanished Youth (Drama).
Nov. 9—The Mantle of Deceit (Two parts—Society—Drama).
Nov. 9—A Pen Trip to Palestine (Educ.).
Nov. 10—The Eyes of Love (Drama).
Nov. 16—The Diamond Lure (Drama).
Nov. 17—No release this day.
Nov. 18—Lost in Babylon (Drama).
Nov. 26—No release this day.
Dec. 1—No release this day.

VICTOR.

Oct. 31—Felix on the Job (Comedy) (Special Release).
Nov. 7—No release this day.
Nov. 9—No release this day.
Nov. 12—Any Old Duke'll Do (Comedy).
Nov. 14—No release this day.
Nov. 14—A Case of Beans (Comedy) (Special).
Nov. 19—Her Chance (Comedy).
Nov. 21—No release this day.
Nov. 21—Felix Gets in Wrong (Comedy) (Special).
Nov. 28—No release this day.
Nov. 30—No release this day.
Dec. 3—Just Her Luck (Two parts—Comedy-Drama).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.

UNIVERSAL SPECIAL FEATURE.

Oct. 12—Behind Life's Stage (Two parts—Dr.).
Oct. 16—Fame at Last (No. 10 of "Timothy Dobbs, That's Me"—Two parts—Comedy).
Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).
Nov. 6—Liberty No. 13 "Strife and Sorrow" (Two parts—Drama).
Nov. 13—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).
Nov. 20—Liberty No. 15, "The Flag of Truce" (Two parts—Drama).
Nov. 27—Liberty No. 16, "Court Martialled" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Nov. 6—Gloriana (Five parts—Drama).
Nov. 13—A Stranger from Somewhere (Five parts—Drama).
Nov. 20—The Measure of a Man (Five parts—Drama).
Nov. 27—The Bugler of Algiers (Five parts—Drama).
Dec. 4—The Sign of the Poppy (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Oct. 9—Citizens, All (Two parts—Drama).
Oct. 16—The Franchise (Two parts—Drama).
Oct. 23—Professor Jeremey's Experiment (Two parts—Drama).
Nov. 9—The Fight on the Dam (Drama).

BEAUTY.

Oct. 10—That Sharp Note (Comedy).
Oct. 31—The Last Thrust (Comedy).
Oct. 31—The Spartan Spleen (Comedy).

CUB.

Oct. 21—That Doggone Baby (Comedy).
Oct. 21—The Deacon's Widow (Comedy).
Oct. 27—Lovers and Lunatics (Comedy).
Oct. 28—Dad's Masterpiece (Comedy).
Oct. 28—When Clubs Were Trumps (Comedy).
Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).
Nov. 24—Title to be announced later.

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).
Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

FILM D-ART.

Nov. 6—The Ten O'clock Mystery (Three parts—Drama).

GAUMONT.

Oct. 25—See America First, No. 59 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Oct. 29—Reel Life, No. 26 (Mutual Film Magazine).
Nov. 1—See America First No. 60 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 5—Reel Life No. 27 (Mutual Film Magazine).
Nov. 7—Mutual World Tours (Travel).
Nov. 8—See America First, No. 61 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Nov. 12—Reel Life, No. 28 (Mutual Film Magazine).
Nov. 14—Mutual Tours of the World (Travel).
Nov. 15—See America First, No. 62 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 19—Reel Life No. 29 (Mutual Film Magazine).
Nov. 22—See America First, No. 63 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Nov. 23—Vampires, No. 1, "The Detective's Head" (Three parts—Drama).
Nov. 26—Reel Life, No. 30 (Mutual Film Magazine).

MUTUAL.

Oct. 26—At Twelve O'clock (Two parts—Dr.).
Oct. 30—The Frame-Up (Two parts—Drama).
Nov. 9—A Mountain Daisy (Two parts—Dr.).
Nov. 13—His Guardian Angel (Two parts—Drama).
Nov. 16—Film d'Art (Three parts—Drama).
Nov. 20—Mismated (Two parts—Drama).
—Within the Lines (Drama).

MUTUAL WEEKLY.

Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 15—Number 98 (Topical).
Nov. 22—Number 99 (Topical).

MUTUAL CHAPLIN.

One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).
Nov. 13—Behind the Screen (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 6—And the Law Says? (American—Five parts—Drama) (No. 150).
Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL STAR PRODUCTIONS.

Nov. 2—The Pearl of Paradise (Five parts—Drama) (No. 149).
Nov. 13—Peck o' Pickles (American—Five parts—Drama) (No. 152).
Nov. 23—Lone Star (American—Five parts—Drama) (No. 155).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

(*Mutual Releases continued on page 1240.*)

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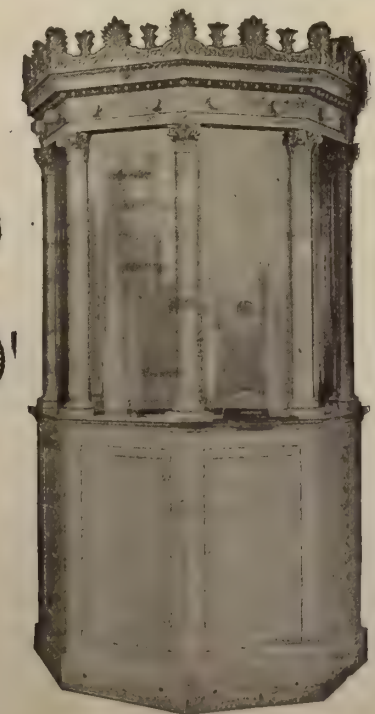

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1214, 1216.)

(*Mutual Releases continued from page 1238.*)

SIGNAL FILM CORPORATION.
Nov. 6—A Lass of the Lumberlands, No. 3, "First Blood" (Two parts—Drama).
Nov. 13—A Lass of the Lumberlands, No. 4 (Two parts—Drama).

VOGUE.
Nov 5—Bungling Bill's Bow-Wow (Two parts—Comedy).
Nov. 12—Picture Pirates (Two parts—Com.).
Nov. 19—Lost, Strayed or Stolen (Two parts—Comedy).
Nov. 26—Up the Flue (Comedy).

Metro Pictures Corporation.

COLUMBIA.
Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.
Oct. 26—The Iron Woman (Five parts—Dr.).
Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Orchid Lady (Five parts—Drama)

QUALITY.
Oct. 16—In the Diplomatic Service (Five parts—Drama).
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.
Nov. 13—The Wager (Five parts—Dr.).
Nov. 27—Sunbeam (Five parts—Drama).

YORKE.
Nov. 20—Big Tremaine (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.
Oct. 30—A Troublesome Trip (Comedy).
Nov. 13—A Villainous Pursuit (Comedy).

FAMOUS PLAYERS.
Nov. 20—Miss George Washington (Five parts—Drama).
Nov. 27—Nanette of the Wilds (Five parts—Drama).
Dec. 4—Princess Zim-Zim (Five parts—Dr.).

LASKY.
Oct. 30—The Soul of Kuri San (Five parts—Drama).
Nov. 6—Unprotected (Five parts—Drama).
Nov. 13—The Plow Girl (Five parts—Drama).
Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).

PALLAS.
Nov. 9—A Son of Erin (Five parts—Drama).

PARAMOUNT.
Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.
Nov. 9—Farmer Al Falfa, Prune Plantation (Cartoon—Comedy).
Nov 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).

PARAMOUNT-BURTON HOLMES.
Nov. 6—In Classic Greece (Scenic).
Nov. 13—In Modern Athens (Scenic).
Nov. 20—British Egypt (Scenic).
Nov. 27—The Real Streets of Cairo (Scenic).

Pathe Exchange, Inc.

ASTRA.
Nov. 12—The Shielding Shadow, No. 7, "The Awakening" (Two parts—Dr.).
Nov. 19—The Shielding Shadow, No. 8, "The Haunting Hand" (Two parts—Dr.).
Nov. 26—The Shielding Shadow, No. 9, "The Incorrigible Captive" (Two parts—Drama).

GOLD ROOSTER PLAYS.
July 17—The Shadow of Her Past (Five parts—Drama).
Oct. 29—The Sultana (Five parts—Comedy-Drama) (Colored).
Nov. 5—The Hidden Valley (Five parts—Drama).
Nov. 12—Shadows and Sunshine (Five parts—Comedy—Drama).
Nov. 19—The World and the Woman (Five parts—Drama).
Nov. 26—Arms and the Woman (Five parts—Drama).

PATHE.
Nov. 5—Fowls and Game Birds (Educational—Colored).
Nov. 12—Florence Rose Fashions, No. 8, "A Day in New York with Betty" (Fashion).
Nov. 12—Baseball's Peerless Leader (Two parts—Drama) (Reissue).
Nov. 19—The Warning (Three parts—Drama).
Nov. 19—A City's Milk Supply (Industry).—Here and There in Spain (Scenic—Colored).
Nov. 26—Rods of Wrath (Three parts—Dr.).
Nov. 26—Florence Rose Fashions No. 9, "The Beginning of the Social Season" (Fashion).

PATHE NEWS.
Nov. 11—Number 91, 1916. (Topical).
Nov. 15—Number 92, 1916 (Topical).
Nov. 18—Number 93, 1916 (Topical).
Nov. 22—Number 94, 1916 (Topical).
Nov. 25—Number 95, 1916 (Topical).
Nov. 29—Number 96, 1916 (Topical).
Dec. 2—Number 97, 1916 (Topical)

ROLIN.
Nov. 5—Luke's Preparedness Preparation (Comedy).
Nov. 12—Luke—Gladiator (Comedy).
Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).

Triangle Film Corporation.

FINE ARTS.
Nov. 5—Atta Boy's Last Race (Five parts—Drama).
Nov. 12—American Aristocracy (Five parts—Drama).
Nov. 19—The Microscopic Mystery (Five parts—Drama).
Nov. 26—The Children Pay (Five parts—Dr.).

INCE.
Nov. 5—A Corner in Colleens (Five parts—Drama).
Nov. 12—Jim Grimsby's Boy (Five parts—Dr.).
Nov. 19—The Honorable Algy (Five parts—Drama).
Nov. 26—The Devil's Double (Five parts—Dr.).

KEYSTONE.
Sept. 24—His Busted Trust (Two parts—Com.).
Sept. 24—A Calico Vampire (Two parts—Com.).
Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).

Unicorn Film Service.

BUFFALO.
Oct. 30—The Rose of the Prairie (Drama).
Nov. 4—The Brand of the Sagebrush (Dr.).

GAYETY.
Nov. 3—Father Was Right (Comedy).

HIPPO.
Oct. 30—Dan Daly's Nightmare (Comedy).
Nov. 2—Billy Forgot (Comedy).

JOCKEY.
Oct. 31—Love and Kerosene (Comedy).

JUDY.
Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).
Nov. 1—Married Misery (Comedy).
Nov. 4—His Disjointed Honeymoon (Comedy).

PURITAN.
Oct. 30—Heart of the Flame (Drama).
Nov. 1—Naked Souls (Drama).

RANCHO.
Oct. 31—The Echo of France (Drama).
Nov. 2—The Trail of the Rattlesnake (Two parts—Drama).

SUNSET.
Nov. 4—The Strength of the Conscience (Dr.)

SUPREME.
Oct. 6—The Guilty One (Two parts—Drama).
Nov. 5—Life's Stepping Stones (Three parts—Drama).

UNICORN.
Nov. 3—Mayor's Wife (Two parts—Drama).

UTAH.
Oct. 21—The Vengeance of Dan McGrew (Drama).
Nov. 1—'Neath Texan Skies (Drama).

Feature Releases

ARTCRAFT PICTURES CORP.
Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.
Oct. 16—The Making Over of Mother (Comedy).
Oct. 23—He Loved the Ladies (Comedy).
Nov. 13—His Friend, the Elephant (Comedy).

CONSOLIDATED FILM CORPORATION.
Nov. 6—The Crimson Stain Mystery No. 12 (Two parts—Drama).
Nov. 13—The Crimson Stain Mystery, No. 13 (Two parts—Drama).
Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).

EXCLUSIVE FEATURES INC.
October—La Tosca (Two parts—Drama).

FOX FILM CORPORATION.
Oct. 23—Romeo and Juliet (Five parts—Dr.).
Nov. 6—Sins of Her Parent (Five parts—Dr.).
Nov. 13—The Mediator (Five parts—Drama).
Nov. 20—Jealousy (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
October—The Conquest of Canaan (Drama).
November—The Witching Hour (Seven parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).
Nov. 6—The Scarlet Runner, No. 6, "The Mysterious Motor Car" (Vitagraph—Two parts—Drama).
Nov. 6—The Devil's Prize (Vitagraph—Five parts—Drama).
Nov. 13—The Scarlet Runner No. 7 "The Red Whiskered Man" Vitagraph (Two parts—Drama).
Nov. 13—The Price of Fame (Vitagraph—Five parts—Drama).
Nov. 20—The Dollar and the Law (Vitagraph—Five parts—Drama).
Nov. 20—The Scarlet Runner, No. 8, "The Glove and the King" (Two parts—Drama).
Nov. 27—An Enemy to the King (Vitagraph—Five parts—Drama).
Nov. 27—The Scarlet Runner, No. 9, "The Gold Cigarette Case" (Vitagraph—Two parts—Drama).
Dec. 4—Rose of the South (Vitagraph—Five parts—Drama).
Dec. 4—The Scarlet Runner, No. 10, "The Lost Girl" (Vitagraph—Five parts—Drama).

HERALD FILM CORPORATION.
October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE, INC.
Nov. 2—The Ocean Waif (Golden Eagle—Five parts—Comedy-Drama).
Nov. 6—Beatrice Fairfax, No. 14, "The Hidden Menace" (Two parts—Drama).
Nov. 7—Hearst-International News Pictorial, No. 89, 1916 (Topical).
Nov. 9—Hearst-International News Pictorial, No. 90, 1916 (Topical).
Nov. 13—Beatrice Fairfax, No. 15 (Two parts—Drama).
Nov. 13—The Jockey of Death (Milano—Five parts—Drama).
Nov. 14—Hearst-International News Pictorial, No. 91, 1916 (Topical).
Nov. 16—Hearst-International News Pictorial, No. 92, 1916 (Topical).
Nov. 20—Beatrice Fairfax, No. 16 (Two parts—Drama).
Nov. 21—Hearst-International News Pictorial, No. 93, 1916 (Topical).
Nov. 23—Hearst-International News Pictorial, No. 94, 1916 (Topical).

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THE speed and quality of the sensitive emulsion, the strength and toughness of the base, the consistent excellence covering a long period of years, the marked dependability—these are the qualities that have made it desirable, for your interests and our own, to place the identifying stencil mark

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This is in recognition of their superior illuminating power and perfect correction for a sharp, brilliant picture.

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releas es See Pages 1214, 1216.)

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

November—The Sex Lure (Six parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

October—World Series Baseball Film (Selig—Topical).

Oct. 30—The Heart of the Hills (Edison— ve parts—Drama).

Nov. 6—The Prince of Graustark (Essanay—Five parts—Drama).

Nov. 13—The Cossack Whip (Edison—Five parts—Drama).

Nov. 20—The Chaperon (Essanay—Five parts—Drama).

MORTIMER D. METCALFE.

Oct.—A Reunited Party (Two parts—Topical).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studies of President Wilson and His Cabinet—the U. S. Government in Action.

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).

WORLD PICTURES.

Nov. 13—Bought and Paid For (Five parts—Drama).

Nov. 20—The Madness of Helen (Five parts—Drama).

Nov. 27—The Men She Married (Five parts—Drama).

Dec. 4—All Man (Five parts—Drama).

States Right Features

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

GRAFTON PUBLISHING CO.

Oct.—Argonauts of California (Ten parts—Drama).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

UNITY SALES CORPORATION.

Oct. 16—The Yellow Menace, No. 7, "Drops of Blood" (Two parts—Drama).

Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).

Oct. 16—The Land Just Over Yonder (Six parts—Drama).

Oct. 23—The Yellow Menace, No. 8, "The Time Clock" (Two parts—Drama).

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).

Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).

Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).

Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).

Nov. 13—The Yellow Menace, No. 11, "The Half Breed's Hatred" (Two parts—Drama).

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).

Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).

Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).

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Triangle Film Corp.
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Biograph Co.
Equitable Motion Picture Corp.
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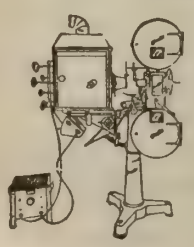

and many others

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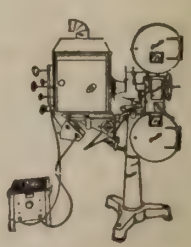

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Sealed Orders	Chas. Mason	7000	As New	200
The Butterfly	Barbara Tennant	5000	Good	80
From Gutter to Footlights	Leah Allen	5000	Good	100
Dancer and the King	Cecil Spooner	5000	Good	75
Littlest Rebel	Dustin Farnum	5000	Good	125
World, Flesh and the Devil	Chas. Mason	5000	Good	100
The Chimes	Tom Terriss	5000	Good	100
An American Gentleman	Wm. Bonelli	5000	As New	150
Hearts United	Wm. Bonelli	5000	Brand New	120
One of Millions	Laura Sawyer	4000	Good	80
Sapho	L. Borrelli	4000	Good	80
Last Days of Pompeii	Massive Production	7000	Very Good	120
Should a Woman Tell	Louise Jacobini	4000	Good	75
Her Husband	Clara Kimball Young	2000	Good	50
David Garrick	Clara Kimball Young	2000	Good	40
Cupid Versus Woman's Rights	Clara Kimball Young	1000	Good Comic	15
Goodness Gracious	Clara Kimball Young	3000	Good	45

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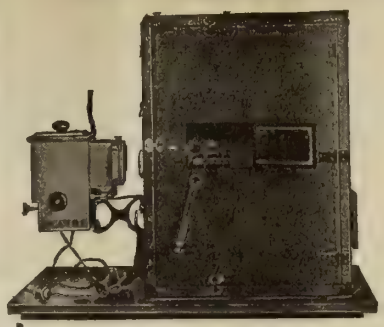

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In two minutes, the machine can be made ready for operation. Sets on any table. Equipped with either 1000 C.P. incandescent, arc or calcium light. TAKES ANY STANDARD FILM. Gives a brilliant, flickerless picture.

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THE PORTOSCOPE is a thoroughly proven machine, in successful use for over a year and a half by America's largest concerns. Every essential of good projection is embodied.

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The big money makers in the business have recognized in THE PORTOSCOPE the machine they have been looking for. **It is making enthusiastically good everywhere.** Write for catalog, and full particulars of our proposition to you.

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PRODUCING STEADY WHITE LIGHT PROJECTION OF TRUE COLOR VALUE, WITHOUT FLICKER OR FLARE.

It delivers 12,000 candle power on a standard sized screen up to 120 ft. throw, or 3 times more light than is obtained from the alternating current arc for the same current. It also eliminates all current wasting balancing and voltage reduction resistances, hence will pay for itself in this saving alone. Built in capacities sufficient to carry two machines during dissolve, this is accomplished without a break. Covering but 18x15 inches of floor space, it may be installed in the booth under the direct control of the operator. Running in ball bearings, it is quiet and free from vibration.

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C & C Electric & Mfg. Co.

Garwood, N. J. 218

Make Your House Popular

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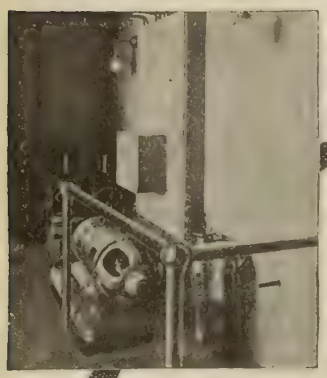

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Westinghouse Motion Picture Equipment

changes the alternating current into the direct current you need to get the best results from the film.

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In my case, I have a lot of pride in my name—not for reasons of euphony or braggadocio, but because it is definitely associated with a big, clean, successful, reputable and growing business.

In this particular instance, it is identified with the intention and ability to completely and efficiently serve the Motion Picture Trade.

I would have you consider this trade mark my signet—the symbol of my promise to give to ***your*** developing and printing—to the production of ***your*** photoplay—the same honest, intelligent and sincere attention it would have if mine alone.

And, I always take very good care of what's mine!

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There are reasons—
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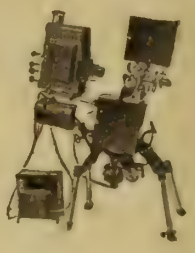

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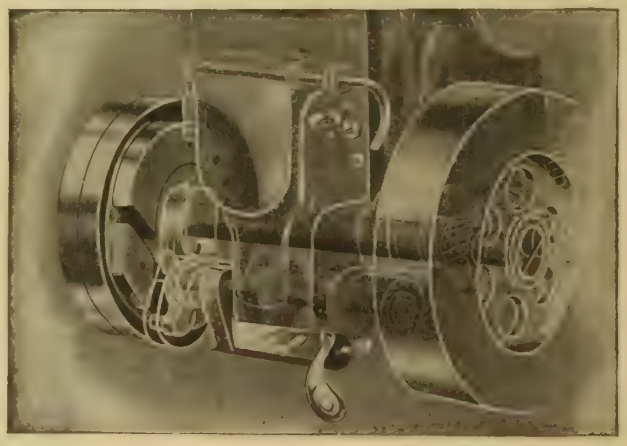


FIG. 1

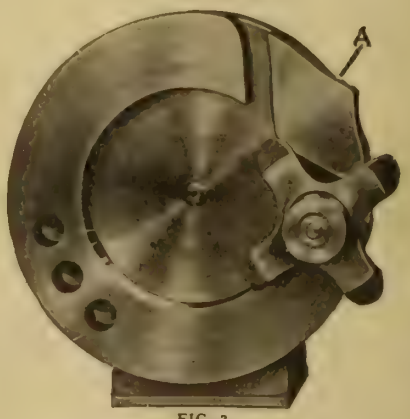


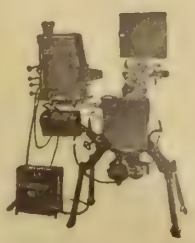
FIG. 2

Perfect Projection of motion pictures made possible by the only basicly different rotary intermittent movement in over 300 years, applicable to use in projection machines.

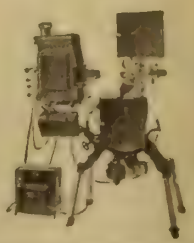
Fig. 1 is a phantom view of the Movement complete. Its very appearance bespeaks the strength and durability which distinguish it above all other movements.

Fig. 2 shows a frontal view of the important elements. At Point A will be seen the unique shape of the driving cam by which maximum speed is obtained in changing from one picture to another, with minimum wear on the film.

The Whole Combines for Steady, Flickerless Pictures



Catalogue G gives full details



NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

Vol. 30, No. 9 December 2, 1916 Price 15 Cents

H. E. HOFFMAN

STATE

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Girl from Frisco" (Kalem).

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Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

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will soon announce the release dates for

SEVEN DEADLY SINS

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Here's the Way They Turn Out

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ESSANAY-CHAPLIN REVUE

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Your best assurance of success is the success of others. Read what they say:

"The Essanay-Chaplin Revue of 1916 is making a **BIG HIT** at our Market St. Theatre. Sunday, the opening day, we played to a capacity business and on Monday we had one of our largest days, which assures us another big week. We are very anxious to get a line on your next release."

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Reg. U. S. Pat. Off.

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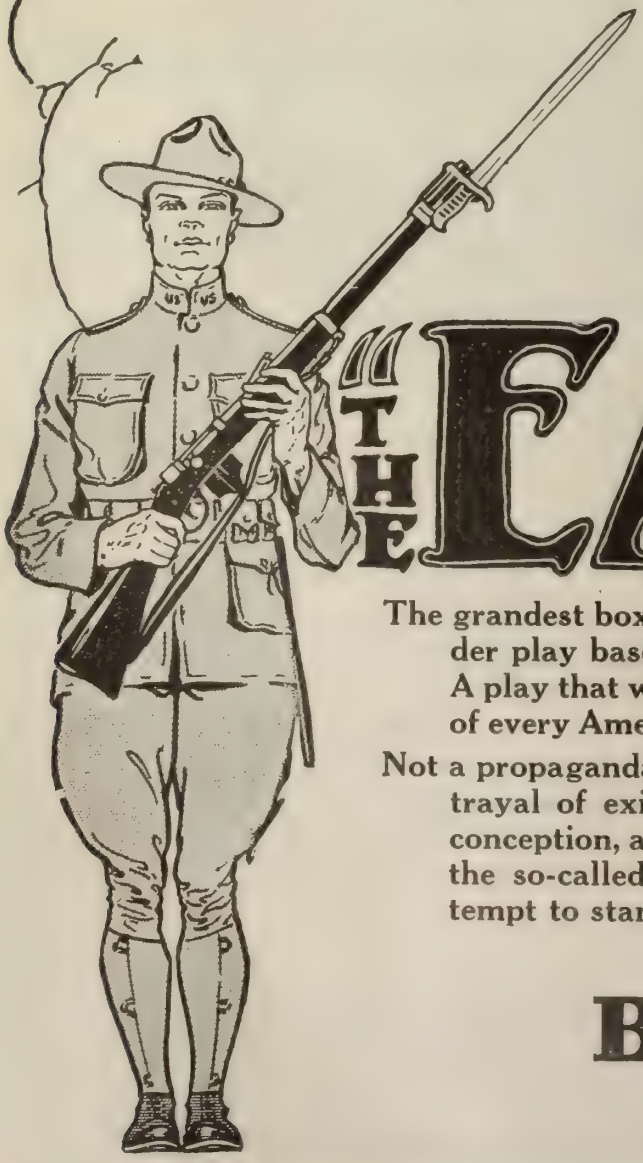
From the virile pen



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Not a propaganda, or a lecture or a sermon, but a realistic portrayal of existing conditions so unusual, so stupendous in conception, and so lavish in production as to put to shame the so-called spectacular, mimic warfare pictures that attempt to stampede Exhibitors with wordy advertising.

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Extraordinary

a Thundering Message

of Rufus Steele

"WINGS"

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OFFICES

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Announce

"The Morals of Hilda"

A Drama of Mother Love
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and LOIS WILSON

Directed by LLOYD B. CARLETON

BOOK THROUGH ANY UNIVERSAL EXCHANGE

The Red Feather release announced as "The Danger Line" or "The Lady and the Law" will be released under the title of "Kincaid, Gambler."

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"LIBERTY is a splendid serial in every detail—has exceptionally good drawing power."—Empire Theatre, Sunnyvale, California.

"LIBERTY is a very exciting serial and is proving a very good drawing card for us."—Wigwam Theatre Company, Reno, Nevada.

"LIBERTY is the best serial I have ever run—the best I have ever seen. People think it great. I had one-third more business on LIBERTY day than any other week day."—Maze Theatre, Stockton, Cal.

"LIBERTY is going fine and is one fine picture—everybody seems to like it."—Star Theatre, Mason City, Iowa.

"LIBERTY is full of the best action I have ever seen. I can always bank on a good night for LIBERTY."—Grand Theatre, Santa Cruz, Cal.

"LIBERTY is going big in Western Canadian Territory. In Calgary, LIBERTY is more popular than any serial ever shown there with one possible exception."—D. G. Walkley, Manager, Western Canada, Canadian Universal Film Company.

"I am having such unusual good attendance on LIBERTY nights, I feel I must tell you of same. My 600 seats are not nearly enough to accommodate the crowds. That is going some in a suburban House four miles from the city. It is just the thing to grip the pulse of the public who are so much interested in the affairs on our Mexican border."—Echo Theatre, Portland, Ore.

"LIBERTY is one of the best serials I ever ran. In spite of bad weather and strong competition LIBERTY kept increasing box office receipts. Ran 10th episode to the best business yet, showing that it is gaining at that stage of the picture."—Silver Star Theatre, Freewater, Ore.

"LIBERTY draws big crowd here and every one much pleased."—Hardacre Opera House, Tipton, Iowa.

You don't have to wonder about "LIBERTY." Here is proof that it is the most popular serial ever filmed. Further proof, that it is GETTING MORE MONEY for Exhibitors than anything they have ever shown. You can take these men at their word. They are in business to make money the same as you. Write or wire for full information immediately to your nearest Universal Exchange, or

Book Now

UNIVERSAL FILM MFG. COMPANY Carl Laemmle, President 1600 Broadway, New York

"The Largest Film Manufacturing Concern in the Universe"

READY FOR BOOKING NOW IN NEW YORK STATE ONLY

ARGOSY FILMS (Inc.) PRESENT

"THE CELEBRATED STIELOW CASE"

Produced Under the Personal Direction of

LOIS WEBER & PHILLIPS SMALLEY

Producers of such big successes as "Where Are My Children," "Hypocrites," "Scandal" and others. "The Stielow Case," as produced by the Smalleys, stands without a peer in the entire world of film productions. Without question we say that the portrayal of the characters in this production has never been equalled in the films or on the legitimate stage. It is a masterpiece from any and every angle it is viewed. Write or wire for bookings direct to the

ARGOSY FILMS (INC.)

1600 BROADWAY NEW YORK

SELZNICK PICTURES

CLARA KIMBALL YOUNG

IN

"THE FOOLISH VIRGIN"

BY

THOMAS DIXON

AUTHOR OF

"THE BIRTH OF A NATION"

ALBERT CAPELLANI
DIRECTOR GENERAL

HERBERT BRENON

PRESENTS

NAZIMOVA

IN

"WAR BRIDES"

BY

MARION CRAIG WENTWORTH

NOW PLAYING AN UNLIMITED ENGAGEMENT AT THE BROADWAY THEATRE

JOSEPH M. SCHENCK

PRESENTS

NORMA TALMADGE

IN

"PANTHEA"

BY

MURCKTON HOFFE

DIRECTED BY

ALLAN DWAN

HARRY RAPF

PRESENTS

ROBERT WARWICK

IN

(BY ARRANGEMENT WITH KLAW & ERLANGER)

"THE ARGYLE CASE"

BY

HARVEY J. O'HIGGINS
HARRIET FORD AND
WILLIAM J. BURNS

DIRECTED BY

RALPH W. INCE

LEWIS J. SELZNICK — SOLE DISTRIBUTOR

I have rights to enter your state!

But it is necessary that I have a sponsor.

For centuries I have been known to you and countless millions

Now that I am real, my states rights are for sale -

I AM

ROBINSON CRUSOE

and in the master play in 5 parts, I take you with me to the tropic zones, and strange lands. My adventurous life has been the joy of all ages. Now visualized I charm all ages still.

HENRY W. SAVAGE

who's craftsmanship has given to the spoken drama many money coining productions has added me to his large family of successes

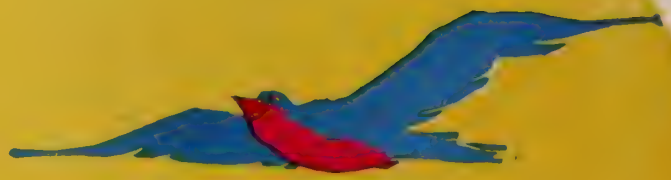
The wide awake states rights buyers will act quickly and through me profit enormously! Don't overlook this opportunity!

George Marion the master director of Savage successes directed my re-creation and his art and skill has given me the appeal that knows no age. I am a picture for all! I AM A BOX OFFICE MONEY MAKER

"Nine tenths of wisdom is being wise in time" Be wise! Be timely! Be successful!

WARNER BROS. Distributors - 729 - SEVENTH AVE. - New York City.

BLUEBIRD PHOTOPLAYS
PRESENT HOBART HENLEY WITH
GERTRUDE SELBY IN "THE
SIGN OF THE POPPY"
A ROMANTIC DRAMA OF ORIENTAL VENGEANCE
TIME-THE PRESENT. PLACE-USA. DIRECTED BY
CHAS. SWICKARD



BLUEBIRD
PHOTO PLAYS (INC)

ITS star plays prove the soundness of the BLUEBIRD policy of "The Play's The Thing," while its star players and frequently an all star cast proves that in emphasizing the importance of the Play—nothing is left undone to make each BLUEBIRD a perfect photoplay entertainment.

In "The Sign of The Poppy," the drama begins with the introduction of strongly contrasted characters—a handsome and wealthy young couple returning from a joyous honeymoon—and the young man's father, living in deadly fear of an impending peril.

"The Sign of The Poppy" is the death sign of a Chinese Tong which seeks to wreak vengence on the aged man for an old time enmity. Moving swiftly in breathless suspense, the plot develops intensely dramatic situations and closes with an unexpected climax.

Ten million readers of the Saturday Evening Post are being told the inspiring facts about BLUEBIRD photoplays every week in BLUEBIRD advertisements. BLUEBIRD exhibitors all over this country are reaping the benefit in constantly increasing attendance. Get your share of this profitable business by booking BLUEBIRD Photoplays through your local BLUEBIRD Exchange, or

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY EXECUTIVE OFFICES NEW YORK

Released on the
METRO Program
December 4th
POPULAR
PLAYS & PLAYERS INC.
presents
MME.
PETROVA
in
The
BLACK BUTTERFLY
A Five Act
Metro wonderplay
of rare beauty and
supreme power
directed by
BURTON L. KING.
Scenario by
Wallace C. Clifton
From L. Case Russell's
own story

METRO

Tremendous Box Office Attractions for November and December

Released in the following order

The Gates of Eden
Viola Dana

Extravagance
Mme Petrova

The Wager
Emily Stevens

Big Tremaine
Harold Lockwood and May Allison

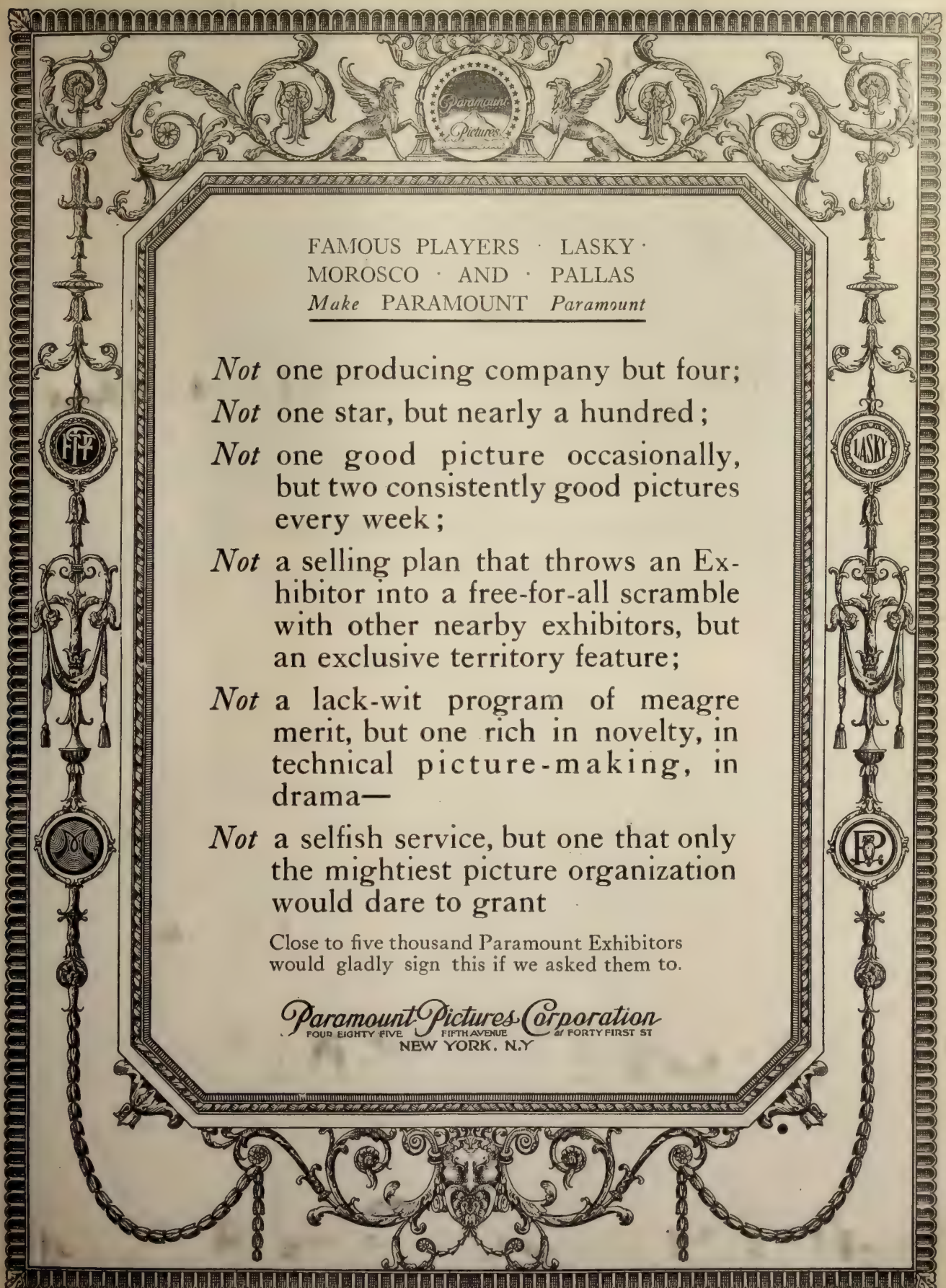
The Sunbeam
Mabel Taliaferro

The Black Butterfly
Mme Petrova

The Awakening of Helena Richie
Ethel Barrymore

Pidgin Island
Harold Lockwood and May Allison

METRO PICTURES CORPORATION



FAMOUS PLAYERS · LASKY ·
MOROSCO · AND · PALLAS
Make PARAMOUNT *Paramount*

Not one producing company but four;

Not one star, but nearly a hundred;

Not one good picture occasionally, but two consistently good pictures every week;

Not a selling plan that throws an Exhibitor into a free-for-all scramble with other nearby exhibitors, but an exclusive territory feature;

Not a lack-wit program of meagre merit, but one rich in novelty, in technical picture-making, in drama—

Not a selfish service, but one that only the mightiest picture organization would dare to grant

Close to five thousand Paramount Exhibitors would gladly sign this if we asked them to.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y

Paramount Pictures of the Week

RELEASED MONDAY, NOVEMBER 20th

DANIEL FROHMAN

PRESENTS

MARGUERITE CLARK

IN

MISS GEORGE WASHINGTON

The story of a girl who couldn't tell the truth

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 23rd

JESSE L. LASKY

PRESENTS

CLEO RIDGLEY

AND

WALLACE REID

IN

THE YELLOW PAWN

SHOWING the artist life in the fashionable Bohemian set in New York City

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

THE CLOTHES!

get the clothes!

he borrows them from an undertaker — it's Saturday and all the shops are closed — a fellow has to have

"THE BEST MAN"
(one reel)

and that's where

VICTOR MOORE

comes in — he was the first one handy.

The rest of the story a riot of screaming situations.

1st Release Dec. 4th

Produced by

KLEVER PICTURES, INC.

220 West 42nd St., N. Y. City

Released through

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

PARAMOUNT

ANNOUNCES

Victor Moore

In One Reel "Klever Komedies"

"We will show Paramount patrons laughs derived from hilariously funny situations and the humor of everyday happenings. A touch of pathos and a story of heart interest puts 'Klever Komedies' far ahead of any laugh producers on the market."

A Real Laugh! A Reel of Fun!

Mr. Moore has surrounded himself with an unusual cast of legitimate comedy players.

First Release, Dec. 4th

"THE BEST MAN"

Distributed by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

MARY PICKFORD

IN

"LESS THAN THE DUST"

EVERY box-office in Filmerica knows that there is only one Mary, but who ever thought that she had supernatural powers?

To explain: Let us give an excerpt from a letter we just received from an exhibitor who ran "Less Than the Dust" for one week:

This Artcraft-Pickford Picture has done more than give us the biggest week in our his-

MARY PICKFORD

IN

"LESS THAN THE DUST"

tory—it has brought to our house the best people of our town—hundreds of faces that were new to us—indeed, folks who we know attended pictures for the first time.

You may beg and implore and pray for this character of audience, but only Mary can bring it to you—Mary, that wizardrous little being who seems to exercise a strange influence between the public and the box-office.

Artcraft has broken all booking records with its first Pickford picture—exhibitors are breaking all receipt records.

Don't *write* for particulars—because maybe your competitor is *wiring*.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE.,
NEW YORK

They are the Stars of the clean, catchy, captivating

CHRISTIE COMEDIES

"THE SEA NYMPHS"

is the Newest Christie Comedy released on the

OPEN MARKET
December 4th

A new Christie Comedy is released each week thru foremost independent exchanges of United States and Canada. Write or wire for bookings on these money-makers

Neal Burns and the Sea Nymphs

Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 2, 1916

Notables In Uplift Work Enthusiastic Over "Charity?"

"CHARITY?," the seven-reel feature production, produced under the direction of Frank Powell, was given its first public showing on November 10. The Zeigfeld Theatre on Michigan Avenue, Chicago, was the scene of the screening, which was an invitation affair. The auditorium was literally packed with leaders in social-uplift work, heads of various settlements, and child welfare leagues. Besides these there was a goodly sprinkling of the clergy, reviewers from the trade press and others. When the last scene faded on the screen, the vast audience, roused to enthusiasm over the powerful arraignment of ill-conducted charity institutions, broke into applause which lasted for several minutes.

Bishop Fallows Speaks.

Ere the picture began on the screen, Bishop Samuel Fallows, one of Chicago's foremost church dignataries, addressed the audience. He pointed out the necessity of properly caring for the little ones, bereft of father and mother. He suggested that the picture which was soon to be shown might do more to awaken the public to the needs of properly conducted charity institutions than thousands of appeals by word of mouth alone. Present and interested in the mission of the film were such other notables as Esther Falkenstein of the Esther Falkenstein Settlement; Judge and Mrs. Thomas F. Scully; Miss Sophonisba Breckenridge and Miss Mary McDowell of the University Settlement; Mrs. Herman Wallstedt of the Child's Welfare Association of Philadelphia; Mrs. Corwin Hughitt of the Child's Welfare Department of Cincinnati, and numerous others.

A Plea for Social Justice.

The pictured story, wonderfully enacted and superbly photographed, proved a most powerful plea for social justice. It stars Linda A. Griffith, the famous "Biograph Girl," supported by a company that includes Creighton Hale, Sheldon Lewis, Elizabeth Burbridge, Veta Searl and others. President Freuler of the Mutual Film Corporation confidently expects it will prove as great a drawing card as have "damaged Goods," and "The Miracle of Life." Ask for "Charity?" at your nearest Mutual film exchange.

Thrills Continue.

The latest installment of the Helen Holmes picture, "A Lass of the Lumberlands," is even more sensational than those which have gone before.

Mutual Star Productions For November

Week Beginning November 6th.

Title.	Leads.
And the Law Says.....	.....Richard Bennett
East Is East.....	Florence Turner

Week Beginning November 13th.

Peck O' Pickles.....	Kolb & Dill
Immediate Lee....	Borzage & Little

Week Beginning November 20th.

Lone Star.....	William Russell

Week Beginning November 27th.

A Dream or Two Ago.....	.....Mary Miles Minter
Miss Jackie of the Navy.....	.....Margarita Fischer

Who Is Author of "Diamond Sequel?"

Who is the author of the sequel to "The Diamond From the Sky"? Thousands and thousands of people are wondering. The only possible way in which they can find the answer to the question is by seeing the films. Exhibitors showing the sequel to "The Diamond From the Sky" can profit by this overpowering curiosity on the part of the public. Bookings can now be made at any of the 68 Mutual film exchanges."

Mary Miles Minter Appears This Week In "Dream or Two Ago"

"A DREAM OR TWO AGO" is released this week. It is the fourth of the Mary Miles Minter Series of Mutual Star Productions. It is the third to be produced under the direction of James Kirkwood. It is a five-act story contrasting life in the underworld with that in the homes of luxury and wealth. Mary Miles Minter is charming, whether as a beggar girl in rags and tatters, or as a debutante in a millionaire's palace. The supporting company is well balanced and made up of players of note. The stage settings are exceptional. The photography is crystal clear. The story is absorbingly interesting.

Directed by James Kirkwood.

James Kirkwood, who formerly directed the pictures in which Mary Pickford appeared, is demonstrating with each new Minter release that he is a real artist. Dainty Mary Miles Minter is proving as adept under his instruction, as did his former star. In fact, she is rising to dramatic heights little short of marvelous. Each new release of the series is winning her thousands of new admirers. Theatres showing the Mary Miles Minter productions are finding them greater and greater attractions as new units in the series are issued. Bookings on the Mary Miles Minter Series can now be made at any of the 68 Mutual film exchanges.

Margarita Fischer Has Thrilling Adventures in "Miss Jackie of the Navy."

The second of the Margarita Fischer Series is now ready. "Miss Jackie of the Navy" is its title. It is released the week of November 27. It was made by the Pollard Picture Plays Company. It tells a thrilling story of a society girl's adventures aboard a battleship. Before she gets safely back to her palatial mansion she has some queer experiences in the Tropics. Miss Fischer is at her very best in this unusual five-act photodrama.

Life Aboard a Battleship.

Life aboard one of Uncle Sam's largest battleships is depicted in detail. In fact, when Miss Jackie, the society-girl heroine of the story, ventures aboard the warship, disguised as a little Jack tar, she finds life on the bounding wave to be composed of an infinite number of details of which she had never dreamed. Miss Jackie finds herself put to work as a common sailor by a burly boatswain. Unaware that she is a girl, he orders her to perform more than one embarrassing task. But she gamely carries on the masquerade—for she had vowed to win the attention of no less a personage than Captain Crowne himself.

Scenes in the Tropics.

Not all of the scenes are taken aboard ship by any means. The latter part of the story finds the cruiser anchored off an island in the Tropics, and a landing party ashore mixed up in some thrilling adventures. Miss Jackie is a member of the shore party and finally proves herself a heroine by rescuing them all from death at the hands of the natives. Eventually her disguise is penetrated and Captain Crowne finds her such a bewitching little creature that he compels her to enlist for life as his mate. Margarita Fischer is simply stunning as Miss Jackie. Bookings on the Fischer Series can be made at the nearest Mutual film exchange.

MUTUAL

AMERICAN FILM COMPANY, INC.,

Presents

Mary Miles Minter

IN

"A Dream Or Two Ago"

A Story Contrasting Life In The Underworld With The Luxury And Magnificence Of That In The Homes Of The Rich. Five Acts. Director James Kirkwood.

Second of the Mary Miles Minter Series of Mutual Star Productions. Released Week of November 27th.

Now Playing:
"YOUTH'S ENDEARING CHARM"
"DULCIE'S ADVENTURE"~ "FAITH"

Coming:
"THE INNOCENCE OF LISETTE"
and others.

NOW BOOKING AT 68 MUTUAL EXCHANGES

MUTUAL

POLLARD PICTURE PLAYS CO.,

Presents

Margarita Fischer

IN

"Miss Jackie of the Navy"

The Thrilling Tale Of A Society Girl's Adventure Aboard A Battleship And In The Tropics. Five Acts. Directed By Harry Pollard.

Second of the Margarita Fischer Series of Mutual Star Productions. Released Week of November 27th.

Now Playing "THE PEARL OF PARADISE"

Coming:

"THE BUTTERFLY GIRL"
"THE DEVIL'S ASSISTANT"
"A KNIGHT AT TARQUIZZI"
"BIRDS OF PASSAGE"

BOOKINGS NOW AT 68 MUTUAL EXCHANGES.

MUTUAL STARS

America's Greatest Drawing Cards

AMERICA'S foremost screen favorites are featured in Mutual Star Productions. Theatres the country over have voted them real business builders. The "Series Idea" results in steady, continued patronage—pleased audiences—big box-office receipts. The Mutual Star Productions listed below are in five or six acts each. Bookings can be made at any of the sixty-eight Mutual Film Exchanges.

MARY MILES MINTER
in
Youth's Endearing Charm
Dulcie's Adventure
Faith
A Dream or Two Ago
The Innocence of Lizette

RICHARD BENNETT
in
Phillip Holden-Waster
—And the Law Says
The Sable Blessing
The Valley of Decision

MARGARITA FISCHER
in
The Pearl of Paradise
Miss Jackie of the Navy
The Butterfly Girl
The Devil's Assistant
A Knight at Tarquizzi
Birds of Passage

FLORENCE TURNER
in
Far From the Madding Crowd
Doorsteps
A Welsh Singer
Grim Justice
East Is East
The First Settler's Story

WILLIAM RUSSELL
in
Soulmates
The Highest Bid
The Strength of Donald McKenzie
The Man Who Would Not Die
The Torch Bearer
The Love Hermit
Lone Star

KOLB & DILL
in
A Million For Mary
Three Pals
Bluff
A Peck O' Pickles
Decent Deuces

MUTUAL

NOW—
THE $10,000.00 SEQUEL
to THE DIAMOND FROM THE SKY

FOUR CHAPTERS RELEASED NOV. 27TH

And now we announce the Ten Thousand Dollar SEQUEL to The Diamond from the Sky—the SEQUEL that follows this famous serial. $10,000.00 was offered for the suggestion upon which this SEQUEL is based. Now the winner has been selected. The winner is announced only in the films. The SEQUEL will be released November 27th in four supreme chapters—a new two-reel chapter each week for four weeks. *Millions* of people who saw The Diamond from the Sky are awaiting this SEQUEL. Thousands submitted suggestions. Consequently BIG patronage is assured Exhibitors. The SEQUEL to The Diamond from the Sky was produced by the American Film Co., Inc., at its Santa Barbara Studios; the cast includes William Russell, Charlotte Burton, Rhea Mitchell and all the old favorites. It is a supreme achievement—more dramatic and more sensational than the original. Hundreds of newspapers will carry the story. To book this big box-office attraction wire, write or see your nearest MUTUAL EXCHANGE *at once.*

BOOKING NOW—*at all* MUTUAL EXCHANGES

MUTUAL

CHA

INITIAL SHOWING AT ZIEGFELD THEATRE STARTLES CHICAGO PRESS AND PUBLIC!

ACTING STRIKINGLY ADEPT

TRULY the acting of Linda Griffith, who wrote the scenario and plays the woman's lead, is strikingly adept. She has a finesse in [illegible] emotion which few on the screen possess. Assistance comes to her in generous quantities from Creighton Hale and Vera Sear, the latter Producer Powell's recent find.

Preceding the showing Bishop Samuel Fallows gave a short address commending the Mutual release to his auditors, prominent among whom were the Misses Sophonisba Breckenridge, Kate Adams, Mary E. McDowell, Mary Bartelme and Mesdames John D. Shoop, Gertrude Howe Britton, Grace Wilbur Trout and Laura Delmy Pelham.

Bob McKnight In The Chicago Examiner

"Truly the acting of Linda Griffith who wrote the scenario and plays the woman's lead, is strikingly adept."

"One of the most powerful exposes of improper uses of charity funds which has ever been staged."

The talented wife of America's most famous producer is a great student of sociological conditions. "Charity?" owes its birth to the fact that Mrs. Griffith has been particularly interested in asylums for orphan children since her childhood.

"Charity?" is one of the most powerful exposes of improper uses of charity funds which has ever been staged. There has never been anything even to approach it.

Rob Reel In The Chicago American

MUTUAL

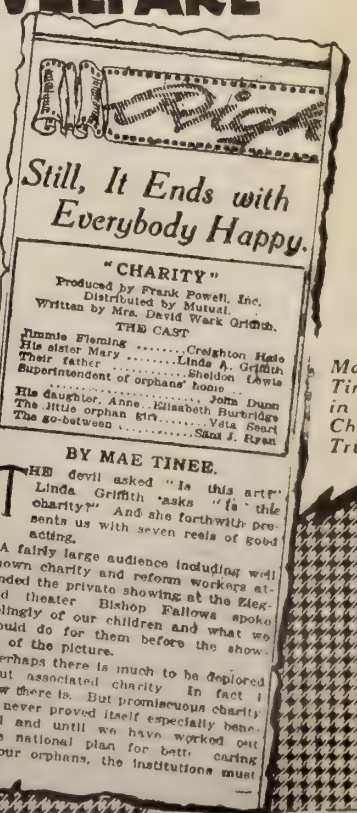
RITY

A SENSATIONAL EXPOSE OF CHARITY and CHILD WELFARE

"Charity? is wonderful. It should be shown everywhere."
Jennie E. Laurence, Supt. Phyllis Wheatly Home for Girls.

"From my ten years' experience in the Juvenile Courts of Cook County as one of the Probation officers, I deem 'Charity?' destined to become one of the greatest factors along the lines brought out."
Joanna Snowden Porter, Probation Officer, Juvenile Court.

"This is a very true story. I know and appreciate the sentiments pictured in 'Charity?'."
Mrs. Bertha Hensley, Pres. Phyllis Wheatley Home for Girls.


Still, It Ends with Everybody Happy.
"CHARITY"
Produced by Frank Powell, Inc.
Distributed by Mutual.
Written by Mrs. David Wark Griffith.
THE CAST
Jimmie Fleming .....Creighton Hale
His sister Mary .....Linda A. Griffith
Their father .....Sheldon Lewis
Superintendent of orphans' home .....
His daughter, Anne .....John Dunn
The little orphan girl .....Elisabeth Burbridge
The go-between .....Vola Smart
.....Sam J. Ryan
BY MAE TINEE.
THE devil asked "Is this art?" Linda Griffith asks "Is this charity?" And she forthwith presents us with seven reels of good acting.
A fairly large audience including well known charity and reform workers attended the private showing at the Ziegfeld theater Bishop Fallows spoke feelingly of our children and what we should do for them before the showing of the picture.
Perhaps there is much to be deplored about associated charity. In fact I know there is. But promiscuous charity has never proved itself especially beneficial and until we have worked out some national plan for better caring for our orphans, the institutions must exist

Mae Tinee in the Chica Tribu

AVAILABLE NOV. 27TH
SEVEN BIG ACTS
Starring LINDA A. GRIFFITH
Bookings $100.00 A Day
AT ALL MUTUAL EXCHANGES

Produced by
Frank Powell Productions

MUTUAL
Gaumont
GAUMONT CO.,
Presents –
The VAMPIRES
FIENDISH plots of crafty criminals! Marvelous feats of adroit detective work! Thrilling clashes between law and lawlessness! These are combined in a most astounding series of detective mystery stories presented in "THE VAMPIRES"—a series of nine extraordinary features each a complete story in three parts. This thrilling series of Gaumont made French detective stories is now booking at all Mutual Exchanges. Released Nov. 23rd. For tremendous box office receipts book "THE VAMPIRES" *now.*
Booking Now at 68 MUTUAL Exchanges

SIGNAL FILM CORPORATION *Presents*

The Supreme Favorite

HELEN HOLMES *in*

A LASS OF THE LUMBERLANDS

A SPECTACULAR MOTION PICTURE CHAPTER-PLAY OF THE NORTHWOODS

Praised By All the Critics

Here's what they say of the first chapter:

"Indications point to a really original and entertaining continued photoplay. The unusualness of the film's locale, the intenseness of the plot, and the popularity and daring of Helen Holmes, certainly ought to make this serial a sure winner."—William C. Esty in Nov 4th issue of MOTION PICTURE NEWS.

"The opening chapter gives the story *an excellent* start. The big timber country of the Northwest is the scene of action, an authentic picture of the vast lumber industry being shown. The human interest of the drama is compelling and consistent with its surroundings."—Edward Weitzel in Nov. 4th issue of MOVING PICTURE WORLD.

"The initial chapter of the new serial is excellent. It has a great amount of action, fine settings in the Western lumberlands, and a story which promises to develop into one of the best of its kind so far shown on the screen."—Willard C. Benson in Nov. 4th issue of EXHIBITORS HERALD.

Here's what they say of the later ones:

"The second and third chapters bring in all the thrills foreshadowed by the first with more thrown in for good measure. The big moments are not only gripping, but are the logical developments of a genuiue story. Helen Holmes is peppier than ever."—William C. Esty in Nov. 11 issue of MOTION PICTURE NEWS.

"The shipwreck scenes are impressive, an actual shipwreck having been used. Miss Holmes' likable personality and knowledge of the art of acting serve her in good stead. Leo Maloney has a congenial role and a number of the scenes in these later chapters are of great pictorial beauty.—Edward Weitzel in Nov. 4th issue of MOVING PICTURE WORLD.

"The second chapter of this dramatic serial is powerful in story and its dramatic situations are well done. In this production every thrill—and there are plenty of them—is strictly in the main plot. Not alone should the story itself prove a worthy attraction in any theatre, but the scenic beauty of the Western forests is really an educational feature." Willard C. Benson in Nov. 11th issue of EXHIBITORS HERALD

In one single chapter of this amazing new Helen Holmes serial—"A Lass of the Lumberlands"—the following thrills can be seen: A Boiler Explosion—Election Day in a Lumbercamp—The Riot at the Polling Places—Two Rival Gangs in a Pistol Fight—A Perilous Hand-over-hand Climb Along Telegraph Wires—The Burning of the City Hall—The Arrival of the Cavalry. Standing room is at a premium in the theatres running this chapter-play. Boom business at YOUR theatre. Book this spectacular chapter-play TODAY. Fifteen chapters—a new two-reel chapter each week.

NOW Booking At All 68 Mutual Film Exchanges

MUTUAL

See AMERICA First

Tours Around the WORLD

All the delights of Travel in GAUMONT Single-Reels

Seeing the world is a universal desire satisfied for stay-at-homes by the Gaumont Company with its four remarkable single-reel weekly releases through Mutual. Spectators find them as entertaining as good photodramas. Take, for example, the reels for the week of November 26.

MOUNT HOOD—visited by more people than any other cloud-capped peak in America. In "See America First" Series.

SWISS ALPS via THE ST. GOTHARD TUNNEL—The most magnificent scenery in Europe and a bird's eye view of one of the world's greatest engineering feats. In "Tours Around the World" Series.

CACAO TREES IN BRAZIL—Gathering and treating the beans from which Cocoa is made. In "Reel Life" Series.

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True, they had a great deal of trouble getting married, but love found the way. See the
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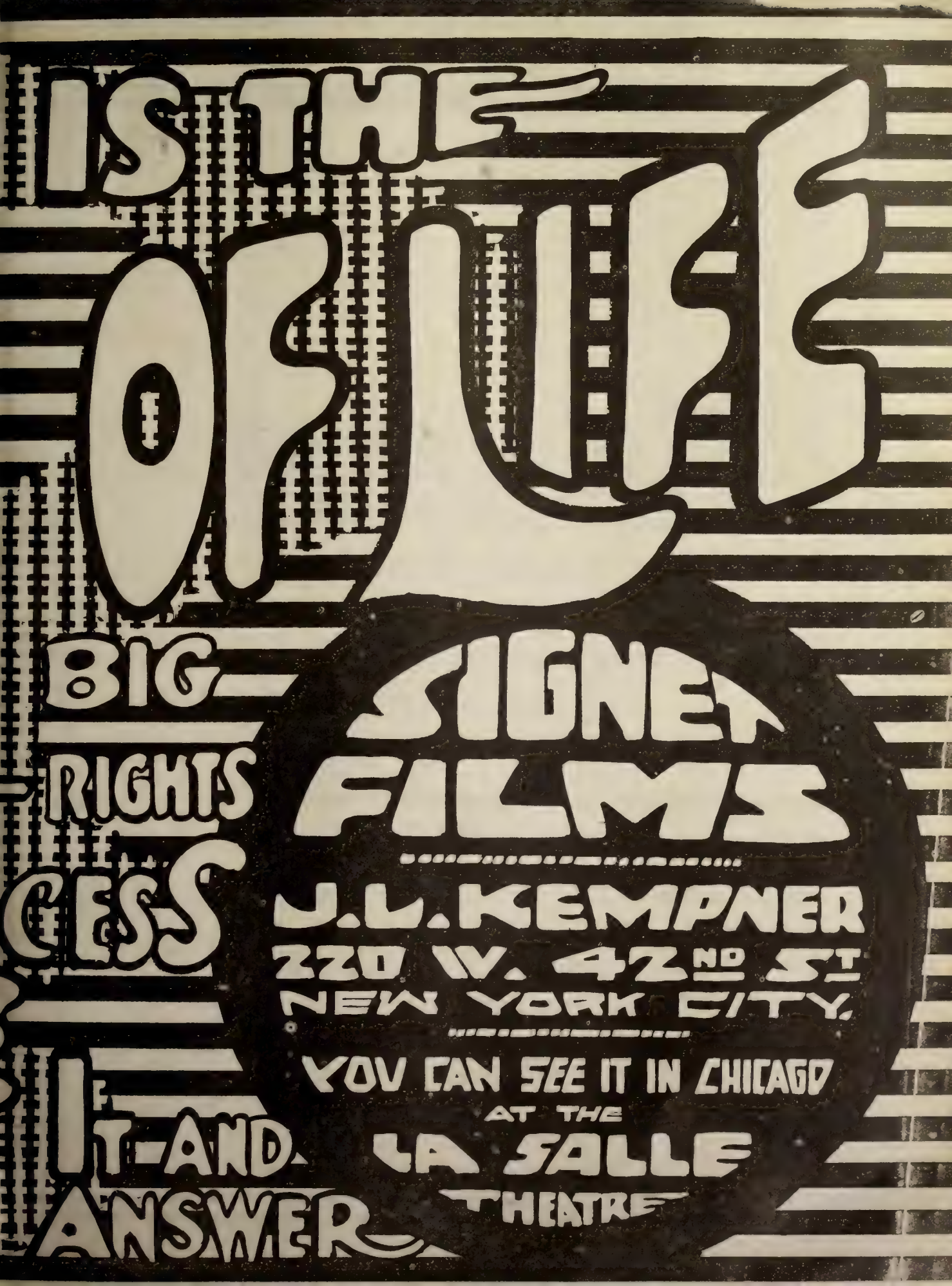
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TRIANGLE

DISTRIBUTING CORPORATION

IN answer to many inquiries, H. E. Aitken, President of the Triangle Film Corporation, and W. W. Hodkinson, President of Superpictures, Inc., announce the formation of the Triangle Distributing Corporation, to be owned jointly by their two companies.

The purpose of the new organization is to operate the twenty-two Triangle Exchanges and to handle exclusively in the United States the Triangle-Fine Arts, Kay Bee and Keystone productions, together with films released by Superpictures, Inc.

Messrs. Aitken, Kessel and Baumann will continue their activities with the Triangle Film Corporation and the producing companies; and Mr. Hodkinson, as President and General Manager of the new company, and Mr. Raymond Pawley, as Treasurer, will be in charge of the distributing organization, with headquarters at 1459 Broadway, New York.

1459 Broadway New York

Produced by TRIUMPH Film Corp No.

The Triumph Film Corp. presents

"The Girl" and "The Man"

JOHN MASON AND ALMA HANLON

in "The Libertine"

What the New York Critics Say.

ONE of the best pictures ever screened. Will create a furore amongst state rights buyers. A film that will pack a theatre not only for a day, but for a week.—**Motion Picture News.**

DEPICTED with absolute fidelity to life, arousing the interest of the spectator to the highest pitch and holding it every inch of the way.—**Moving Picture World.**

STRONG and gripping story of modern life. A surprise finish comes like a breath of June roses, bringing close to the hearts of the audience a powerful and timely moral.—**New York Evening Journal.**

EVERY man, woman and child in this great land of ours should see "The Libertine." It leaves a lasting impression—and a commendable one.—**New York Star.**

JOHN MASON has never one anything better, and Alma Hanlon was beautifully effective. The kind of a picture to attract capacity houses.—**New York Tribune.**

A THEME which will prove valuable to the exhibitor, and is sure to satisfy audiences by its many fine features.—**New York Dramatic Mirror.**

A STRONG and vital picture with a punch that will put it over anywhere. It teaches a great moral lesson.—**New York Review.**

BOUND to command the patronage of lovers of the film world. —**New York Dramatic News.**

WILL attract the picture fan.—**Variety.**

ADMIRABLY setting forth a vital moral lesson.—**Chicago Motography.**

BREATHLESS attention from start to finish.—**New York Times.**

REMARKABLY absorbing and wholesome dramatic entertainment. Should make a lot of money for the exhibitor.—**New York Clipper.**

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PRODUCED BY MONMOUTH FILM CORP.

READ WHAT THEY SAY

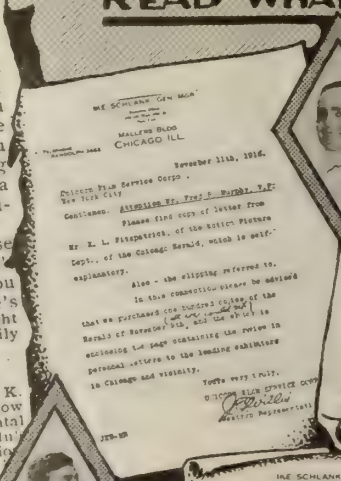
By LOUELLA O. PARSONS
In "*The Chicago Herald*"

IF you like action you will delight in the new serial, "Jimmie Dale, Alias the Gray Seal." If you want to see a picture that will make your heart beat faster and find you sitting upright in your seat waiting for the climax, you will not miss a single solitary reel of Jimmie's adventures.

No one will complain that these episodes drag or pall. There isn't time to be bored. Slam, bang, you scarcely emerge from one of Jimmie's adventures before you are taken right along with the current and carried bodily into another, just as thrilling.

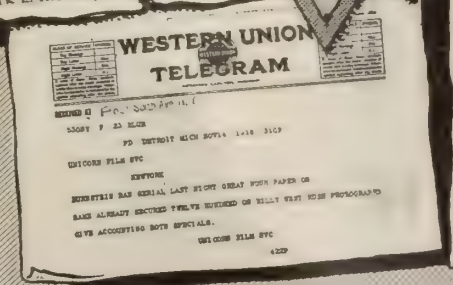
* * *

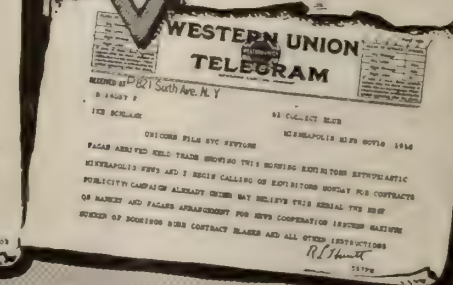
All of the fans who have enjoyed E. K. Lincoln in the past will be happy to know that the portrayal of this temperamental youth has been intrusted to Mr. Lincoln's capable hands. Jimmie is a multimillionaire and social favorite. Far more important than Jimmie's place in the society world is his systematic and continuous thievery. Jimmie always leaves a gray seal to finish up his work, and this trademark is the only police clew.



Reviewed by MARGARET I. McDONALD
"*Moving Picture World*"

THE first three episodes of another new serial made by the Monmouth Film Co. have all the ear-marks of commercial success. The story of the film, based on "The Adventures of Jimmy Dale," by Frank L. Packard, appearing in the People's Magazine, has that thrilling, impossible quality, that the public like. It will be released in sixteen two-part episodes, and features four well-known and popular players, namely, E. K. Lincoln, Edna Hunter, Paul Penzer, and Doris Mitchell. Its first episode is entitled "The Grey Seal," and undertakes to present the characters of the story first in importance, clearly outlining that of Jimmy Dale, who is the son of a millionaire, and who, under some mysterious, unknown influence, follows the profession of breaking safes, leaving behind him an identification in the shape of a diamond-shaped gray seal. The proceeds of his escapades are always donated anonymously to some charitable purpose. A parallel thread of the story brings to light the plot of one Henry La Salle who with a party of organized criminals plans to murder his niece, Marie La Salle, in order to obtain possession of her fortune.





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Simplicity and human appeal are the keynotes of the International's Golden Eagle Feature, "The Ocean Waif."

Doris Kenyon *and* Carlyle Blackwell

are in the principal roles. Neither has ever had better opportunities. Both take full advantage of them.

The Jockey of Death

You remember the joy with which you always greet the coming of the circus.

"THE JOCKEY OF DEATH"

is a story of the circus, with all the thrills and dare-devil acts that bring the audience to its feet. In addition, there's a charming love story.

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Thrilling in its presentation, it brings you face to face with the problems that confronted our forefathers — for which they bled and died.

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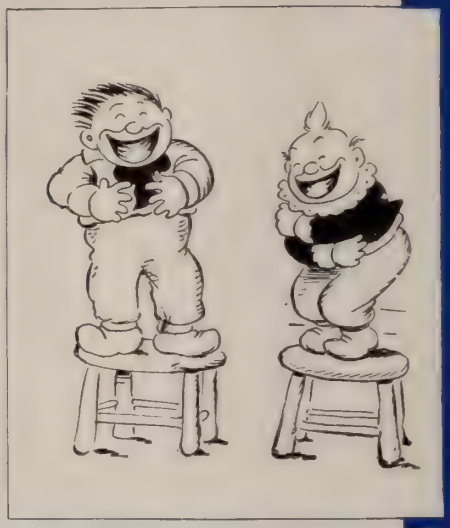

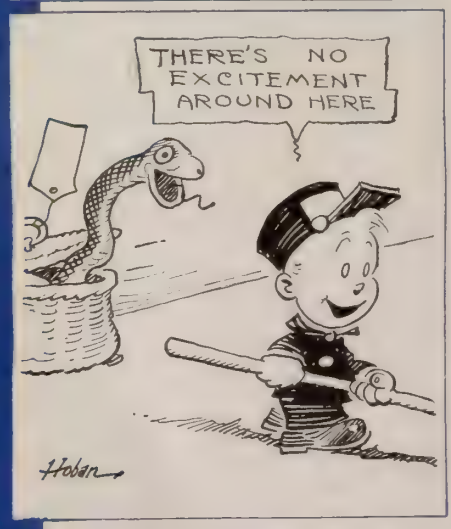

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The Perils of Pauline
The Exploits of Elaine
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Pearl White

is the star of

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Pathé's newest serial,
and she is supported by an
all star cast - Ralph Kellard,
Theodore Friebus and Marie
Wayne - a wonderful cast.

A story unmasking America's secret foes; scenarios by George B. Seitz, the serial king, author of Pathé's greatest successes. Directed by Edward José, Director of "The Iron Claw". Produced by

Astra

Advertised everywhere
It's a combination unequalled, Mr. Exhibitor. Get your booking now!

Released Dec. 3

Pathé

So many letters have been received from all parts of the country requesting information as to the mysterious "shielding shadow" in

The Shielding Shadow

that it is herewith announced that the mystery is based upon scientific fact, known only to a few advanced scientists, and will be revealed in the last episode.

Produced by Astra
under the direction of
Louis J. Gasnier and Donald Mackenzie

Pathé
Announcing
Florence La Badie
in a drama of the day
Divorce and the Daughter
This five part Gold Rooster Play tears the romance from the "Soul Mate" and drives a lesson home in a dramatic story most ably presented.
Produced by Thanhouser
Released Dec. 3rd
Current Gold Rooster Plays: "The World and the Woman" Nov. 19, "Arms and the Woman" Nov. 26, "The Challenge" Dec. 10

They all like me!

Lonesome Luke

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HOME OFFICE, SUITE 120, 1402 BROADWAY, N. Y. CITY

Easton, Pa., Sept. 22, 1916.

Mr. M. M. Osborn,
Pathe Exchange,
1235 Vine St., Philadelphia, Pa.

Dear Mr. Osborn:

In reply to your favor of Sept. 21st, I am glad to advise you that the "Lonesome Luke" comedies are giving excellent satisfaction to patrons of our vaudeville theatre.

They run consistently good, and are one of the few one-reel comedies that we have been using that really hold the audience in their seats to see them.

With best wishes for their success, I am

Yours very truly,

J. Fred Osterstock

Produced by Rolin for Pathé

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is the keynote of the
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WORLD PICTURES
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GAIL KANE
in "The Men She Married"
cast including
MURIEL OSTRICHE
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ARTHUR ASHLEY
Adapted from the Story by
HAROLD VICKERS Published
in the "Snappy Stories Magazine"
Directed by TRAVERS VALE

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 26

DOROTHY GISH

IN

"Children of the Feud"

FINE ARTS

A story of the Mountains and their people. Here are simplicity, intrigue, passion and violence welded together into a powerful play of red-blooded American life, with not a moment free from suspense and rapid-fire happenings.

Clara Williams and William Desmond

IN

"The Criminal"

KAY-BEE

A new Triangle star in a role especially conceived for her. The story—a girl born outside the social pale, in her native Italy; thrown into the maelstrom of New York, and beset with the evils of a great city. Enters a man who changes things. There are smiles and tears; but then, good salt water hurts no one—and it's a soul-stirring play done in a big way.

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Two—Filled to the brim with wholesome, rollicking fun.

Clara Williams & William Desmond IN THE CRIMINAL

Here is a new Triangle star and you'll be glad she has arrived. She tells you of Italy and New York and she is at once fiery and tender and fine and big in the telling.

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It *may* be good policy to "hitch your wagon to a star," but you may find that in so doing you will soon have no wagon left!

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GERTRUDE McCOY in "THE LASH OF DESTINY," supported by an excellent cast, including Bruce McRae, Helen Green, Arthur Housman, and Mabel Scott.

An unusual story, embodying a number of strong situations that give Miss McCoy splendid opportunity to display her versatility. A new treatment of the theme of the country girl who comes to the city, plays the game, wins, loses, and finally wins again. Selected to be the First Art Drama.

Directed by George Terwilliger.
Produced by the Van Dyke Film Production Co.
Released December 14.

JEAN SOTHERN in "WHOSO TAKETH A WIFE"

A remarkable answer to Hall Caine's "The Woman Thou Gavest Me," picturized from the novel of the same name, written by J. Wesley Harmon. A big, virile story of the problem that confronts a girl who marries a man she does not care for, and who later meets the man she loves.

A special photoplay edition of the book now being prepared, to be illustrated with still pictures from the Art Dramas production. To be advertised everywhere by the local book-seller in conjunction with the showing of the picture.

Directed by Frank Crane.
Produced by the U. S. Amusement Corporation.
Released December 21.

DOROTHY BERNARD in "THE RAINBOW," with Robert Conness and Jack Sherill.

"The Rainbow" was one of the big hits of the legitimate stage, having had a run of over a year at the Liberty Theatre, New York City, with Ruth Chatterton and Henry Miller in the leading roles. An intensely powerful story, it tells of the separation of a father from his daughter because of his estrangement from his wife, and how he sees his child for the first time in fifteen years, and then for only one day, and the curious chain of circumstances that finally re-unites the family.

Play by A. E. THOMAS. **Directed by RALPH DEAN.**
Produced by the WILLIAM L. SHERRILL FEATURE CORP.
Released December 28.

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ADAPTED FROM THE PROFESSIONAL ADVENTURES OF JIMMIE DALE BY FRANK L. PACKARD APPEARING IN PEOPLES MAGAZINE

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BY

ALIAS "The GREY SEAL"

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SUPPORTED BY
TWELVE HUNDRED NEWSPAPERS
THROUGHOUT THE COUNTRY AND
A GALAXY OF WORLD FAMOUS STARS

DIRECTED BY HARRY McRAE WEBSTER

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'Thou Shalt Not Covet Thy Neighbor's Wife."

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A photoplay of great dramatic intensity, quick action and deep emotional feeling—powerful, gripping. Taken from the story of Arthur Stringer in The Saturday Evening Post. Interpreted with great force and truth to life by

BRYANT WASHBURN and Nell Craig

Directed by Fred E. Wright
Released December 4

SCREEN TIME 1 HOUR AND 23 MINUTES

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featuring

Marguerite Clayton and Edward Arnold

This is a flaming banner that none can escape. It touches in some way the life of every individual. It is an irresistible drawing card, wholesome but impelling. Written by Charles Mortimer Peck.

THIS NEW, GREAT SERIES OF FEATURES

begins December 16 and will be released each Saturday — each complete in itself. Here are the first five:

"The Burning Band"
"Dancing With Folly"
"Wife In Sunshine"
"The Sinful Marriage"
"When the Man Speaks"

SCREEN TIME
approximately
33 MINUTES

OTHER ESSANAY RELEASES

"The Tin Soldier"
By Charles Hoyt
Released November 28
SCREEN TIME 32 MINUTES

"Dreamy Dud
Joy Riding with Princess Zlim with Long Beach, Cal., scenic
Released November 29
SCREEN TIME 18 MINUTES

"The Final Fraud"
featuring
BRYANT WASHBURN
Gertrude Glover and Ernest Maupain
Released December 2
SCREEN TIME 48 MINUTES

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

General Film Service

Yes, It's Unanimous!

For several weeks we have shown you letters from exhibitors praising Kalem productions. But we would need this page and many others every week for a year to give you a percentage of the letters received every month. Exhibitors don't write letters unless **box office receipts** prompt them—if box office receipts mean anything to you profit by the experience of these exhibitors from all sections:

"'Grant, Police Reporter,' is the greatest set of sensations I have ever run; keep up the good work."—Princess Theater, Hamilton, Ontario, Canada.

"Monday we bucked Chaplin, Pavlowa, a revival meeting, and various other attractions with 'Grant, Police Reporter,' 'The Girl from Frisco,' and 'The Hazards of Helen' and still we packed them in."—Lyric Theater, Chico, California.

"We ran 'Stingaree' last Winter and did capacity every Sunday. We certainly have some drawing card on Sundays now with 'The Girl from Frisco,' Helen Gibson, and Ham and Bud—we pack them to the curb."—Hippodrome Theater, Springfield, Ohio.

"Reserve the second run on 'The Girl from Frisco'! We would thank you to keep it out of any other theater here until after we have repeated on ourselves."—Strand Theater, Flint, Michigan.

"Competition is getting keen, so book me Kalems whenever available, comedies, dramas and ALL their releases."—Star Theater, Reedley, California.

They're Talking of These Pictures:

"Border Wolves"

A Spectacular "Girl from Frisco" Episode.
With Marin Sais and True Boardman.
Released Wednesday, Nov. 29th.

"The Wizard's Plot"

A Thrilling "Grant, Police Reporter" Episode.
With Ollie Kirkby and George Larkin.
Released Friday, Dec. 1st.

"Dudes for a Day"

Ham, Bud, Ethel Teare and Henry Murdoch.
In a One-Reel Laugh-Fest.
Released Tuesday, Nov. 28th.

"The Trial Run"

Helen Gibson, the most daring actress.
In a "Hazard of Helen."
Released Saturday, Dec. 2nd.

Four-color 1 and 3 sheets on one reelers; 1, 3 and 6 sheets on "The Girl from Frisco."

YOUR EXCHANGE MANAGER HAS SOME BIG NEWS ABOUT "THE SOCIAL PIRATES."

There's new spectacular advertising and a special proposition that will interest you.—Ask about it!

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. CHALMERS, Founder.
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CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.
CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*Index to this issue will be found on page* 1388.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, December 2, 1916

Facts and Comments

THE question of whether to use the screen for advertising or not is raging in the British press. The question is of undiminished interest and importance to exhibitors everywhere. We believe that our American exhibitors are overwhelmingly opposed to using the motion picture house for advertising commercial goods. A writer in The Bioscope advocates advertising on the screen and puts up this somewhat specious argument:

> While I grant that the picture house is a place of entertainment today, I maintain it does not follow that it will remain so tomorrow. It might become a great center of education. One might visualize ideas in it; use it as a means of circulating news; it has already been employed for the purpose of displaying fashions, and it is obvious that in course of time it must be pressed into the service of the advertiser.

Exhibitors unanimously, it seems, disagree with the writer. As one of them puts it: Purely commercial advertising would be "absolutely and definitely fatal to the interests of a good-class house." While we are on the subject we might say that there is a subtle method of advertising, from which our screen is by no means free. Watchful exhibitors have noticed that in certain films certain articles of commerce are advertised with considerable regularity. We know that exhibitors do not like this sort of advertising at all, and if it is kept up much longer even the ordinary spectator will be able "to see through it."

* * *

EVER since the outbreak of the European war complaints have come from England of an increase in juvenile crime. No doubt a similar increase has been noticed in other belligerent countries. There is nothing new in this phenomenon. It has been thus in every great war. The youthful imagination is always more highly developed than the moral sense. Consequently when a young mind is fired with tales of murder and adventure a little thing like the criminal code is not permitted to stand in the way of glorious achievement. Now the motio npictures are blamed for this state. There is talk of a special censorship. If any demoralization has taken place it is the result of war and not the result of motion pictures. Our editors on this side of the water have almost stopped attributing all juvenile crime to the screen. They begin to appreciate the absurdity of such a claim.

* * *

APROPOS of the disputed question as to who showed the first motion picture a little quotation from the columns of our British contemporary, The Kinematograph and Lantern Weekly, may be interesting. According to a paragraph in a recent issue of this paper the first motion picture exhibition was presented to the British public as early as April 19th, 1711. The press agent of the show had this to say of the performance: "The figures which are above one hundred and move their heads, legs, arms and fingers so exactly to what they perform and setting one foot before the other like living creatures, that it justly deserves to be esteemed the greatest wonder of the age." The show was called: "Mr. Penkethman's Wonderful Invention, Called the Pantheon: Or the Temple of the Heathen Gods." The performance lasted from 10 in the morning till 10 at night and the price of admission was something like forty cents.

* * *

A COMMITTEE of excited citizens, recently engaged in the campaign to promote the chances of a favored candidate, took occasion to denounce the motion picture men because some pictures had been made and shown exalting the ..... of the candidate to whom the aforesaid citizens were opposed. One of the excited throng went so far as to speak of the "prostitution of the screen." Tut, tut, brother! Are the papers opposing your candidate prostituting the power of the press? If you do not like to see the other fellow's record told in flattering terms on the screen, stop worrying and get a motion picture made which shows conclusively that your man is the real savior of the people. Just keep within the libel laws and then go as far as you like.

* * *

EVIDENCES of a successful invasion of the Latin-American market by our producers are multiplying. The real facts of the Latin-American film market have been brought to close view by recent developments. The most encouraging sign of all is the tact and the good sense displayed by some at least of our exporters. They are no longer afraid to send the best quality to this market. A story is current in film circles of a big feature film for which the producers received twice what they had intended to ask for the Latin-American rights. There is a vast field for an intelligent service which will improve projection. In this work which is of course bound to redound to the benefit of the whole American movement Cine-Mundial with its projection department in Spanish is rendering valuable service.

Read to Death

By Louis Reeves Harrison

GO TO all the picture shows you can; study all the stories exhibited on the screen and try to enumerate those which are not mere repetitions of what has been done. How few have freshness, originality, vitality, convincingness, or even a fragment of that sure insight into human nature which is one of the few signs of ability to tell an interesting story! Try to name a five-reel feature that is brimming with personal and dramatic interest, or one in which these are interwoven with what deeply concerns us as living beings. Where is one portraying the real American girl, the recognizable product of American parentage and environment?

We have had stories intended to picture local conditions in this or that part of the country, but they are mostly retrospective. They deal with phases of life remembered by their authors, conditions long since vanished, or with purely theatrical and therefore conventional ideas of what might be or might have been. There are touches of realism now and then, especially where the story deals with that part of our social world which is squalid and revolting, and even an occasional indictment of present civilization, but the life most of us know remains almost unpictured.

Particularly in vehicles for stars, written to order by the plot wrestlers, do we look upon creatures rarely to be found out of the studios, where heroes and heroines act with weary childishness and lack of common sense. To the verge of nausea we are shown the American heiress who is encouraged by an ambitious mama to marry an English Lord or a French Count only to discover in the end that he is a villain or a tonsorial artist. Who selects such stuff and permits it to be visualized over and over again? Why play with such puppets at all?

Many of the larger motion picture producers have scenario departments with one or more "Editors" in charge. These gentlemen do not lead lives of unclouded joy. The career of an editor depends largely upon his success or failure in judging what will suit many and diverse interests. Left untrammeled he would pick out stories best calculated to interest a mixed audience if he could. But he has to keep in mind that there is only a limited amount of money to be expended and that almost exclusively for material suited to the policy of his organization.

Above the editor are some gentlemen whose ambition is to get the most for their money, who are closely scanning the commercial side of the whole proposition. Even when he is personally convinced that a story will succeed artistically and commercially he has to consult them, and there is the director to be considered, and the star has to be pleased. After he has eliminated many hundreds of five-reel scripts containing one reel of material, some more of unpleasant theme, some others unoriginal and many more of narrow appeal he finds a gem.

At last a Gem! What is a Gem? It is well written and well constructed. It is filled with all that is bright, new and attractive concerning a vital motif of large appeal by an author who has observed high standards of technique and is leaping high hurdles toward fame. With joy in his heart over his discovery the editor announces that he has found something bound to make a hit if visualized with skill. There is no explosion in it, no fire, no train wreck, yet, in spite of these defects, it has decided merit. The editor, his face radiant with expectation, manages to secure an interview with the Boss and announces that he has at last found a great story.

"Give it to me," says the Boss. "I'll return it to you in a week." He puts the scenario in his brief case, along with a lot of others, and the editor goes back to his sanctum. At the end of four weeks he gently reminds the Boss of the Gem. "You never gave it to me," declares the Boss indignantly. A search is made, and, sure enough, there it is in the brief case. "Give it to the Star," says the Boss. "See what she thinks of it—I am too busy just now. And remember"—with aweful significance—"we are under contract with that lady." The editor slinks away with a wan and hopeless expression on his face.

"I like the play," says the Star very sweetly after glancing languidly over the script, "only I would like to have some of that man's role cut down—and—and couldn't you work in some business for my pet dog?—he—he is the cutest little thing!" The Editor again reports to the Boss and is told to see what the Director has to say. The Director thinks it would be a good story if told in an entirely different way. He is in favor of Good Old Melodrama—it always makes a hit—and a Sunset Effect at the end. Back again to the Chief.

The Boss thinks the Star is right. It would be bright and chipper to introduce some animals, some little kittens, or a lot of chickens feeding, or a drove of sheep on the hillside. Make her a Shepherdess. She can wear poor clothes in the first act and the best in our wardrobe room toward the last. But why not make it a Comedy—all people love a good Comedy. The Editor announces faintly that there seems to be some difference of opinion on that subject, and a grand Consultation is called behind closed doors to reconcile varying opinions. When the composite result is announced the Editor is caught in an attempt to jump out of the window and end his miserable existence.

It is not to be wondered at that such a condition exists. The system is faulty, but it is not an easy one to replace. A common sense view, one wholly unprejudiced, points to some form of final selection by capable single judgment. The ordinary mind is only equipped to pronounce upon the ordinary. It requires a special fitness, natural good taste combined with a comprehensive grasp of what is needed to suit a great audience being constantly educated and to send the organization ahead of its rivals in the matter of original production.

The new, the extraordinary, whatever makes for progress, can not be rightly gauged by people whose thoughts are almost entirely occupied with their respective branches of production. Any story that gets easily by the Boss, the Star, the Director and all others, is apt to be very ordinary. It is almost bound to be commonplace. The ideal staff is a very small one in full charge of an editor who is made and held responsible. The best place to recruit such men is from successful newspaper men who have felt the public pulse with intelligence.

When the Editor has discovered a Gem, the best possible consultation that could take place would be limited to Editor, Producer and Author. This gives the creator of the story a chance to throw light upon points not made clear in his scenario. It affords a chance for him to consider and reply to criticism, and the story may be changed to the advantage of all concerned through a better understanding of what is required, what can be done and how. By the older system small doubt exists that many a strong, attractive and well-designed screen story has been read to death.

What Practical Exhibitors Say

By W. Stephen Bush

WHEN recently we printed the text of an exhibitor's letter showing the problem of cost of service and its relation to box office receipts we invited other exhibitors to give us their opinions. We did not have to wait long. The subject is one of absorbing interest to exhibitors. The quick response that has come to us shows once more the intimate and sympathetic relationship which has always existed between the MOVING PICTURE WORLD and the exhibitors.

One of our correspondents says that "a continuance of present methods of film renting means ruination for the exhibitor." "We," continues this particular letter, "are not at all interested in what salary is being paid the 'star' and what the production costs, as both of these extravagant items are often caused by waste and gross mismanagement on the part of the manufacturer. The salient fact remains the same: 'How much can we afford to pay per day for film service?' Let me cite two examples from personal connection located at two different points outside of New York City. Both are large sized theatres not ordinary picture houses. At one we play some vaudeville acts and a prominent film service, the latter being the main drawing power. We formerly paid $100 per day for this service, holding the first run for the town. It drew well and pulled in the money at the box office, but we felt the price was excessive and after carefully surveying the field, came to the conclusion that no one else in the locality would be likely to pay anything like as much, so served notice on the film people to cancel the contract or take a fifty per cent. cut, which they accepted. A serial of a big 'star' was submitted us a short time ago for this same house at a figure per day which we felt to be excessive and we turned it down, even though we would have been glad to have it at a fair price. No one else took it and they later offered it at half the first figure but we declined to accept. Is it any wonder we look on the film manufacturers as bluffers and now try and make our own scale of prices?"

Here is the experience of an exhibitor with a high-priced feature shown at an increase in admission:

"Recently," says this exhibitor who signs himself "One of the pioneers," "we had a big feature and advanced our prices five cents extra throughout. The feature with a few extra one reel subjects cost $81 for the day and the gross receipts were $380 or a ratio of about 21 per cent. for service. On a corresponding day a week later with an old cheap feature and regular admission prices the gross ran $220 and service cost $20, ratio being 11 per cent. At first glance this looks like a big saving, but turn it around and we find that while we spent $61 more we took in $167 more. On the other hand I think that the advance in price the week before hurt the second week and was a direct cause of the big difference in receipts. * * * I find by experience that changing of prices is a fatal mistake."

All of which is mighty useful and instructive reading. One or two sentences more and we shall finish with this letter which we would very much like to print in full if only space would permit. Here is the sensible conclusion of our friend: "Personally I am making money, but I have brains enough to know that unless the film industry is soon put on a good foundation that the means I now have of making money will be taken from me. We must see all branches of the industry prosperous or see one end drown the other. I am not pessimistic, I believe in the future of the business and am investing accordingly. I believe your paper to be the best missionary to start the reforms."

We thank our friend for his good opinion and hasten to add that we agitate the question solely with a view to benefiting the entire industry. The troubles of the exhibitor are or ought to be the troubles of the exchange men and producer as well.

We feel that our readers will approve our giving considerable space to more communications on this vital subject. Read what an "old showman" has to say. He says that he finds "conditions impossible of profit in film exhibiting as at present conducted." We quote literally:

If a man opens a theater and does business, others think he is making a fortune, and opposition starts. To offset this opposition you spend more money on your service; the other fellow goes you one better. The exchange protects no one; it is a case of "get in all the money they can and play one against the other." I do not think exclusive franchises are good things, as an undesirable exhibitor can then tie up a city or a neighborhood and ruin it by conducting his house poorly. But there should be some sort of working arrangement or so-called gentleman's agreement, whereby an exhibitor can be protected from ruinous opposition.

Theatrical people protect the managers of theaters and have always co-operated along the right lines, and the vaudeville and burlesque people give franchises for protection—certainly the picture people should do the same. In the old days there was money in the business, but not now. Service is costing too much for the receipts. If you increase the admission price, you drive people out. Ten cents is the right picture admission. Five cents is out of the question as the houses are now conducted. And when you raise to 15 cents, you are driving the people over to the small-time vaudeville house. I recall the days when the galleries of the high-priced theaters over the country had long lines waiting to get in, admissions then being 25 cents. They raised it to 50 cents and they hopped over to the Keith booked houses in the same towns. Likewise, the 50 cent admission crowds waiting to get in at 7.30 on the main floor, where a few rows on first floor and in the balcony were held unreserved for them. They raised them to $1.00, and drove those people over to the vaudeville houses; and now they are giving away tickets and selling cut-rate tickets and doing all sorts of stunts to get those same people back, but it's too late!

The picture people are making the same mistake. Hold to 10 cents and make the service fit to that admission price. Why not have the correspondents of the trade journals act the part of intermediary to bring the neighboring exhibitors to a friendly understanding as to what they should allow in the way of appropriation for film service, and stick to it. There are enough features to outfit three houses with a daily change of programme in a neighborhood, and there is no neighborhood that can support more than three houses, if that many.

A 10c. neighborhood house, showing evenings only, can only depend on a house-and-a-half per night on the outside, and in most cases, but one house. If the exchange would furnish posters free, pay express charges and relieve the house of all other charges for "stills" and heralds, I figure that an exhibitor can pay $100 per week where he does a gross business of about $300 a week, and still make good money. In a larger house doing twice the business, with expenses doubled, he can pay double for the service. The practice of renting film to large theaters should be abolished, as they can pay an amount of rental that the regulation exhibitor cannot pay except at a loss, and at the figure, make enormous profits. They should be put in such theaters on a percentage only with a minimum guarantee. The wished-for reform should come from two ends—exhibitors to come to understandings locally among themselves, and the manufacturers to get in closer touch with their customers. Speaking solely from the exhibitor's standpoint, I want to add that there have been too many lawyers mixing up in the business and telling exhibitors how to run their business. It's a showman's business and let showmen run it, not lawyers.

If the evils here complained of are to be remedied the exhibitors must get together. They must show ability to define their standpoint to get clear on their needs and then enlist the co-operation of exchange and producer. Time and again we have pointed out the folly of exchanges in getting exhibitors to pay inflated values by making

competitors outbid each other for service. A wise exchangeman knows that there is no real and permanent profit for him in such conditions. He will try to heal the trouble instead of seeking to inflame it. The best remedy after all is organization among exhibitors, but even organization will fail of results if there is a lack of proper, intelligent and enlightened leadership.

A Warning Against Misrepresentation

RUMORS have reached us from many sources to the effect that the name of W. Stephen Bush, an old member of the staff of the MOVING PICTURE WORLD, has been used to solicit advertising for a new trade publication. Representations have been made to a number of advertisers that Mr. Bush was to be the editor of this new paper. Such representations are entirely unwarranted and have been made without the knowledge and without the consent of Mr. Bush.

We take this occasion to say that the MOVING PICTURE WORLD does not question the legal or the moral right of any one to start a new publication. The MOVING PICTURE WORLD does not fear competition conducted on fair lines, but we do most strenuously object to unfair methods and the unauthorized use of the name of Mr. Bush amounts to just that. While ordinarily we pay no attention to the rumors idly and constantly floating on the surface of the industry we feel that we owe it to the trade in general and to advertisers in particular to set the proper facts before them, and to guard them against unscrupulous misrepresentation.

All such statements in connection with this new publication made in regard to Mr. Bush or any other member of the regular staff of the MOVING PICTURE WORLD are knowingly false and can only be made with intent to mislead and deceive. We make this announcement in justice to our patrons and also in justice to the staff of the MOVING PICTURE WORLD, who are loyal as well as able conservators of its interests. It is this spirit of loyalty as well as ability on the part of every member of our staff that has been such a potent factor in whatever measure of success we have attained, and this fact is appreciated by the management of this paper to a far greater extent than can be realized by our friends and readers.

Another Damage Suit

Several Plaintiffs Sue Motion Picture Patents Company and Others for Damages Aggregating $18,000,000.

SUITS to recover triple damages aggregating over $18,000,000 from the Motion Picture Patents Company, General Film Company and other corporate and individual defendants, were filed in the United States District Court on November 17.

The plaintiffs in the suits are George Melies Company, the Chicago Film Exchange, the Standard Film Exchange, the Colorado Film Exchange, Miles Bros., Inc., Eugene Cline and Samuel Schiller. They allege that the defendants have formed an illegal combination in restraint of trade and commerce in the distribution and exhibition of motion picture films in violation of the provisions of the Sherman Anti-Trust Law.

The specific damages claimed by the resepctive complainants are as follows: Miles Bros., Inc., $2,325,000; the Chicago Film Exchange, $1,004,874; George Melies Company, $908,000;; Eugene Cline, $950,000; the Colorado Film Exchange, $500,000; the Standard Film Exchange, $247,500; Samuel Schiller, $149,000. Each of the complainants asks that the damages be tripled under the provisions of the Sherman Act.

The suits again raise the question of whether or not the film industry is subject to the provisions of the Sherman law which has been construed by the courts generally as applicable only to business enterprises engaged in the manufacture and sale of necessities of life and not to amusements, such as vaudeville, grand opera and horse racing.

Activity of N. A. M. P. I.

REPRESENTATIVES of the National Association of the Motion Picture Industry have recently returned to New York after attending the convention of the New York Federation of Women's Clubs in Rochester. The executive secretary conferred with the new officers of the Federation, while the publicity director also took part in various conferences and addressed the committee on industrial and social affairs.

On passing through Rochester the executive secretary was interviewed by representatives of local newspapers and gave out a statement concerning the purposes and the progress of the new organization. The Rochester Times quotes Mr. Elliott at length on the activities of the Association and on how auspicious the present time is for a full expression of opinion on the many angles of the complex film industry by any civic body or any one who is sufficiently interested in the subject.

More Advisory Committees.

Following the announcement that appeared in last week's issue of the effort of Judge A. P. Tugwell to organize exhibitors in California, we learn that he has addressed a meeting in Los Angeles in regard to the formation of an advisory committee in California of the National Association of the Motion Picture Industry. All the producing companies in the vicinity were represented. A strong committee on the coast along the lines of the Chicago Advisory Committee is being urged and Judge Tugwell is now taking up the question with the exchange men, supply dealers and others interested. It is expected that news of the actual organization of this committee will be presented to the board of directors at their meeting in New York on November 29.

Executive Secretary Elliott is also arranging a meeting of exchange men, supply and equipment dealers and film trade representatives in Boston with a view to forming another Advisory Committee there to take care of all New England activities. This meeting will probably take place within the next ten days.

At a meeting to be held in Chicago shortly rules and regulations governing the new body will be submitted, a draft having been forwarded to National Headquarters in New York.

N. A. M. P. I. Directors to Meet.

The Board of Directors of the National Association of the Motion Picture Industry will meet in the New York offices, 805-6 Times Building, November 29 to consider a very large number of subjects which have been called to its attention by the executive committee. The meeting will bring to New York big motion picture men from every part of the country.

Judge A. P. Tugwell will make the trip from Los Angeles especially to attend the meeting; Charles E. Phillips, a Milwaukee exhibitor; Peter J. Joup, an exhibitor from Detroit; Thomas Furniss of Duluth, Maurice A. Choynski of Chicago, Frank A. Rembusch, from Shelbyville, Ind.; Fred J. Herrington, Pittsburgh, Pa. The other members of the board are in New York.

ANOTHER KNOCK-OUT FOR JOHNSON-WILLARD FIGHT FILMS.

In a decision on file in the United States Circuit Court of Appeals, Judge Ward has finally decided that the Pantomimic Corporation cannot exhibit films of the Johnson-Willard fight in this country.

The Appellate Court decided that the films which were reproduced from secondary negatives produced by setting up a motion picture camera on American soil this side of the Canadian border are under the ban of the statutes which forbids the importation of the original films.

Unless the film corporation decides to carry the case to the Supreme Court the effort to exhibit the fight films will have to be abandoned.

UNIVERSAL UNCOVERS ALLEGED FILM THIEVES.

Through the efforts of the legal department of the Univesal Film Manufacturing Company Aaron Beyer, a shipping clerk at the Twenty-third Street Exchange, New York city has been arrested and is now awaiting trial for the theft of a number of reels of the "Peg o' My Heart" serial. Following up clues said to have been given by Beyer Hugo Mainthal, who conducts the Apollo Feature Film Company at 145 West Forty-fifth street, New York, was later apprehended and gave information which led to the recovery of films valued at $3,000. The investigation is being continued.

Ben B. Hampton Heads General Film Company

Director of Distributing Company Is Elevated to Presidency Pending Annual Election in January.

BEN B. HAMPTON is now installed in the chair of the president of the General Film Company at its headquarters in 440 Fourth avenue. Mr. Hampton was chosen at a meeting of the directors of the distributing company held on Monday, November 13, succeeding George Kleine. Mr. Kleine had held the office since his election on January 19 last. It has been more than an open secret among his intimates for some time that the retiring executive was exceedingly anxious to give way to another, owing to rapidly increasing private interests. Several meetings of the board of directors have been held to take up the matter of a successor to Mr. Kleine.

It has been understood that the head of the Kleine-Essanay-Selig-Edison exchanges expressed to his associates in the General the opinion that the job of president of their corporation was one requiring the whole time of an active man, that in justice to the General and the companies composing it such a man should be found. The same conviction was expressed by those executives of the contributing organizations who were asked to take up the duties of president. The election of Mr. Hampton to serve until the annual election in the middle of January next indicates that the belief of Mr. Kleine has been concurred in by his fellow directors.

When a Word man called at the executive offices of the General Film Company a couple of days after the election he found in the new president a tall, active man of strong personality, one of the sort you enjoy meeting—frank, speaking a language that may be understood by all men, and mentally alert. He will be liked by film men.

"I really don't see what there can be for me to say to the readers of the Moving Picture World," said President Hampton. "The directors of the General Film Company have seen fit to put me here until the annual election eight weeks hence, and you may be sure I am mighty glad of the opportunity to do what I can to further the interests of this fine old organization. Since the stockholders honored me by electing me a member of the board of directors several weeks ago I have taken part in various conferences looking to new plans in the affairs of the company. When it became necessary to choose some one to fill until the annual election in January the place which Mr. Kleine announced he would be compelled to relinquish and the directors offered me the position ad interim, I welcomed the opportunity to assist in developing the new plans. I am confident the officers, directors and stockholders will work together so effectively that when a new administration is chosen in January it will find the old General prepared for the biggest year in its whole history.

"Mr. Kleine has consented to serve on the executive committee, so that during my tenure of office I will have the constant and active counsel of himself and Mr. Marion of the Kalem company."

"Do you personally 'like' pictures—do you enjoy sitting in a theater and looking at the screen as a spectator?" the World man asked Mr. Hampton.

"Why, I have been a newspaper man and a dramatic critic," was the reply. "No man with a journalistic type of mind could fail to be interested in pictures. If he wasn't he could not be a journalist. I think a man likes pictures as he likes books. It has got along to the point where we can't live without pictures. They constitute one of the essentials of our civilization.

"The only question is whether pictures are good, and by good pictures I don't necessarily mean they must be long and enormously expensive productions or even that they must cost $5 a negative foot. The shorter subjects may be just as valuable as the big ones if they are faithfully made. There is a field for short stuff as well as for the long stuff. There are lots of opportunities for the men who make good short pictures. The distributors and the consumers are seeking these subjects.

"There is today, as there has been in the past, much shifting and changing going on in the industry. We are going to try to meet the desires of the photoplay public and the exhibitors. Those manufacturers in the General Film group I have talked to are very, very anxious to spend money and brains in making good pictures. I declare I didn't realize until I got closely in touch with them the amount of zeal and intelligence these men are putting into pictures. They wanted me to take a shot at the presidency job and I am going to try it.

"I believe the General has the biggest foundation in the world for a film distributing company. Everything about the General has been clean; it may have been conservative, but it has avoided the bad, it has clung to the good."

Hampton Has "The Barrier."

When Mr. Hampton was asked in reference to a published statement that Rex Beach would be one of the best box office names to be added to the roster of the General Film he replied that the item had not been brought to his attention. He said Mr. Beach was under contract to him, but that nothing had yet been settled as to the future in the way of the author's motion picture activities.

"Mr. Beach's 'The Barrer,' a most expensive production, has been completed, and I have the negative stowed away," said Mr. Hampton. "My friends assure me it is a most remarkable picture. They say that, mind you, I don't. But considering the story and the money put into its making it ought to be a big subject."

The Temple—A Pantheon of Pictures

Plans Completed for a New Moving Picture Palace on Broadway—Rothapfel to be Manager.

A NEW moving picture theater is to be erected on the southeast corner of Broadway and Forty-ninth street, at an estimated cost of over one million dollars for the land and building. This latest addition to New York's amusement palaces will be named The Temple, and the architect's plans call for an expenditure of $350,000. The Russell B. Smith Company, of 305 Madison avenue, drew the plans and will have charge of the construction, which will be started the first of next March. The doors of the building are scheduled to be thrown open to the public on the seventeenth of next November. The head of the operating company is G. M. Heckscher, and David Harvey, of the Russell B. Smith organization, is the authority for the statement that the theater will be ready on the date specified.

The Temple will present a most imposing front on Broadway, with a facade of white marble and bronze and eight stately columns adding to its effectiveness, the architecture being pure Grecian. Standing on a plot of ground one hundred feet in width and running back one hundred and forty-eight feet to Seventh avenue, the Temple will have a lobby across the entire front. The seating capacity is limited to 2,300, thus insuring ample space for the extra wide opera chairs with which the theater will be supplied. Although intended solely as a moving picture theater—the entire building will be devoted to that purpose—The Temple has been designed so that a regular stage may be added at any future time.

The program at the new theater will present the best in moving pictures, also several novel features of the highest type, according to Mr. Harvey. The representative of the Russell B. Smith Company is also the authority for the statement that the rumor that Samuel L. Rothapfel is to be the manager of The Temple is founded on fact. An interview with Mr. Rothapfel failed to corroborate the rumor.

DAWLEY TO DIRECT "SNOW WHITE."

When Marguerite Clark begins the actual work on the adaptation of "Snow White" in which she is to be starred by the Famous Players Film Company on the Paramount Program Christmas Day, she will be under the direction of J. Searle Dawley, under whose auspices she has already starred in "Little Lady Eileen," "Molly Make-Believe," "Still Waters" and other big successes in which she has appeared within the year.

TWENTIETH CENTURY GETS LIFE PHOTO FILM SUBJECTS.

The Twentieth Century Film Company, of 220 West 42d street, New York, announces that it has bought outright from the Life Photo Film Corporation the negatives of these productions: "The Grey Hound," "The Ordeal," "Unbroken Road," "The Modern Magdalen," "Captain Swift," "Curious Conduct," "The Avalanche," and "Springtime."

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

STORMY SCENES AT OCHS HEARING.

Many Sharp Passages Between League President and Lawyer Keppler in Variety Charge Inquiry.

STORMY scenes marked the proceedings of the Saturday session of the committee of Manhattan local exhibitors examining the allegations against Lee A. Ochs, president of the Motion Picture Exhibitors' League, printed in Variety and signed by Fleischman & Goldreyer, Bronx exhibitors. Mr. Ochs was in attendance, and for probably half of the four-and-a-half-hour session was in the witness chair. The Exhibitors' Trade Review, a publication announced for appearance in the latter part of November and of which Mr. Ochs is president, figured extensively in the discussion. Tobias A. Keppler, counsel for Fleischman & Goldreyer, made a demand for the stock list subscription books of the new company, declaring he was not satisfied that on the record there appeared no name of any one connected with a film company.

Mr. Keppler's demand was that the books be produced immediately, not several days hence, suggesting that no great time was required to create a new set of books. He insisted the exhibitors of the country would not be satisfied that the names of no representatives of manufacturers appeared on the books unless the books were that day submitted to the committee. Mr. Blumenthal, the secretary and treasurer of the Exhibitors' Trade Review, as well as Mr. Ochs, at first refused to permit the examination of the books, but after considerable discussion Charles M. Rosen, who announced that he was a member of the law firm representing Mr. Ochs, said that the books, which were in his office, would be forthcoming. As the talk waxed and the afternoon waned Mr. Rosen pointed out many reasons why the books would not be available that afternoon. The member of the firm who personally represented Mr. Ochs was playing golf and the office was closed. Mr. Keppler suggested his opponent had a key and could gain access to the building and offered to hire a taxicab and employ a detective to guard the books while away from their place of keeping.

The committee, of which Messrs. Trigger, Steiner, Anson, Ascher, Needle, Oestricher and Samuelson were present, at first seemed disposed to agree with the view of Mr. Trigger that it was a matter for the National League to determine. Then a motion was made by Mr. Anson and seconded by two of the members that Mr. Blumenthal be asked to produce the stock subscription lists. It was just after this motion was presented that Mr. Ochs, who had during the session engaged in several sharp colloquies with Mr. Keppler, declared with much heat:

"I want to go on record right here. I have sacrificed everything for the exhibitors. I have gone to the expense of founding a trade paper for the Exhibitors' League. It would not have been put across unless I had done it—that is, together with Blumenthal. For you gentlemen, pals of mine, to insist and allow an attorney to insist and insinuate that I am crooked is unspeakable. There is going to be published in the first issue of the Exhibitors' Trade Review a sworn statement of ownership. I am not under cover, as other trade papers are who refuse to give subscription lists. Ours is run honestly, and the Exhibitors' Trade Review will live where others will die.

"How dare you men even charge or even insinuate that Ochs and Blumenthal are crooks? I want to say if you don't stop where you are I am through forever."

"I am the maker of this motion," said Mr. Anson. "Mr. Ochs is the last man I'd accuse in any shape or form, but a situation has arisen here where the issue has been beclouded all along the line. If things are as said we will take the affidavit of Mr. Blumenthal."

"I say, produce the books now," declared Mr. Keppler. "This is your psychological opportunity. If you don't do it now you are done."

It was finally agreed to show the books to the committee at the next meeting, on Tuesday, November 21.

At the opening of the session Mr. Keppler asked for a stipulation by both sides that there would be no suits for slander or libel growing out of the testimony and that witnesses should in this respect be accorded the same protection as in a court. The lawyer said this action was essential in order to secure the attendance of certain witnesses. Mr. Ochs refused to consent to the suggestion. Mr. Keppler said his clients felt the action would stifle the investigation. The president also said, in response to a demand by a committeeman, that he had no desire to be attended by counsel and that he would conduct his own case. Later, however, when Mr. Keppler was asking questions about the Exhibitors' Trade Review, it developed Mr. Rosen had entered the room. The lawyer at first advised Mr. Ochs not to answer questions appertaining to his newspaper venture.

A long discussion followed the attempt of Mr. Keppler to read into the record the draft of the reply of Fleischman & Goldreyer to the charges against them. As the Exhibitor's Trade Review was mentioned in this, as was revealed when Mr. Keppler read it, there was opposition to receiving the answer. Mr. Trigger here declared that phase of the controversy was a national, not a local matter.

"I was present in a body of men of honor and repute from twenty-five states when the matter of this paper was brought before them," he said. "The question had been pending for months, and after due deliberation the national organization came to the conclusion that it was a good thing for the organization. I think the matter has nothing to do with the committee."

"We have been charged with improper conduct as members of this organization," said Mr. Keppler. "If the committee is going to adhere to the attitude that we have no freedom, why the whole object of this investigation is going to defeat itself. This is not a narrow, little question. Don't take a narrow gauge view of it. My clients feel that if certain abuses have grown up that will prove to be a cancer on the organization they must be rooted out and met with frankness and candor."

"If the gentleman feels the Exhibitors' Trade Review is so important, why doesn't he try to get it into court?" asked Mr. Ochs.

"I'll make an offer to Mr. Ochs right now," declared Mr. Keppler spiritedly. "A libel suit can be preferred. If Mr. Ochs will serve us today, Saturday, we will serve an answer Monday and we will consent to go to trial Wednesday morning. If Mr. Ochs wants to get a trial we'll go Wednesday morning."

There was a commotion in the room, in the midst of which the chairman declared the remarks out of order.

Mr. Ochs said the hearing must be confined to the six specific charges in the article in question. "This is the way we will conduct this investigation," he said. "I am willing to let the exhibitors of the country know about the Review, but it must go before the National League.

"We are not attempting to escape a single word in that letter," said Mr. Keppler, "but we can't meet our charges unless we can put in our defense. Mr. Ochs' refusal to ac-

cept our answer does not place him in the light before the exhibitors such as an open discussion would place him."

"I court investigation." replied Mr. Ochs.

The examination of Mr. Ochs proceeded. The president said he had been a member of the local league four years. He told of his connection for eight months with the Playgoers Film Company, which produced "Cavalleria" and "The Great Diamond Robbery." He said he had no financial interest, that he acted as treasurer.

"How could you be treasurer without being a stockholder?" the lawyer inquired.

"When I was treasurer our treasurer was out of town and I had power of attorney."

Q.—Were you ever interested in the Unity Film Corporation? A.—No, sir.

Q.—You did recommend "The Yellow Menace"? A.—Yes.

Q.—Ever a stockholder in Popular Plays and Players? A.—No, sir.

Q.—Ever had any business interests of any kind with the Metro? A.—No.

Q.—Positive? A.—No.

Q.—You traveled through the state of New York and asked exhibitors to book their films? A.—No.

Q.—Did you ever state you were responsible for 75 per cent. of their business? A.—No, sir.

Q.—In your two Bronx theaters you keep your various contracts? A.—Yes.

Q.—You will let the committee see them? A.—Yes.

Q.—Did you go to Pathe and ask them for the service that Fleischman & Goldreyer had? A.—Simply asked them for service.

Ochs Produces Many Letters.

At this point Mr. Ochs produced many letters and started to read one of them.

"We will not have any letter reading here," declared Mr. Keppler. "We will object to any man reading a letter. If a man wants to say anything to this committee he will come here and say it.

"Why, if you had a clear conscience, was it necessary for you to go to these men and commit them to writing if you had done nothing that feared the light of day?"

"The reason I went to these men was that at the next meeting of the National League I had to show proofs," replied Mr. Ochs.

Q.—Your idea was to get these letters so as to subpoena these men and pin them down? A.—No, no, sir; no.

Q.—Did you know that a letter never can be evidence? A.—I am not a lawyer.

In answer to a question if he hadn't been paying expressage on a number of services Mr. Ochs said he had on Triangle and Paramount. Asked why he didn't cancel these he replied that that system had been in vogue since the companies had been in business. Mr. Keppler then took up Philadelphia matters.

Q.—You went to Philadelphia to break up the control that Mr. Mastbaum had upon the independent exhibitors because he controlled a large number of houses? A.—I looked after the exhibitors' league.

Q.—Did you go as national president? A.—Yes.

Q.—Mr. Mastbaum and his associates control so many theaters they can get about everything that is worth while? A.—I believe that's so.

Mr. Keppler here brought out the visit of Lewis J. Selznick and Herbert Brenon to Philadelphia.

"Mr. Selznick had offered to go over to Philadelphia and give preference to the Philadelphia league," said Mr. Ochs.

Q.—Don't you know these visits resulted in a combination between Mr. Mastbaum and Mr. Selznick? A.—Yes.

Q.—If you felt it necessary to go over to Philadelphia to relieve them of Mastbaum why not try to relieve them of Mastbaum and Selznick? A.—Right.

Q.—You are the man who brought that about? A.—You're a liar. It was not my efforts at all.

Q.—Do you own any stock in the Selznick corporation? A.—No.

Q.—You have received no compensation, directly or indirectly, from Selznick for going to Philadelphia? A.—No.

Q.—Did he pay your expenses? A.—The National League.

Q.—You are the president of the Motion Picture Review, Incorporated—who are the other officers? A.—Blumenthal is secretary and treasurer, Merritt Crawford vice-president.

Q.—Mr. Crawford worked with Metro? A.—He did something.

There followed a series of questions designed to reveal the apportionment of the stock among the various factors. It was apparently indicated there were 1,500 shares of preferred stock at $10 a share and 4,500 shares of common stock of no par value, that the common stock only is invested with voting power, and that of the stock one-third is apportioned to the promoters and one-third to the league.

Q. Of this common stock is there a voting trust? A. Yes.

Q. So that all this common stock would be controlled by who? A. The league and the workers.

Q. The league stock and the workers' stock is tied up five years, tied up so four men can vote in it? A. Two men representing the league and two the workers, Mr. Blumenthal and myself and Mr. Crawford and Leslie Mason.

Q. You four gentlemen cast the votes and have the controlling vote for that stock. That is correct? A. Yes.

"The exhibitors that invest only have one vote for each ten shares they buy, but you gentlemen having a majority can always outvote them," remarked Mr. Keppler.

Q. Didn't you issue a prospectus that one-third was issued to workers and one-third to the league? If that prospectus is correct that common stock will not be paid for? A. Ultimately yes.

Q. As a matter of fact, two-thirds? A. None of your business.

"It is the business of the exhibitors of the United States," said Mr. Keppler.

Q. Two-thirds of the common and voting stock is commonly known in high finance as water? A. No, sir.

Q. No money has been paid for it? A. Didn't say there had.

Q. You did say one-third of the stock goes to the workers, and you are one of the workers? A. Yes, and one of the financiers, to the tune of $15,000.

Q. You have put up $15,000 in cash in this paper? A. Yes.

Q. Isn't it a fact if the corporation gets money, you get that money back? A. Yes.

Q. Then your money is a loan?

At this point Mr. Rosen interrupted and advised Mr. Ochs not to talk further about the Exhibitors' Trade Review. Mr. Rosen insisted the matter should be aired in private by the committee.

Mr. Keppler claimed the Review should be the property of the organization. He wanted to know whether Mr. Ochs put in $15,000 or a film company put it in. "Will you put up the stock subscription books?" he went on. "We defy you to produce them before they can be tampered with. We will show that it is film money that is promoting this magazine and that the exhibitors haven't a chance. It behooves Mr. Ochs to produce those books. Mr. Ochs answered every question about Mastbaum and Selznick, about film concerns, about preferences shown to him by dealers. Mr. Ochs has proceeded up to the vital point, but just when we get to the part that will show the serious issues at stake—the life of the organization is at stake—he stops. I want to say our object is not to break up the organization. We are trying to prevent being thrown out of the organization.

"Unfortunately a large burden has fallen upon my clients. They are compelled to fight this battle alone. At the best it should be fought inside the organization. We have been publicly charged with having done things that are vile, we have been charged with not being fit to associate with decent men. If Mr. Ochs stops now, I think he will be in a worse position."

"I feel that questions regarding the Trade Review should cease," said Mr. Rosen. "Mr. Keppler would have us believe something mysterious is afloat. He would have people believe that it is filled with watered stock. If the exhibitors are satisfied it is up to them. It is not fair to the exhibitors to let the charge go out that there is watered common stock in that company.

"In the first issue of the paper there will be a sworn statement that there is not a film concern interested in the stock," said Mr. Ochs.

"I call upon this committee and ask them to compel Mr. Ochs to produce that record," said Mr. Keppler. "Our cards are on the table. Put up or shut up. I appeal to the committee to produce the books—not ten minutes from now, but now."

"I can clear up the situation," said Mr. Blumenthal. "The only thing they want to bring out is that the books may be changed. As secretary and treasurer I will make affidavit that no book will be touched."

"I know as one of the executive members of this organization—I have absolutely no more to do with it except as a member of the executive board—but I do know where the

money was raised and when it was raised," declared Mr. Trigger. "I know it was raised in a bank and raised legitimately."

COMMITTEE DECIDES TO OPEN DOORS.

Chairman Trigger Invites Press Representatives and Is Sustained by Fellow-Members.

THE second meeting of the committee of the Manhattan branch of the Exhibitors' League appointed to investigate the charges published in VARIETY against Lee A. Ochs, was held Tuesday, November 14. Present were Messrs. Fleischman and Goldreyer and their counsel, Tobias A. Keppler. Mr. Ochs was absent.

Those composing the committee are Samuel H. Trigger, chairman; Charles Steiner, secretary; M. Oestricher, S. Rhonheimer, Michael Glynn, A. B. Samuelson, Sidney Ascher, Morris Needle and Grant Anson. The committee represented the selection of four members by Mr. Ochs and four by Fleischman and Goldreyer. These eight selected the ninth.

When the meeting opened it developed through a question raised by Mr. Steiner, that there was objection to the presence of representatives of the trade press. "What was the idea of sending out notices to the press?" asked Mr. Steiner. "At our first meeting it was decided to have the proceedings kept secret. We are not going to find any one guilty or bring in a verdict. We are just to formulate a statement of facts."

"Rumors were afloat that this committee would not be a fair body to conduct this investigation," replied Mr. Trigger. "It has been alleged that on the committee were too many friends of Mr. Ochs. I thought the cleanest way would be to have the members of the press here to see for themselves that we were to be absolutely clean in this matter, that the investigating committee had nothing to fear on either side. The committee was not appointed by the organization, but the eight men representing the organization chose a chairman between them."

Secretary Steiner moved that the newspapers be excluded from the hearing and that the secretary be instructed to draw up a statement of the proceedings and send it to the newspapers. The motion was seconded by Mr. Rhonheimer.

During the discussion on the motion, Chairman Trigger inquired if the counsel for Fleischman and Goldreyer had any objection to the presence of reporters.

"We want an open meeting," said Mr. Keppler. "We believe this is a matter that deserves the greatest publicity."

Mr. Ascher expressed the opinion that a prepared statement would save the reporters considerable labor and spare them the necessity of sitting around and listening to very dry questioning on the part of the committee. He believed that much publicity would add to the differences now existing between the parties at odds. He pointed out that while at the first meeting it had been agreed that the greatest secrecy should surround the proceedings at the same time if the principals had no objection to publicity he could not see why the committee should be averse to it.

"We have a number of serious matters which we would like to include in our charges which we believe to be prejudicial to the League and to exhibitors generally," said Mr. Keppler. "We would like to add to the charges already before the committee. We respectfully submit that the deliberations of this committee will be subject to suspicion if the proceedings are not made public. The readers of the newspapers can determine the situation in their own minds."

The vote on the question to exclude resulted in a tie. Then before this situation was resolved it was pointed out that it would be necessary to rescind the action of the first session making the meetings secret before the committee could admit reporters. This action was taken, Chairman Trigger casting the deciding vote.

Mr. Steiner asked that a note be included in the minutes to the effect that the notice of the meeting sent to the press by the chairman was without the knowledge of the members of the committee.

"Before this committee finally gets down to business I don't think it would be out of place to have a preliminary idea as to whether any of the members of the committee have any financial interests in common with the parties in the controversy so that unconsciously their judgment will be biased. We have no objection to any member of this committee, but we submit if on it there are any who have any interest in the business of Mr. Ochs they would hardly be in a position to do justice. Do any of you gentlemen have any stock in the Exhibitors' Trade Review?"

There was denial all around of any such ownership. One member said the question was out of order. "Suppose we do have shares in it? What of it?" he said. "I haven't taken any and I don't know as I will," said another member.

"You ask if Fleischman and Goldreyer wrote the article in question," said Mr. Keppler in reply to a committeeman. "You know that we have been sued for a little think like $100,000 for libel, and for legal reasons we decline to answer the question. But for the purposes of this proceeding we assume the liability of that article.

"Before proceeding with the hearing of these charges I submit that we have done all that can be done today," continued Mr. Keppler. "We would not care to be placed in the position of taking advantage of Mr. Ochs' absence. In addition to that, we didn't intend to prefer charges before this organization. If we had intended to we would have included a number of other things. We would ask permission to prefer formal written charges which we think should be brought to the attention of the association. We ask further time in which to serve further charges and for a record on which to proceed."

According to the instructions of the League we are here to investigate charges printed in VARIETY and also to investigate the charges made by Thomas Howard, against Fleischman and Goldreyer for publishing that article," said Mr. Steiner. "I think anything outside of that is new business. I think, too, our instructions are to go ahead with what wehave."

"We want to limit ourselves to what is before us," added Mr. Samuelson.

"We want you to feel that we have been fair," said Mr. Keppler. "We want you to feel that it is not a case between Ochs and Fleischman and Goldreyer, but that the questions here under consideration affect every exhibitor in the United States. We want to justify our conduct and the issue should be met with honesty and frankness on both sides. We want to be able to prove our justification by other matters. We want a fair opportunity to meet these charges."

"I believe Fleischman and Goldreyer should be permitted to put in any supplemental charges which tend to bear out their case," said Mr. Ascher, after a discussion between Messrs. Trigger, Ascher and Howard. "I move that Fleischman and Goldreyer be permitted to submit any further matter to back up the charges bearing on the case."

"The whole of the organization is involved," suggested Mr. Trigger in response to Mr. Steiner's complaint as to the methods being followed in the investigation.

"We don't intend to indulge in any technicalities at all," said Mr. Keppler, in answer to a committeeman who had called attention to the presence of lawyers. "The only reason I am here is the fact that my clients have been sued for a hundred thousand dollars. I am here to protect their legal rights. While they don't take very seriously the hundred-thousand-dollar suit, still they want to meet the issue. If we are right it is a matter that affects exhibitors all over the country. If we are wrong it is a wrong that the president of the National League should rest under any cloud. We want everybody to feel that the best interests of the industry will be served if everyone addresses the situation with frankness and candor."

"Either both of the parties should be represented by counsel or neither of them," said one of the members.

"I think Mr. Ochs would not object to the proceeding," said Chairman Trigger. "He told me that he was perfectly sincere, that he relied absolutely on this committee, and he was not afraid of anything. What this committee said he was willing to abide by. Mr. Ochs was acquainted with the fact that a lawyer was to be present."

There was a discussion between Mr. Blumenthal and Mr. Ascher in regard to the witnesses to be called.

"We refuse to answer any questions in the absence of Ochs," said Mr. Keppler emphatically. "I will advise my clients to answer no questions. I respectfully submit it will be highly improper to do anything. If I may be permitted, I move that no further proceedings be taken until Mr. Ochs and his counsel can be present."

"I can make a statement that will put this committee in a constructive spirit," said Mr. Keppler later, following a general discussion of the difficulties likely to ensue with a lawyer on each side of the case. "This court bugaboo is nonsense. There is no desire on my part to make a court proceedings of this. The only way to conduct an investigation is to bring the parties before the people who are to decide the issue. It is not what a man says, but how he says it.

"Long experience has demonstrated that if you want to arrive at the truth of a matter you will have to bring a person before his judges. Any other method would develop this hearing into a biased, star chamber proceeding.

It was decided to adjourn until the morning of the Saturday following and that Mr. Ochs be notified to be present with his counsel.

BROOKLYN EXHIBITORS ASK QUESTIONS.

Call on President of National League to Describe Plan and Scope of Exhibitor's Trade Review.

SEVENTY-FIVE members of the Brooklyn Exhibitors' League gathered in the Triangle Theater, in that borough, at 11 o'clock on the evening of Saturday, November 18, for a special meeting. One of the matters brought to the attention of the exhibitors was a resolution asking for information as to the scope and plan of the Exhibitor's Trade Review. The measure was presented by Executive Secretary William Brandt and was passed unanimously, following a discussion of the points involved.

The meeting also unanimously approved the action of Commissioner Bell in prohibiting in New York City the showing of five pictures. Upon the suggestion of Lewis J. Selznick a committee was appointed to look into the advisability of creating a reserve fund, based upon the seating capacity of the respective houses, as a substitute for the present deposit system.

In the discussion following the introduction of Mr. Brandt's resolution it was brought out that there was not a person in the room who had any first hand knowledge of the projected paper. Mr. Brandt said the only information he had been able to obtain was of the rumor description, and he believed members had a right to know particulars. The resolution is as follows:

Whereas, Information has come to this local that a trade paper is about to be published in New York City, under the title of The Exhibitors' Trade Review, according to the advance notices, primarily intended for the benefit of the Motion Picture Exhibitors' League of America; and

Whereas, we, the Brooklyn local, being an integral part of the Motion Picture Exhibitors' League of America, are without any knowledge concerning the executive, financial or business policy of this proposed new trade paper; therefore

Be it resolved, That we, the Brooklyn local, New York City Branch No. 3, in meeting assembled, go on record as requesting a complete report from the National President on the scope and plan of the executive, financial and business policy of the proposed trade paper; and

Be it further resolved, That information regarding the benefits to the organization to be derived from such a trade paper be obtained from the National President; and

Be it further resolved, That this local go on record as withholding its indorsement until the above facts have been made public to the members of this local.

NEW YORK EXHIBITORS WIN.

Question of Return Express Charges In Way of Amicable Settlement.

THE difficulties heretofore existing between the organized exhibitors of New York and New Jersey and the F. I. L. M. Club consisting of local exchange managers, have been happily adjusted to the satisfaction of all parties. Several conferences had been held between A. M. Beck, E. Saunders and William Raynor executives of the F. I. L. M. Club on the one hand and L. F. Blumenthal representing the organized exhibitors on the other. The burning question was that of the return express charges. After much discussion it was agreed to let the matter of the return express charges stand as it was before the formation of the F. I. L. M. Club.

On January 1 a new arrangement will be arrived at as the result of further arbitration between the parties interested. It is generally understood, however, that after the first of the New Year the return express charges problem will be decided by individual agreements between exhibitors and exchangemen. It is felt by both parties to the dispute that the future looks brighter now for all amicable settlements of any differences that may arise hereafter. A big meeting of exhibitors has been called for Friday, November 24, when the question of return express charges will be presented for final action by the organization as a whole. The meeting will be held at three o'clock in the afternon at League Headquarters and all exhibitors are invited to attend whether they belong to the league or not.

ORGANIZER HERRINGTON IN MICHIGAN.

Fred Herrington, organizer for the National Association of Motion Picture exhibitors, was in Detroit this week and is going to spend three or four weeks helping the Michigan state association. His work will be to show exhibitors the great benefit to be derived by affiliating with the state organization. Incidentally, he will boost the coming state convention, December 12, at the Hotel Statler, Detroit. With Lee Ochs, national president, as the principal speaker, the state annual meeting is certain to be well attended and successful from every angle.

PLANNING AN OHIO CONVENTION.

Committee to Select Date and Place for State Meeting—Cleveland Favored.

CLEVELAND is likely to be host to a state convention of motion picture men in the near future. At a meeting of the Ohio State Branch of the Motion Picture Exhibitors' League of America held in Cleveland, November 14, plans for a state convention were discussed and a special committee is to be named to complete arrangements. The convention is deemed necessary because of the desire of La Motte Smith, of Alliance, state president and Frank Beverstock of Mansfield, state vice president to resign in order to give their entire time to private business. Both asked that they be permitted to resign, in letters to the state organization several days ago.

Benjamin J. Sawyer, president of the Northeastern Ohio Motion Picture Exhibitors' League, referred the matter to the national body and as a result, Fred J. Herrington national organizer, was at the meeting November 14. Herrington advised holding a state convention to elect successors to Smith and Beverstock and on his advice, Acting State President Henry J. Lustig, was empowered to name a convention committee. This committee will select the place and date of the convention subject to approval by the state organization. It is regarded as likely that the gathering will be held in Cleveland.

Herrington also sounded a note of warning to the local exhibitors, telling them that unless their organization was strengthened there was grave danger of further adverse legislation in Ohio. Local exhibitors say they have reason to believe certain interests contemplate making the Ohio censor laws more stringent.

"I think the outlook for the growth of the League in Ohio is good," Herrington said, "but I believe if the League does not grow many of its members will be exterminated by adverse legislation."

Herrington left Cleveland for a trip through Michigan on organization work.

NEW YORK F. I. L. M. CLUB MEETING.

A large and enthusiastic Film Club meeting was held Friday, November 10. The membership committee recommended for admittance several new members, also announced applications from many others. Among them, were those from film centers outside New York City. Every member present expressed his gratification at the many benefits already derived from the club.

C. B. Hoy, president of the Hoy Reporting Service, reported the adjustment of many disputes between exchanges and exhibitors, and recommended that the exhibitors in question be accorded the same confidence as they enjoyed before the dispute. He also submitted a list of exhibitors who by their unfair practices, should not be entitled to any credit consideration until they improve their business methods.

Exchanges are organizing F. I. L. M. clubs in many exchange centers. Mr. Hoy is arranging with a number of them for his service. A letter was written by his company to all exhibitors in this state, inviting them to submit any grievances they had against exchanges to his office and their interests would be protected, without any expense whatever.

CINCINNATI EXCHANGES ORGANIZE.

The Associated Film Exchange of the Cincinnati Chamber of Commerce is a new organization formed November 10, at the Chamber of Commerce, by the film exchange men of the city. The object is to secure the co-operation of the exhibitors, who are already organized in the Chamber, and the public, in order to popularize the motion picture, and also to co-operate with one another in order to advance the best interests of the exchanges. The organization meeting was well attended, being one of the best ever held by film exchange managers in Cincinnati. The managers expressed themselves as confident that under guidance of the Chamber of Commerce the motion picture exhibitors and the public can co-operate with them to the mutual benefit of all concerned.

Following are the officers elected at the last organization meeting: President, H. A. Buge, of the George Kleine exchange; vice-president, I. W. McMahan, of the McMahan and Jackson; treasurer, C. E. Holah, International Film Service; secretary, H. Serkowich, of the Chamber of Commerce. C. E. Holah, chairman; L. W. Greenstein, of the Standard Film Service, and W. S. Wessling, of the Pathe Exchange, were appointed to draw up rules and regulations: Harry L. Crear, of the General Film Co.; W. C. Bachmeyer, of the Famous Players; H. J. Wessel, of the Film Service Co.; C. C. Hite, of the Triangle Film Co., and Clarence Runey of the Cincinnati Motion Picture Co.

National Board Has Annual Meeting

General Committee Attends the Function at Hotel Astor and Listens to Many Speeches.

THE National Board of Review held its annual luncheon on Saturday, November 18, in the East Ball Room of Hotel Astor. This luncheon is given to the members of the General Reviewing Committee, consisting of many earnest, unselfish young and old workers, men and women.

In addition to the members of this committee, consisting of more than a hundred persons, a number of guests had also been invited. Among the latter were M. A. Moskowiz, who is connected with the Municipal Civil Service Bureau; Campbell McCullough, of the Triangle Film Corporation; Mr. and Mrs. Sidney Drew, authors and actors of the famous Drew comedies; Rabbi Silverman, W. N. Seabury, of the N. A. P. I., and W. Stephen Bush of the staff of The Moving Picture World.

Dr. Cranston Brenton, the chairman of the National Board, acted as master of ceremonies and made the various speakers get up and answer to their respective topics. Mr. Moskowiz, the first speaker, paid a high tribute to the founders of the National Board and spoke of the good will of the city administration toward the work of the board. His remark that the city officials stood ready at all times to co-operate with the National Board were greeted with emphatic expressions of approval. The next speaker was Mr. Drew, who spoke of his feelings when confronted by the camera. He entertained the company by a lively description of his own feelings when he first faced the camera. "Nothing is quite so bad as a bad actor," he said, "and the camera proves the old axiom." There were insistent demands for Mrs. Drew, who finally arose and declared that her invitation had been too sudden to enable her to make such an address as she would like to make. She spoke of the joy she took out of the work in which she and her husband were engaged and declared that she had but one regret, i. e., the shortness of the days, which consisted of but twenty-four hours each. Mr. Seabury followed with the topic, "How to Reconcile Commercial Aspirations with Ethical Standards." He denied that there was any conflict between the two. More than ever in the history of our country he said do the public expect good ethical standards in business and the business men of the country as a body had no idea of reverting to low ethical standards. This he claimed was entirely true of the men in the motion picture business.

Campbell McCullough gave a most instructive and entertaining talk full of wit and wisdom. He suggested a widening of the board's scope of work. The decisions and standards of the board he thought ought to be communicated to the general public. "The newspapers of the country," he explained, "I feel will be entirely willing to co-operate in any plan for advertising the decisions of your board. The public indeed will be grateful to know of your approval or disapproval before they go in the motion picture theater. If you will get in touch with the press of the country you will find that the press is most anxious to co-operate with you." Mr. McCullough predicted that in the immediate future the producer will find out how profitable it is to cater to the tastes and demands of the "family group." "A picture that cannot be shown to the family group is rarely fit for public exhibition." This sentiment was heartily applauded. Rabbi Silverman spoke of the need of entertainment rather than education for the great masses of the people whose minds and bodies are absorbed by the grind of their daily toil and whose right to entertainment should never be questioned.

Mr. Bush talked on the relation of the board to the industry. He said that the industry as a whole thoroughly appreciated the work of the National Board. He knew that both producers and exhibitors were thoroughly agreed as to its usefulness, its impartiality, its desire to serve the public no less than the industry. "The Board," he continued, "is entitled to the gratitude not only of the industry, but to the gratitude of the American public, because no influence has operated more effectively against the establishment of legalized censorship than this Board of Review. Censorship is not only an attack upon the motion picture men, but a dangerous move against American institutions, which abhor the very word of censorship." The speaker drew an amusing picture of the suspicion with which legislators both in Washington and elsewhere regarded the work of the board. These legislators were convinced that large sacks of gold were periodically handed over to the board to be distributed among the chief conspirators. He spoke of the fight made by Dr. Brenton, Mr. Maguire and Dr. Cocks, and described how on many occasions these gentlemen appeared before hostile and bitterly prejudiced committees and by their evident sincerity and common sense made converts of their hearers.

At Leading Picture Theaters

Programs for the Week of November 19 at New York's Best Motion Picture Houses.

"Miss George Washington" at the Strand.

MARGUERITE CLARK in a Famous Players production entitled "Miss George Washington" was the star for the week of November 19 at the Strand. This picture is the first straight farce in which she has appeared on the screen. One little fib, told by Miss Clark, starts an avalanche of deception in order to conceal the first breach of faith. The producers have given the piece elaborate settings and a well-balanced supporting cast, including Frank Losee, Niles Welch, Florence Marten, Joseph Gleason, Maude Turner Gordon, "Billy" Watson and Herbert Prior. Other films of interest shown were "To the Shrine of the American Gladiator," "An Eruption of Mount Vesuvius," a Burton Holmes masterpiece; another chapter of Ditmar's "Living Book of Nature;" a Hughey Mack comedy entitled "Hash and Havoc" and the Strand Topical Review.

Frank Keenan at the Rialto.

"The Sin Ye Do," with Frank Keenan starred and Howard Hickman and Margery Wilson in the supporting cast, was the dramatic feature of the bill at the Rialto. Mr. Keenan plays the part of an eminent lawyer, respected for his mental attainments, but regarded with suspicion as to his morals. A friend of his is killed by a girl he had attempted to wrong and the eminent attorney is about to prosecute her when he discovers her to be his own daughter.

Senor Enzo Rozano, James Price and Miss Amparita Farrar were the soloists. The usual topical digest and comedy picture completed the program.

"War Brides" at the Broadway.

The eight-reel screen version of "War Brides," in which Nazimova plays the leading role, continues at the Broadway. In many respects it is the most powerful photoplay now on view. The acting and the production are of the best.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater four pictures were shown. On Monday, Tuesday and Wednesday Charles Ray was seen in "The Honorable Algy." A Keystone comedy was also on the bill. Thursday, Friday, Saturday and Sunday Frank Keenan, in "Jim Grimsby's Boy," and a Mack Sennett comedy were the picture features.

TO ADAPT "THE CHEAT" AS AN OPERA.

For the first time in the history of the motion picture industry an original photoplay is to serve as the basis of an opera. This is "The Cheat," which was written by Hector Turnbull and produced by the Jesse L. Lasky Feature Play Company, with Fannie Ward as the star. It was released on the Paramount program last December and made a distinct sensation in this country and abroad.

So great was the success of the photoplay in Paris that it attracted the attention of Camille Erlanger, the well known composer, with whose name is associated such successful operas as "Aphrodite," "Le Juif Polonais" and "La Sorciere," which has played one hundred times at the celebrated Theatre de l'Opera Comique, one of the greatest theaters in Europe.

"THE CELEBRATED STIELOW CASE" (Argosy).

Argosy Films, Inc., has builded a six-reel photoplay upon the circumstances surrounding the case of Charles F. Stielow, who has been convicted of the murder of a farmer and his wife in Orleans county, New York, and is now on reprieve awaiting a new hearing of his case by Governor Whitman. The picture was written and produced by Lois Weber and is said to relate the evidence brought out at the trial of Stielow without prejudice to either side of the case. This case has received considerable attention from the press of the country and is replete with highly dramatic situations.

UNIVERSAL TO PRODUCE HOWARD'S WORKS.

The Universal has entered into an arrangement with George Bronson Howard, the noted author, whereby they acquire the rights to the larger proportion of this popular author's works which are adapted to filming. Several of his popular stories are already under production at Universal City. One is to be made into a series, as its original publication as a serial lends itself to this form of production. This was the Yorke Norroy series of detective stories. John McDermott, director, has already started one of these stories, and the title of the first chapter will be "The Adventure of the Last Cigarette."

Screeners' Ball Brilliant As Ever

Grand March Led by President Quirk and Norma Talmadge a Pretty Spectacle.

THE Screen Club held its fifth annual reception and ball at the Hotel Astor on the evening of Saturday, November 18. It was the equal of its two immediate predecessors in numbers, in gayety and in all that goes to make the yearly function of the Screeners a real top-notch event in filmdom. Present were many manufacturers and distributors, and of directors and players there were almost all of those in the East. Daniel Frohman arrived well before the time set for the beginning of the grand march, and the big parade started promptly at midnight.

Among the film men noticed were Ad Kessel, Carl Laemmle, Richard A. Rowland, Lewis J. Selznick, P. A. Powers, Ingvald C. Oes, Adolph Zukor, Winfield R. Sheehan, H. M. Horkheimer, Samuel Grant of Boston, Mark Dintenfass, Harry Sherman of Chicago, Fred Levy, Joe Engel, Herbert Brenon, J. C. Graham, J. V. Ritchie, A. C. ("Doc") Willat, R. W. Horn, Julius Stern, George Kann, J. Parker, Jr., M. H. Hoffman, E. T. Peter and Dave Reed of Dallas, Carl Pierce and Alec Lorrimore.

There were many prominent stage players, too, among the throng. Wilton Lackaye was one of these, and so, also, was Ethel Barrymore, who was not to be denied a place in the grand march. Albert Capellani was one of the interested spectators. Mary Pickford was present a good share of the evening. So, too, was Clara Kimball Young.

The march was directed by Oscar Lund, who had his hands full marshalling and guiding the large number who participated in the spectacle. His chief aid was Alan Hale, and there were a score of others who had assisted Mr. Lund in working out the rather intricate evolutions. The first formation was a gigantic B, in honor of the club's first president, King Baggot. The second was a Q, and President Billy, as in the case of his predecessor, was called out in the midle of the floor to receive the applause of the assemblage. The last was the S C monogram of the club. Treasurer Will C. Smith supervised the electrical arrangements, and there were many novel effects in the colored lights thrown on the dance floor. J. H. Gerhardt was treasurer of the ball committee.

The clubhouse at 117 West Forty-fifth street was thrown open to the women friends of the members, and there was a throng present in the early hours following the dance. The house was as usual open to the feminine friends of members all during the day following the ball.

FLORENCE TURNER RETURNS TO NEW YORK.

Miss Florence Turner, one of the first known and never-to-be-forgotten motion picture stars, who has been in England for the past few years, producing pictures under the name of Turner Films, Ltd., returned to New York on Sunday, November 12, on the steamship New York, accompanied by her manager and director, Larry Trimble. As previously announced in these columns Miss Turner will continue the production of Turner Films in this country. These pictures are now being released on the Mutual program.

MARY PICKFORD'S SECOND SUBJECT, "THE PRIDE OF THE CLAN."

The incomparable Mary whose first production by her own company, "Less Than the Dust," has just been released by Artcraft Picture Corporation, is completing under the direction of Maurice Tourneur, an elaborate feature entitled, "The Pride of the Clan." It will be released through Artcraft. "The Pride of the Clan" gives Miss Pickford another national role to add to the several she already has created.

TRADE SHOWING OF "THE WITCHING HOUR."

The Frohman Amusement Corporation will give a showing of Augustus Thomas' famous play, "The Witching Hour," at the Strand theater Wednesday morning, November 22nd, at 10 o'clock sharp, to which the trade is invited. Invitations are being sent out, but a card will admit anyone interested.

FARNUM SIGNS UNIVERSAL CONTRACT.

Vice President H. O. Davis, of the Universal Film Manufacturing Company has been so pleased with the work of Franklyn Farnum before the camera that he has given the actor a long-time contract to appear in leading roles of Universal pictures.

Popularity of Pictures Growing in Colon

Another Theater Being Built to Satisfy Demand for This King of Entertainment—Will Seat 1,000.

MOTION pictures are so popular in Colon that another theater seating 1,000 persons has recently been opened in addition to the two large ones in operation here for years, says U. S. Consul Julius D. Dreher, Colon, Panama in "Commerce Reports." These theaters, which receive the better class of popular films from the United States, do a good business every evening in the week. Most of the films brought to Colon are used also at the two forts near the city (Fort Sherman, at Toro Point, and Fort Randolph, at Margarita Point) at both of which motion pictures are shown every evening; on the U. S. S. Charleston, the mother ship for the submarines stationed here, four evenings a week; and at Gatun, 7 miles south of Colon, three evenings a week. A few weeks ago "The Birth of a Nation" was given in the Y. M. C. A. clubhouse in Cristobal and at many other places in the Canal Zone. In spite of the rather high prices for tickets this picture drew large houses. At the Cristobal clubhouse films are shown three evenings a week.

In the Province of Bocas del Toro, in this consular district, there are four picture halls—two at Bocas del Toro, and one each at Almirante and Guabito. It is announced that the Guabito Banking & Mercantile Company, recently organized with a capital stock of $100,000, is about to replace the old halls in Almirante and Guabito with new theater buildings to cost about $5,000 each.

WILLIAM BURNSTEIN HANDLING "JIMMY DALE" SERIAL.

William Burnstein, brother of Jules Burnstein, vice-president and general manager of the Monmouth Film Corporation, has joined the ranks of the Unicorn Film Service Corporation to handle the Monmouth's sixteen episode serial, "Jimmie Dale, alias The Gray Seal," which is being released through the country through the Unicorn.

Previous to joining the Unicorn Service, Mr. Burnstein was associated prominently with the Fox Film Corporation, also with the Triangle Film Corporation. He is a film man of wide experience and great popularity in the trade.

"THE BATTLE OF THE SOMME," SHOWING IN THREE HOUSES.

Owing to the success that attended the production of the "Battle of the Somme," at the Astor theater, New York, on Sunday, November 12, the Shubert's decided to give the pictures at the same theater and also at the 44th Street theater, on Sunday, November 19. In addition, plans were made for showing the films at the Princess theater, daily, for two weeks, beginning with November 15th. This will be remembered as the first time for a film to be shown at three great New York theaters, simultaneously.

SELIG VICTORY PROTECTS FRIEDMAN.

Benjamin Friedman of the Friedman Film Corporation, of Minneapolis, Minn., calls attention to the fact that the injunction granted to William L. Selig in his action against the Gate City Feature Film Corporation to prevent that corporation from exhibiting "The Spoilers" in the states of Iowa, Nebraska, Missouri and Kansas, has the added effect of protecting the exclusive rights owned by the Friedman Company to show "The Spoilers" in the territory named.

BUYS 3,000,000 FEET OF FILM.

There is in transit from San Francisco at this time a carload of old motion pictures, 3,000 reels. This carload has been bought by Joe Miles and E. H. Manheimer, of New York. The lot comprises an assortment of old picture stories and is said to be one of the biggest sales of picture film on record. The freight alone on the invoice is $800.

COMMISSIONER BELL BANS FIVE PICTURES.

Commissioner Bell of the license bureau of New York City has sent a letter to all exhibitors in the five boroughs serving notice that the exhibition of any one of five named pictures will be cause for summary revokal of license. The subjects are "The Sex Lure," "It May Be Your Daughter," "War's Women," "Protect Your Daughter," and "Twilight Sleep."

Chicago News Letter

By JAS. S. McQUADE

LAEMMLE'S CHICAGO PARENT EXCHANGE BURNED.

THE Laemmle Exchange at 205-207 W. Washington Street, this city, was destroyed by fire Wednesday morning, November 15.

I. L. Lesserman, manager of the exchange, states that the fire took place about 4.50 o'clock A. M., when the night force of seven men was at work. As near as he could ascertain, it started in the inspection room. By 6 o'clock the entire four-story building, the second and third floors of which were occupied by the Laemmle Exchange, was entirely gutted. The fire department had everything under control at that hour, and had prevented the fire from spreading to the adjoining buildings.

Manager Lesserman placed the number of reels lost at about one thousand. These included new releases up to date. All the new films which were just released in the city, had been returned to the exchange shortly before the fire, which greatly increased the loss. The damage will reach $50,000 or over, including the value of the films burned and the expensive new fixtures which had been installed only a short time before.

Temporary offices were immediately established at 172 W. Washington street, this being the shipping department of the Bluebird Photoplays, Inc. Mr. Lesserman was found there at an early hour, and assured me that every customer, both in the city and country, would be taken care of. In this he will be largely aided by the Anti-Trust Film Company's branch of Universal. He also stated that the New York office had assured him immediately after the fire, that the greater number of the films destroyed would be duplicated at once.

Manager Lesserman rushed to the fire from his home immediately on being notified, and, assisted by his staff, succeeded in saving nearly all of the books and records. He could not furnish any information regarding the insurance on the exchange and its contents, nor was he able at the time to define future plans concerning a new exchange office.

Edward Gehring, a clerk on the night force, was badly burned, and was taken to the Iroquois Hospital for treatment. The other men of the force had fled to the street, when Mr. Gehring remembered that the door of a vault in which valuable films were stored, had been left open. He rushed back to close it, but on reaching the second floor a terrific explosion took place, blowing out windows and scattering glass in all directions. An unidentified man who was passing on the street at the time, was struck by a ladder which was blown out of a window by this explosion, and injured on the head.

Carl Laemmle and Maurice Fleckles arrived in the city from the New York office on the Twentieth Century Thursday morning, and immediately co-operated with Mr. Lesserman in seeking a new location for the exchange. On Friday morning, November 17, it was given out that, most probably, the old office of the General Film Company, at 17-19 Wabash Avenue, will be secured. This is a fine location, being centrally situated, and the building is modern.

Unfair Criticism of Moving Pictures.

The unfair criticism of moving pictures at the recent general convention of the Episcopal Church at St. Louis showed a remarkable departure from the accustomed conservative attitude of that body. The following editorial by the Chicago Examiner on the action of the convention is both fair and timely:

The General Convention of the Episcopal Church, in its recent session at St. Louis, passed a resolution favoring a national censorship of moving pictures. The resolution recites that a number of the moving pictures contain "suggestions of lust and license and details which combine to develop a school of crime."

The statement is rather too strong. There are faults in the movies, of course. So there are in sermons. *There must be many sermons preached each week that are rank heresy, from an orthodox point of view. But we hear no one proposing a censorship of sermons.*

The morality of the motion pictures is certainly not inferior to that of the speaking stage. In fact, no motion picture would dare exhibit some scenes that are put on the stage. Yet nobody talks of censorship of plays.

The explanation is that the moving picture is new, and the conservative mind is always averse to what is new. Even those who are not ultra-conservative are more critical of new things than of old, and complain of faults in the new, while paying no attention to exactly similar faults in the old.

This trait explains why the motion pictures are so readily criticised for faults which pass without notice in spoken plays, books, magazines and newspapers.

The best thing to do with the motion pictures is to let them alone, while time, experience and public taste perfect their useful and entertaining features and eliminate their crude and unsatisfactory features.

They should have exactly the same freedom that the press has, for exactly the same reasons.

Chicago Film Brevities.

The "Kitty Kelly" photoplay column in the Chicago Tribune has been discontinued, owing to the merging of the Sunday and daily departments devoted to moving pictures, which has led to the assignment of the owner of the well known nom de plume to another department of the great daily. We shall miss "Kitty Kelly," and the "we" is not used editorially, for her daily column was widely read by people interested in moving pictures, including both the public and those connected with the moving picture business in the city. As a rule "Kitty Kelly's" criticisms have been concise, fair and helpful, and her column also included live current news of happenings in the business, and of prominent stars and others in the photoplay ranks. "We" all wish "Kitty Kelly" well in her new work, and speed her with the assurance that in breaking the field of photoplay criticism for "the world's greatest newspaper" she was a right worthy pioneer.

* * *

Max Glucksmann, one of the largest and most important individual operators in the moving picture business in the Argentine Republic, with headquarters at Buenos Aires, has been in Chicago for the past week, accompanied by his American representative, Frederick H. Knocke. Both gentlemen have been busily engaged in looking over the film output here, including films of all lengths, with the object of contracting for the South American rights for those selected. No announcement has as yet been made by them as to the result of their investigations, but most likely something definite will appear in my next letter.

* * *

G. F. Manning has been transferred from the Paramount office, Detroit, to the Chicago office of that company to succeed Charles Leist, as assistant manager. H. Norman Shields has also been transferred from the Detroit office to Chicago, to take charge of the poster department.

* * *

Alfred Hamburger has booked "Less Than the Dust," which had a fine run for two weeks at the La Salle theater, at the local offices of the Artcraft Pictures Corporation for a first neighborhood-theater showing on his circuit. On the South Side it has been booked for the Twentieth Century, and on the North Side for the Pine Grove. He has also booked "Romeo and Juliet" (Metro) for the Twentieth Century theater, for a showing during the current week. Mr. Hamburger's policy for the admittance of children at his newest theater, the Grand Oak, Grand Boulevard and Thirty-ninth street, is meeting with great favor. Children are admitted to this theater for five cents always, though the admission for adults is 10 and 15 cents, according to the importance of the film subject. It will be advantageous to know that the Grand Oak is now one of the most profitable theaters on the Hamburger circuit.

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It is announced that one of the proscenium boxes in the Grand Opera House, Pittsburgh, has been named for Alice Brady by a popular vote of the moving picture patrons of that house.

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F. M. Brockell, for several years the successful and popular

manager of Famous Players in Chicago, has been appointed manager of the Central Film Co, to succeed H. A. Spanuth, who has resigned to take charge of his own enterprise.

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Victor Moore, the well known comedian, who made a hit second only to that of Fay Templeton in George Cohan's "Forty-five Minutes from Broadway," at the Colonial theatre here, several years ago, will be seen in "The Best Man," which will be released through the Chicago Paramount office, December 4.

* * *

The first of the Newman Travel Talks at Orchestra Hall for the season of 1916-17, was given Wednesday evening, November 15. The travel talks have been subdivided into three courses, exactly alike, A, B, and C. Course A will be given on five successive Wednesday evenings, at 8:15; course B on five successive Friday evenings, at 8:15, and course C on five successive Saturdays, at matinees. The travel talks are comprised of "Japan Today," "The New China," "Peking," "Korea," and "Hawaii and Manila." Judging from the popularity of "Japan Today," on Wednesday evening last, the courses should prove exceedingly popular.

* * *

"The Birth of a Nation" was to have been exhibited at the Strand theater, Evanston, Ill., for the week beginning December 4, but a delegation representing 5,000 negro residents of that city called upon Mayor Parsons in protest. Fearing a racial outbreak, the Mayor showed the white feather and prohibited the showing of the big spectacle.

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Howard Herrick, of New York City, publicity director of Griffith's "Intolerance," is now in Chicago preparing for the opening of "Intolerance" at the Colonial theater, the first presentation of which will be given Tuesday, November 28.

* * *

David Wark Griffith arrived in Chicago from the Pacific Coast Sunday, November 12, and stopped over until Tuesday, when he departed for New York. While here he interested himself in the coming presentation of "Intolerance." "The Birth of a Nation" will be continued for the current week, closing Saturday, November 25.

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C. Gardner Sullivan, the well known author of numerous Ince photoplays, made a brief stop-over in Chicago Thursday, November 16, on his way from Los Angeles to New York.

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Lee Ochs, national president of the Motion Picture Exhibitors' League of America, spent a few days in the city last week.

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Saul Goodfriend has succeeded Ned Holmes as manager of the Studebaker theater. He is well known in theatrical circles, having been business manager of several important companies, with star features.

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Geraldine Farrar and her husband Lou-Tellegen, were guests of the Studebaker Monday evening, November 13, where they enjoyed the great novelties of "Twenty Thousand Leagues Under the Sea." This tribute to moving pictures is all the more remarkable when it is recorded that the night in question marked the opening of the opera season in Chicago, one of the most important events of the year in society and operatic circles.

* * *

Albert H. Woods, the well known dramatic showman of New York, has arranged for the building of a new theater at the northwest corner of Dearborn and Randolph streets, in the heart of the "White Way" of Chicago. The playhouse will be located in a ten-story structure and office building that will cost $600,000. A ninety-nine years' lease on the property was secured, beginning May 1, 1917, at a rental of $50,000 a year for the first five years, and $55,000 for the remainder of the term. The Marshall Field estate bought the two sites from the former owners for a consideration of $1,057,500. The new playhouse, which has not yet been named, will seat 1,100 people. Mr. Woods has announced that he will give the lie to talk of theatrical hard times, owing to the incursions of moving pictures.

* * *

Miss Vivian Reed, the Selig star, will appear in Number 93 of the Selig-Tribune, giving poses in afternoon and evening gowns of the latest importations. The beauty of these fashion pictures will be enhanced by fine settings.

* * *

Sol L. Lesser, of San Francisco, arrived in Chicago Tuesday, Nov. 14. He had heard so many good reports concerning the big Selig feature, "The Garden of Allah," that he came on to see a private presentation. He was enthusiastic over what he called a wonderful picture.

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Word has been received from the Selig studios at Los Angles that Colin Campbell has started on the production of another big Selig picture drama that may run 10 reels or more. A strong cast has been engaged for the production, and will be announced later. The photoplay was written by Gilson Willets, and the story is timely with a universal appeal. The title for the present is being withheld for obvious reasons.

"The Brand of Cain," a Selig feature that will be released through the General Film Company's service Monday, December 4, has such artists as Kathlyn Williams, Harry Lonsdale and Wheeler Oakman in the cast. It will be remembered that these players starred in "The Ne'er-Do-Well." Indeed, many of the scenes for the production were filmed when "The Ne'er-Do-Well" company was on the way to the Panama Canal Zone. The Selig Polyscope Co. has issued a beautiful and expensive one-sheet poster of Miss Kathlyn Williams for the production. This poster is in five colors and carries no advertising lettering. It is on heavy plate paper, and no extra charge will be made for it to those booking the film. For others who do not book "The Brand of Cain," the posters will be sold at 50 cents each. It is a splendid likeness of Miss Williams and was sketched from life by the artist. It will make an artistic decoration for any theater when becomingly framed.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"Twenty Thousand Leagues Under the Sea" (Universal). Well filled houses are still the rule.

Ziegfeld—"The Price of Fame" (Vitagraph), featuring Marc McDermott and Naomi Childers, and "The Glove and the Ring," a chapter from Vitagraph's serial, "The Scarlet Runner."

La Salle—Rita Jolivet and Hamilton Revelle in "The Masque of Life" (Signet Film Co.), succeeding "Less Than the Dust" (Artcraft).

Colonial—The run of "The Birth of a Nation" has been extended one week, and will end on Saturday, November 25, instead of November 18, as formerly announced. Griffith's "Intolerance" will open its run on Tuesday, November 28.

* * *

H. A. Spanuth has resigned as manager of the Central Film Corporation, which is owned and controlled by Jones, Linick & Schaefer and Nathan Ascher. He has done so in order to promote the interests of a new producing and distributing company, which he announces has been incorporated for $2,000,000, the stockholders and promoters of which are Chicago business men. The company will be known as the Commonwealth Film Co., and Mr. Spanuth will leave for New York in the near future to open an eastern office there.

Mr. Spanuth has been connected with Jones, Linick & Schaefer as manager of the Central Film Corporation for the past three years, and, in fact, opened up that exchange for the firm. He is also well known as one of the organizers of the F. I. L. M. Club in Chicago, which stands for the Film Industrial Local Managers, of which he is the secretary. This organization has already been copied in New York City, and much good has been done the distributing business through it.

* * *

Theodore Wharton, of Wharton, Inc., made a brief stop-over in this city Thursday, November 16, on his way from New York to Los Angeles, where he will complete the last episode of the "Patria" serial with Mrs. Vernon Castle, for the International Film Service, Inc. Mr. Wharton's brother, Leopold, will assist him in the production. After completing this serial Mr. Wharton will pay Honolulu a visit and take a vacation.

* * *

Louis A. J. Geleng, a cameraman well known in Chicago, and residing until recently at the Screen Club, New York, made a call at the World office on Friday, November 17. Mr. Geleng has been operating in southern Illinois recently, securing moving picture survey work for the W. H. Shott Bonding House, of Wall Street, New York. In the vicinity of Benton, Marion, Johnson, El Dorado and Hector, Ill., Mr. Geleng photographed the land through which a new interurban railroad will pass. The films are 5,000 feet in length.

"TRUNKS AND TROUBLE," A JOKER PICTURE.

The Universal Joker Company featuring Gale Henry and William Franey, is filming "Trunks and Trouble" in one reel. under the direction of W. W. Beaudine.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

Brodsky, Manager of Cinema Company, Limited, Arrives at Coast With Interesting Chinese Pictures.

A MOST interesting figure in the film world, is in Los Angeles. His name is B. Brodsky, and for the past ten years he has lived and traveled in China. He is the general manager of the Cinema Company, Limited, with offices in Hong Kong. His travelogue, one of the most fascinating Oriental pictures ever made, will be exhibited next week at the Majestic theater on Broadway.

Mr. Brodsky, besides managing two motion picture plants, one in Hong Kong and the other in Shanghai, also owns eight picture theaters in China.

He says that making pictures in China, with native players, is an exceedingly interesting occupation, and many were his mishaps and adventures when he began his work ten years ago, when that country had not even seen a picture. He opened the first picture show house in the southern metropolis, Hong Kong, about eight years ago, showing American made films.

He says: "I had to hire my audiences in those days. Every Celestial is skeptical, and wants pay for all he does, he wants to be shown. For several days I paid them to see my show. Crowds gathered outside and soon they began clamoring for admittance, and before long the business had started."

Mr. Brodsky continued, "My two companies are made up of Chinese players, and the pictures filmed are all historical. The orientals like American slap-stick comedies, but they would not stand for seeing a Chinaman making a fool of himself. Also realism is demanded by these fans. When we have a hanging in a picture, we are forced to hire a man from the prison, who is under sentence of death."

The Chinese Charlie Chaplin is a Chinaman, Mr. Brodsky says, by the name of Chan, who is a clever acrobat, and the only Chinese slap-stick comedian in pictures as most Chinese won't stand for doing this sort of thing at all. He receives $12 a month, but it's so much money the other actors refuse to believe it.

"Our methods of getting our actors to work are most entertaining at times," continued Mr. Brodsky. "When we want a Chinese portrayer of various characters to put over a certain piece of business, we have to make him do it by methods unknown to any other such profession. When we want him to register fear, or grief, we sometimes have to whip him. If we desire to show cheerfulness, we buy him a new hat or something, then he goes to work with a will.

EXCITING SCENES FOR SIXTH EPISODE "A LASS OF THE LUMBERLANDS" AT THE SIGNAL STUDIOS.

Some genuine thrillers were filmed this week at the Signal studios in the production of the sixth episode of "A Lass of the Lumberlands."

Among other things, a box car was shunted over an embankment and totally wrecked. The location used was the fill opposite the company's studio station. Three cameras were focused on the car as it came down the track. S. A. Sues, who was stationed at the base of the embankment with his camera, remained at his post until the car was within twelve feet and coming straight towards him. He had expected it to go by on one side, but it jumped the track several feet before it reached the derailing switch. He cranked until it appeared suicidal to remain longer. Then, throwing the machine to his shoulder, he stepped out of the way just in time to keep from being struck.

Helen Homes, the charming Lass of the Lumberlands, performed one of the most hazardous stunts in the filming of this episode that has ever fallen to her lot.

According to the scenario she was forced to climb to the crossarm of a telegraph pole and from there leap to the top of a caboose as it passed her at twenty-five miles an hour. Several times she has been called upon to drop from a bridge to a train passing beneath her, but this is simple compared with balancing upon a crossarm and then leaping out from the pole far enough to light on the passing train. Not only did she have to make the jump once, but the better to "put over" the scene, it was later decided to have her do it twice. The first time, the camera caught it from the ground; the second, the camera was stationed on top of the caboose and caught the jump from that position.

The first episode of "A Lass of the Lumberlands" is being presented this week at the Pantages theater. On Monday a box party of Signal players including Helen Holmes, Thomas Lingham, Charles Wells, Katherine Goodrich, Leo Maloney and others attended the premiere presentation. When the picture was over Manager Carl Walker of the Pantages theater turned the spot on the Signal box and in a few well chosen words introduced the heroine of the serial. Miss Helen Holmes, to the appreciative audience. Miss Holmes graciously responded.

SENNETT DOES A WESTERN THRILLER.

Gambling Dens of Wild and Wooly West Portrayed at Sennett-Keystone-Triangle Studios.

Every Keystone picture of late had a thrilling climax, usually in some great set which was specially constructed for the picture. This week the carpenters and mechanics were busy on a set representing a gambling den of the west. The locale of the place where thousands and thousands of dollars transfer pocketbooks, is Coyote, Montana.

For these scenes over fifty extras are used, all perfect types of the rough and uncouth westerner. Mack Swain is featured in this set as the grizzled sheriff who enters the place and rescues the pretty heroine and piles of money in short order. Then he rides his horse up the stairs, then a cut shows him on the balcony, peering down the steps, and seeing himself pursued by mobsmen, he forces his horse to leap from the balcony, through the twenty feet of space, into the river below. This bit of realistic thrill was done in the Keystone plant.

WOODLEY THEATER TO HOLD ELABORATE CHRISTMAS CAMPAIGN.

The Woodley theater has announced tempting Christmas Gift Campaign for Boys and Girls, nineteen years of age and under, in which the prizes range from a 4-passenger roadster down to a $10 gold piece.

Every boy and girl who makes a cash report each week of the campaign and fails to win a prize will be paid five per cent commission on the total amount of money turned in by them.

First of the grand prizes will be the 4-passenger Roadster, in addition to which the winner will have first choice between a $250.00 Edison Diamond Disc Phonograph and a $250.00 Pathescope. The third grand prize is to be a $250.00 Racer, and in addition a $20.00 gold piece.

The district prizes will number thirty-five, the territory being divided into five districts, in each of which five special prizes will be given. These prizes will be first a $250.00 racer; second, a $45.00 bicycle; third, a $22.50 Eastman kodak 3A; fourth, an annual pass to the Woodley theater, loge seat, value $15.60; and fifth, $10.00 in gold. All prizes will be on display at 840 South Broadway, Woodley Theater Building, campaign headquarters.

The gift campaign will be carried on by votes—free vote coupons being given with admissions to the Woodley theater during the period of the campaign. Nomination coupons good for 5,000 votes each may be obtained at once.

SCREAM CLUB HOLDS SESSION.

Members of the Scream Club held an interesting meeting in the Town and Country club house on the summit of Mount Washington on Saturday night, November 11. The hosts were Don Meaney, publicity and booking man, and H.

P. Keelar, assistant to Kennath Anthony O'Hara, Ince studio publicity manager.

There were over seventy-five members and guests present at this, the third of the fall entertainments. A dinner served, followed by dancing and a lively program. The Scream Club has become quite a club, and enjoys the distinction of having no regular meetings, no officers, no dues, no bothersome details, just a meeting held semi-occasionally.

Los Angeles Film Brevities.

James Young has completed one of the newest Lasky pictures, "Oliver Twist," and here is a snapshot of him. At his left is Marie Doro, in the title role. The picture was shot under the eucalyptus trees near the Lasky plant.

James Young and Marie Doro.

On Saturday evening Miss Doro entertained at her cozy Hollywood home, Rock Cranny. Elliott Dexter, her husband, assisted her. Wallace Reid did a turn on his violin and Charlie Chaplin was there to dance with Wallie in a funny version of the spring song, also Douglas Fairbanks warbled.

* * *

Don Meaney, publicity man and booking agent, this week made a record for himself by placing thirty players in big parts at different studios, and also supplying players for casts at nearly every studio in the film capital. To look into his offices one can well realize that the erstwhile Essanay publicist is now a full-fledged manager.

* * *

Will M. Ritchey, chief of the scenario department of Balboa studio, has gone to New York where he will finish the remaining episodes of the Balboa serial, "The Neglected Wife," which is now in production for Pathe. Mr. Ritchey will remain in New York until the serial is photographed.

* * *

P. J. Lynch, business manager of the American Film Company's studios in Santa Barbara, has resigned. Mr. Lynch has been connected with the American for the past three years. J. R. Crone has been appointed his successor.

* * *

With a program arranged especially for the edification of the little folks, Al Malaikah temple will give a Kiddies Karnival at Shrine auditorium Friday this week. To entertain the small guests juvenile stars of pictureland will appear on the elaborate program of entertainment.

* * *

Among the attractive features scheduled for tonight is the appearance of little Lena Baskette in a fancy dance programmed as Anna Pavlowa, Jr." Frank Caraffy will appear in sketches from James Whitcomb Riley, and seven beautiful girls will give a burlesque of "Romeo and Juliet." They are Gertrude Griffith, Violet Schram, Peggy Custer, Olive Barnes, Marian Ziegler, Merriam Meredith, Gertrude Short.

The star feature of the evening will be Charlie Chaplin as leader of Al Malaikah band.

In addition to these numbers there will be many others, all presented under the direction of Chester W. Thompson, chairman of the entertainment committee, and F. B. Silverwood, potentate.

* * *

Director Lynn Reynolds has completed his five reel Universal feature, "The Man With a Peanut Soul," which features George Hernandez. The other members of the Reynold's company, including Myrtle Gonzalez, play in the supporting cast. Most of the scenes for this photoplay were taken ni the Grand Canyon of the Colorado, under the direct supervision of H. O. Davis.

* * *

Director Rex Ingram of Universal City has completed a five reel Russian story, "The Reward of the Faithless," written by E. Magnus Ingleton, Scenario Editress of the Pacific Coast Studios of the Universal Company, and in a few days will start work on another five reel story by her entitled "The Woman Without a Soul." It is an underworld story with numerous thrilling situations.

Two other stories written by Mrs. Ingleton are in course of production. One is three-reel comedy drama, entitled "Heart Strings," which is being directed by Allen Holubar. Francelia Billington plays the leading role and the Universal's vampire actress, Maude George, also has a strong part. Ruth Ann Baldwin is directing the other Ingleton story, a society drama called "Retribution." This is in two reels and Cleo Madison is enacting the principal role.

* * *

A massive Hacienda setting of larger proportions than was that used in "Lieutenant Danny, U. S. A.," is being erected this week on one of the stages at the Ince-Triangle studios at Culver City, for the production of the new Triangle Kay-Bee play by J. G. Hawks in which Thomas H. Ince will present William S. Hart as star. The set is being constructed under the supervision of Art Director Robert Brunton, and when completed will occupy practically the entire floor space of the stage. The cast appearing in support of Hart in this play consists of Mary MacIvor, Joseph J. Dowling, Fanny Midgly, Will H. Bray, Thomas Kurihara, Darra Foss and Mary Jane Irving.

* * *

It is rather an unusual thing for a theatrical magnate and the producer of a big film play as "Ramona" to take the part of an extra man himself. But this really happened the other day at Universal City.

The magnate in question was William H. Clune, owner of Clune's auditorium and Clune's Broadway, two of the leading theaters of Los Angeles. Clune was visiting the photoplay city with a party of friends. Lois Weber was engaged in filming the scenes connected with a fire in an athletic club and required a large number of well dressed men for one of the scenes. Spying Clune, Miss Weber called out to him, "Just the kind of a man I need—please come into the picture and bring your friends along."

Clune and the members of his party did so, and each was presented with a $3.00 ticket for their work as an "extra." Clune said, "I am going to have mine framed—I'll point proudly to it some day when I become a real leading man."

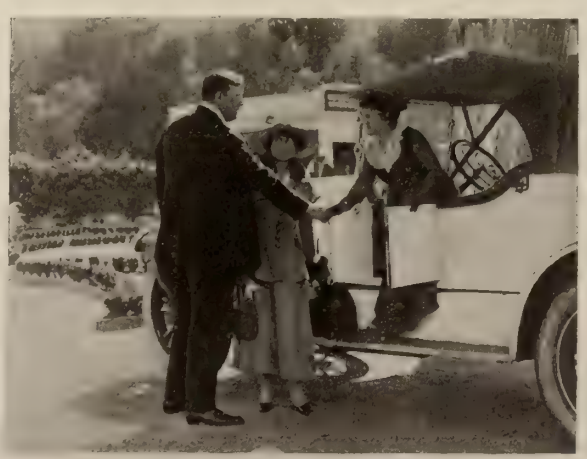
* * *

Having been withdrawn from the Nestor Comedy company where she played with Eddie Lyons and Lee Moran under the direction of Louis Chaudet, Priscilla Dean has been selected as leading lady for Harry Carey, who is co-directing with F. A. Kelsey.

Miss Dean is considered an ideal type to play in western drama and she already has commenced work in her new role. Edith Roberts succeeds Miss Dean as leading lady for the Nestor Company.

* * *

Helen Starr, scenario writer and actress has joined the forces of the Universal Company at Universal City. Miss Starr was formerly a newspaper woman and also has appeared upon the speaking stage. For the past year she has been editor of Universal's Eastern scenario department.



Eugene B. Lewis Welcoming Helen Starr and Edna Rowell Schley, to Universal City.

Accompanied by Edna Rowell Schley, a writer, Miss Starr traveled from New York to Universal City by automobile.

Miss Starr will play in the pictures as well as write for them. Her stories in New York have appeared in Collier's Weekly, Harper's, and other leading magazines. She has sold photoplays to all the large producing companies.

General Film Program

Interesting List of Subjects in the Offering for the Week of Nov. 27.

"FOLLOWING THE FLAG," the first picture released on General Film program for week of November 27-December 2nd, inclusive, is a three-reeler of considerable interest. The National Guards of the different states are shown entering McAllen Mission and other cities near the border. It gives close-ups of the cavalry, infantry and artillery and depicts life as lived by the men on the border. Vitagraph offers "Taking the Honey Out of Honeymoon," a one-act comedy in which Mary Anderson is featured. Then comes the ever-interesting Selig-Tribune, showing pictorially all the big events of the day, followed by a one-reel drama reissued by Biograph, "The Influence of the Unknown," in which Mae Marsh and Henry Walthall have the leading parts.

On the following day George Beane supplies the fun in Essanay's two-reel comedy, "A Tin Soldier." "Dudes for a Day," a one-reel Kalem production, with an all-star comedy cast, including "Ham," "Bud," Ethel Teare and Henry Murdoch, shown at their best, will then be screened.

An Essanay cartoon, "Dreamy Dud Joyriding with Princess Zlim," and a split-reel scenic will be the first picture Wednesday, November 29th. The comedy pair, Harry Myers and Rosemary Theby, are seen in a Vim one-reel comedy, "Hubby's Chicken." This will be followed by "Border Wolves," the seventeenth episode of Kalem's "The Girl From 'Frisco," in which Marin Sais and True Boardman share honors. Irene Howley is starred in a Biograph three-reel drama (reissue), "The Wages of Sin," which rounds out the program for that day.

Selig-Tribune, showing all the big news of the world, and a Vim one-reel comedy, "The Prize Winners," with Babe Hardy and Billie Ruge featured, will be Thursday's offering.

A Knickerbocker star feature, "Butts Casey—Crook," a drama in two parts, featuring Frank Mayo, will be the first picture flashed on the screen Friday, the 1st of December. The seventh adventure of Kalem's "Grant, Police Reporter," entitled "The Wizard's Plot," starring George Larkin and Ollie Kirkby, will follow. Then will be seen a Vitagraph one-reel comedy, "Have You Heard About Lillie?" and a Vim comedy of the same length, featuring "Pokes" and "Jabs" in "Ambitious Ethel," will close Friday's program.

Two of Essanay's big stars, Bryant Washburn and Gertrude Glover, are featured in the first picture shown Saturday, "The Final Fraud," a three-reel drama. Vitagraph's Broadway feature, "Our Other Lives," a drama of three reels, in which Adele Kelly and Raymond Walburn have the titular roles, will precede "The Trial Run," an episode of Kalem's "Hazards of Helen" Series, in which daring Helen Gibson is featured. The program for the day and week will close with Selig's one-reel drama, "Mistakes Will Happen," in which Tom Mix, the cowboy actor, is featured.

PATHE'S SERIAL PUBLICITY PLAN BIG SUCCESS.

"One of the best features ever offered to a newspaper in connection with motion pictures," is the way the publisher of one of the biggest newspapers in the United States describes the series of lessons in scenario writing prepared by Pathe in connection with "The Shielding Shadow," the Wonder-serial. These scenario lessons by George B. Seitz, author of the photoplay, were published in more than two hundred of the leading newspapers throughout the country.

The scenario lessons as presented in the newspapers were condensed from the real working scenarios from which the Astra Film Corporation produced "The Shielding Shadow" serial. The technical phrases were retained and at the end each week was published a technical dictionary. In introductory notes the newspapers encouraged their readers to first study the scenarios, then see the play presented on the screen and go home and try to write their own scenarios. Many scenarios were submitted in response to this invitation. A number of the newspapers publishing these scenarios have started scenario contests of their own, offering cash prizes for the best scenario submitted for the final episode of "The Shielding Shadow."

"WHO'LL BE SUE," CAUSING TROUBLE.

The Pedley & Burch Theatrical Company of Owensboro, Ky., advise the Moving Picture World in a letter, dated November 18, that they are having some trouble with the Universal Advertisers, who have been putting on "Who'll Be Sue" contests in Southern Illinois, Indiana and Kentucky. They claim that the promoters have not been living up to their contracts with exhibitors, themselves among the number. The contracting, they say, was done by J. L. Shrode.

The First Four Art Dramas

Newest Program Offers as Its Initial Releases a "Photo Adaptation of a Broadway Success, an Original Scenario, and Picturizations of Two Well Known Novels.

ART DRAMAS, Inc., the company that was recently formed to distribute the productions of the William L. Sherrill Feature Corporation, the U. S. Amusement Corporation, the Van Dyke Feature Production Company, the Erbograph Company, has announced its releases beginning with the middle of December, and extending through to the middle of February of next year.

The first picture that will be released by the new organization will be a production from the studios of the Van Dyke Feature Production Company. The feature will be called "The Lash of Destiny," and was written and directed by George Terwilliger. It is described as a drama of more than usual intensity, embodying a number of strong situations. Gertrude McCoy, who has the leading role, is said to have done some remarkable work in the picture. The release date is set for the 14th of December.

A week after the release of "The Lash of Destiny," during the Christmas holidays, "Whoso Taketh a Wife—" a powerful novel, will be picturized and released under the same name. The story is by Lester Putnam, and is an answer to Hall Caine's "The Woman Thou Gavest Me."

"Whoso Taketh a Wife—" is being produced under the direction of Frank Crane, Jean Sothern, the little beauty who already has so many screen triumphs to her credit, will play the leading part in the picture. The production will be released under the U. S. Amusement Corporation brand.

The third of the Art Dramas will be a picturization of a well known Broadway success, "The Rainbow." It was in this play several years ago that Ruth Chatterton, now playing in "Come Out of the Kitchen," first was starred. Playing opposite her in the Broadway production was Henry Miller. In the picture version of the play Dorothy Bernard will play the part created by Miss Chatterton, while Jack Sherrill will portray the male lead. It is a curious coincidence that while Miss Bernard was the star of the Belasco stock company in Washington she also played the same role. Because of her familiarity with the part, Miss Bernard will undoubtedly be able to give a very interesting performance. The story was deservedly popular on the legitimate stage and will surely repeat its success on the screen.

The Erbograph Company will contribute the fourth release to the Art Dramas program, a picturization of "The Swinging Gates," a novel of mystery and thrill. The book appeared serially several years ago in a magazine, and proved to be very popular. It is said to lend itself very well to picturization.

Superpictures in Triangle Exchanges

New Distributing Company Formed With Hodkinson as President and General Manager.

OFFICIAL announcement was made on the afternoon of Saturday, November 18, to the effect that H. E. Aitken, president of the Triangle Film Corporation, and W. W. Hodkinson, president of Superpictures, Inc., had agreed upon the formation of a new company to be called the Triangle Distributing Corporation, which is to be jointly owned by the companies, Triangle and Superpictures. Continuing the announcement says:

"The purpose of the new organization is to operate the twenty-two Triangle exchanges and to handle exclusively in the United States the Triangle-Fine Arts, Kay Bee and Keystone productions, together with the films released by Superpictures, Inc.

"Messrs. Aitken, Kessel and Baumann will continue their activities with the Triangle Film Corporation and the producing companies, and Mr. Hodkinson, as president and general manager of the new company, and Raymond Pawley, as treasurer, will be in charge of the distributing organization, with headquarters at 1459 Broadway, New York."

This new deal is a new twist to the plan put forth by the Triangle Film Corporation a few weeks ago by which it proposed to sell a substantial interest in its several exchanges to parties residing in or familiar with the trade in the territory which each branch exchange served. The Triangle people had not proceeded far with that plan when they were approached by Mr. Hodkinson with a proposition to buy that interest in each exchange which was to be disposed of, in one block instead of piecemeal. This proposition was finally accepted by the Triangle interests and the Triangle Distributing Corporation resulted.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Showmanship.

LATELY we have been hanging around the prosperous town in Maine where we go when we get tired of the town. It is a place, too, where we can study the conditions in the smaller places. Three houses share the business of perhaps 15,000 people and mostly they just sit and wait for it to come in. Three advertisements adorn the local paper. Each says that there will be certain films shown. Also announcement is made that the prices are five and ten cents. That is all save that the most ambitious house adds that Boston is paying as much as a quarter for the same show. That is as close to argument as the three of them get. There is no announcement of time of showing, though there is a considerable transient population that might not be supposed to know these details. But one house, in particular, can be used as an answer to the question as to why so many managers fail. The house has changed hands since our last visit. It is now being run by a man who previously conducted a candy store across the street. The house has a frontage of about twenty-five feet, of which four feet are occupied by the entrance to the upper floor, used as a restaurant. The lobby proper is about ten feet wide, or perhaps a trifle less. It is divided into two parts by a pop-corn machine that takes about two-fifths of the space, leaving barely room for a fat man to enter. On either side the auditorium runs up into what was probably the show windows of the original store, but now these are curtained off. One side is the candy store and the other is given over to the peanut roaster, an annex to the latter being placed in front of the pop-corn machine when the house is open. Four one sheets in brass frames advertise the attractions. If you peer behind the pop-corn machine you can see the box office and so be assured that this is a theater. It looks to the stranger far more like a badly planned candy store. At night there is a rim of 16 candle lamps about a banner for the serial, but no projecting sign or other device to catch the stranger up the street.

One recent attraction was Shoes. Now if there ever was a vital, gripping picture—for the first four reels—it is that same Shoes, and managers all over the country have done wonders with it. It is not only a good picture, but it is one that lends itself to innumerable unusual advertising stunts. The picture showed Wednesday and Thursday and Wednesday morning. Two three sheets were pasted on a board in a vacant lot a block or two away. Apart from the paper as it came from the lithographers were two Hennegan strips reading

"Wednesday" and "Thursday." The name of the house was nowhere shown. Presumably everyone was supposed to know that the crude boards belonged to this house and not to one of the others. Wednesday there was also a reading notice in the local paper. It started off with the "Why do you deal at one store" argument and ran into the briefest sort of a comment on the play. As a result the first showing Wednesday was to about half a house, and the house does not seat a full 300. With all the chance in the world for a legitimate clean-up, with the best picture in town the week we were there, nothing whatever was done out of the routine. Presently the manager will be dropping his picture theater annex and spend the rest of his life declaring that there is no money in pictures. There is not, the way he runs things, and yet it does not require expert knowledge to do something to pull business. The Bluebird sends out a lot of suggestions on each picture, and with such especially good ones as Shoes it goes to considerable pains to tell just how to work the campaign. In this department have been shown a lot of ideas. One exhibitor, in the Southwest, got the merchants to come in with him on a double-page advertisement of which he paid only a small fraction. Many have dressed the lobby with old shoes and we reproduce a photograph of the Majestic, Grand Junction, Colorado, showing how Charles Decker dressed his front. He was just launching Peg O' the Ring, and so he advertised that he would admit children to the matinee of the first instalment if they brought a pair of old shoes. This got out a big crowd for the first instalment of the serial, gave him his decorative material free, and probably roused parential interest as well. He writes that he jammed them in. The Majestic is not in a large town, but it is a large house and the house was packed at all shows. Half the time—and more than half the time, the trouble is not with the pictures but with the methods of the exhibitors. One man did not advertise and did a small business. The other cleaned up. One man spoiled his front to let in a candy store. If you'll look at the picture of the Majestic you will see two regular store fronts. The one on the left was formerly given to the Universal exchange. Now it is a waiting room for patrons. One man is a manager and the other merely runs a house. In which class are you? It is as easy to be one as the other with all the help you get.

A Lobby.

Here is our idea of a nice-looking lobby. It is the Princess, Pocatello, Idaho, and operated by Archibald and Carrothers. There is nothing to

prevent the spectator from entering. He does not have to hurdle easel frames, three-sheet boards or the like. He just walks up to the box office from any point, puts down his money and enters a wide door. Only two loose frames are employed, and these could be replaced by others just large enough to contain the photographs and narrow enough to be securely fastened to the posts. That card just below the word "Paramount" ever the box office window tells the hour of the next performance. It doesn't pay to keep your lobby cluttered up. Make it easy for a person to reach the box office. Keep most of your paper on boards away from the house, and have your lobby display where it cannot blow over or be knocked down. Look this picture over and then see what you can do with your own lobby if you have a shallow one.

Good Work.

It is pleasant to note the efforts of the Pennsylvania exhibitors to educate the public as to Censorship. The Rowland and Clark theaters have done splendid work in this line, and now the Third Street theater, Easton, and the Lehigh-Orpheum, South Bethlehem, are in line. Let public opinion and not opinionated men and women keep evil pictures out of the theater. It can be done.

Neatly Done.

The Grand, Bay City, Texas, sends in an announcement slip they got out for Aloh Aoe, mailing it out under first-class postage. They anticipate comment by explaining that full information as to stars, etc., was made public through the papers, program and on slides. The slip is a four-page light card 3¼ by 5½ inches, a slightly mottled brown stock, but so slightly marked as not to be annoying. Only the outside pages are printed, one side reading:

> Doubtless God could have made a better berry than the strawberry, but doubtless God didn't. Izaak Walton.
>
> Doubtless man could make better pictures than Triangle, but doubtless man hasn't, and isn't likely to.
>
> See them Friday at the Grand and be convinced.

On the other side is an invitation to witness Aloh Aoe on a specified night. The printing is in black. A deep blue would have also been good as would a dark red, but the black stands up best. It is simple, neat and convincing. The same talk about the best on a cheap stock

with cheap printing would not have carried half the conviction that this better than "just good" does. The management writes:

> We do these things right along, but do not overdo them, and they never fail to bring results. But we change the style and idea of the folder in nearly every instance.

The same folder, no matter how good, would soon lose its effect. We would like to get a permanent place on the mailing list.

Changed Again.

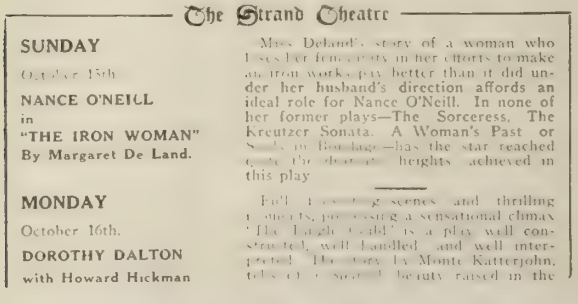
The Bluebird publicity department now issues a four-page printed sheet, blank on the reverse side, giving enough publicity material for a campaign in any city. This is about all a manager needs to get results with, plus his pictorial paper, and yet many maangers do not even take the trouble to clip and send out, though the four pages are printed as an eight, with blank backs to make it still more easy.

Velvet.

Pretty easy for Gloria exhibitors with Billie Burke—a front-page news feature all over the country.

Wilby Resumed.

R. B. Wilby, of the Strand Amusement Co., has resumed publication of his program for the theaters in Montgomery, Ala. The new Stramco Post is a four-pager, due to the high cost of paper, but it works on all four pages. The main point is to get the program before the reader, and this Mr. Wilby does very nicely in a new form that is shown here.



The Strand Theatre

SUNDAY
October 15th
NANCE O'NEILL
in
"THE IRON WOMAN"
By Margaret De Land.

Miss Deland's story of a woman who loses her fortune in her efforts to make an iron works pay better than it did under her husband's direction affords an ideal role for Nance O'Neill. In none of her former plays—The Sorceress, The Kreutzer Sonata, A Woman's Past or Souls in Bondage—has the star reached [illegible] heights achieved in this play

MONDAY
October 16th.
DOROTHY DALTON
with Howard Hickman

Full [illegible] scenes and thrilling [illegible], possessing a sensational climax "The Laugh Cradle" is a play well constructed, well handled and well interpreted. The story by Monte Katterjohn, tells of a [illegible] beauty raised in the

This is a slightly new form to most program editors, but it is a handy way to get much in little, and others than Mr. Wilby feel the paper costs. Inside there is an editorial page, and one given to brisk notes. We think that so far as real pull goes this four-pager will do almost as well as the larger issue of last spring. In the original the space from rule to rule is 4⅜ inches, the regular five by eight page.

Wise Crowd.

L. W. Carroll, of the Lyric, Lancaster, N. H., has a wise audience. He has to charge extra for good stuff to make them believe that it *is* good. He writes:

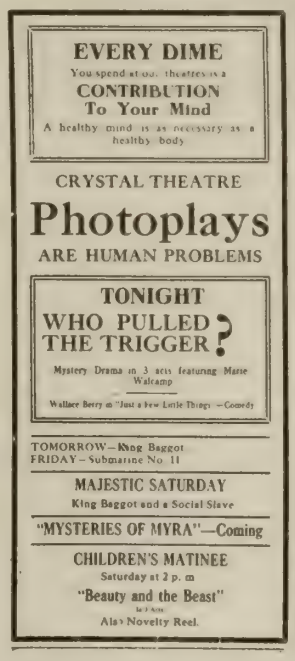
> Have not sent in any work for criticism for some time, and think I must need it by this time.
>
> The enclosed letter on the Three Godfathers was a typewritten (not carbon copy) sent to a selected list of about 100 names. Our mailing list, besides a general list, contains a separate doctors, lawyers, railroad men, bankers and business list. Thus a picture that may appeal to a certain class is easily exploited.
>
> For the Exposition's First Romance, a 101 Ranch picture I dressed a boy in cowboy suit and gave him a bugle, then placed him on a horse with a drape reading: "101 Ranch To-night." He appeared on the principal streets during the day and was in front of the theater during the early part of the evening. In spite of a pouring rain we did a capacity business.
>
> You will notice that our prices for the Bluebird are 10 and 25 cents. I have to charge this to get the crowd. They do not believe our shows are good unless we charge extra prices. Recently we ran the Alien, with Geo. Beban, and advertised it as a special attraction for only 5 and 10 cents. We did not take in enough to pay for the reels. I advise others to try this, but be sure your program is worth it.

We would rather pay a quarter to see a good Bluebird than a dime to see a feature of doubtful merit and paternity. We caught one the other night up in Maine that was a dead steal of thirteen cents out of the fifteen we paid for a seat. It was an ex-gambler's idea of how an old vaudeville player would act if she were a member of the French aristocracy. It was a wild and fearful thing.

One of the Bluebird heralds has pinned to it a letterhead of the house, and upon this in typewriting is "Dear Patron: We guarantee this attraction. Carroll and Donnell." That means something. It means that they are going to stand by their statement that the picture is worth a quarter to see, and we do not think they had to return any money, at that. It costs some time to type a hundred noteheads, but it clinches results. There is little to criticize in Mr. Carroll's advertising. It is well laid out, and the compositor does the best he can with the equipment of a small-town printing office. Evidently Mr. Carroll stands in with the compositor and gives him the idea of how he wants the job done. The write-ups are better because here type arrangement does not count. He picks up the good talking points and tells them interestingly. Mr. Carroll may think he needs criticism, but he has guessed wrong on this. He is keeping up to his mark, and a little better than that.

Udells.

Here are a couple of Dave Udell's paneled advertisements, both two-tens. Both are for the Crystal theater, Paxton, Ill., though the Majestic is



EVERY DIME
You spend at our theatres is a
CONTRIBUTION
To Your Mind
A healthy mind is as necessary as a healthy body

CRYSTAL THEATRE
Photoplays
ARE HUMAN PROBLEMS

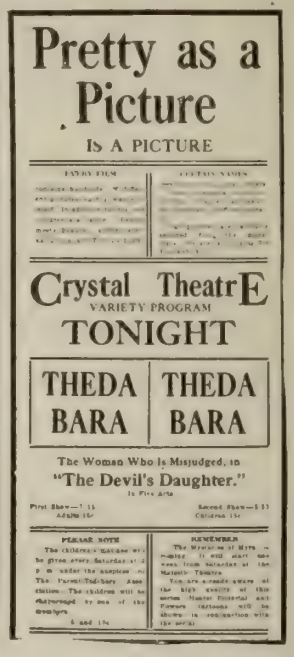
TONIGHT
WHO PULLED THE TRIGGER?
Mystery Drama in 3 acts featuring Marie Walcamp
Wallace Berry in "Just a few Little Things" —Comedy

TOMORROW—King Baggot
FRIDAY—Submarine No. 11

MAJESTIC SATURDAY
King Baggot and a Social Slave

"MYSTERIES OF MYRA"—Coming

CHILDREN'S MATINEE
Saturday at 2 p. m
"Beauty and the Beast"
In Five Acts
Also Novelty Reel.



Pretty as a Picture
IS A PICTURE

Crystal TheatrE
VARIETY PROGRAM
TONIGHT

THEDA BARA | THEDA BARA

The Woman Who Is Misjudged, in
"The Devil's Daughter."
In Five Acts

First Show—7:15
Adults 15c
Second Show—9:15
Children 5c

PLEASE NOTE
The children's matinee will be given every Saturday at 2 p. m. under the auspices of The Parent-Teachers Association. The children will be entertained by one of the groups

REMEMBER
The Mysteries of Myra is ended. It will start next week from Saturday at the Majestic Theatre.
You are a reader aware of the high quality of this serial. Master Pictorial and Pathe cartoons will be shown in connection with the serial.

4 and 10c

the big noise with Dave. He does not always ring the bell, but he does it so often that his advertising is watched just to see what he will do next, and that is a good frame of mind for the patrons to be in. Between Dave and his printer the advertising is always above par.

Paramount Publicity.

It is perhaps a coincidence that shortly after we commented on the fact that exhibitors were asked to pay for the cuts and other matter used in advertising brands the Paramount Company announced its free material, but at any rate it no longer charges for newspaper cuts, trade-mark cuts, slides and other helps including its series of frames for mortise advertising and top and bottom pieces, some of which can be worked with standard brass rule. That is also an improvement we suggested. At any rate this material is all free and now is catalogued in a loose leaf cover that will permit additions or substitutions to be made with ease. As conditions now are the Paramount is giving its exhibitors the fullest possible aid, not alone in the quantity and diversity of material, but in excellence of design. If you are a Paramounter and have not the new Paramount Advertising Aids, devil your exchange until you get it. You are losing money without it. It gives a complete outfit that will supply any exhibitor, no matter what his needs, and the stuff is all practical and well planned.

A Pickford Brochure.

Wallace M. Powers has gotten out a book, by Wells Hawks, How to to Handle Mary Pickford Pictures, that is decidedly interesting. It outlines a general scheme of policy, promising definite campaigns for each release as it is made. Its general aim is to teach the lesson that quiet courtesy and a quiet house make the best environment for the Pickford pictures. It does for most others, for that matter, and we think that Mr. Hawks might have laid even more stress upon this point. These Pickford pictures will bring to the house a class of patrons above the average. If they are greeted with a calliope they will be lost to the management. That is about what the book means boiled down, and in that is the essence of progressive management. Don't make your appeal solely to those who want knockabout comedies and thrillers Play for the better class and you can charge them more for seats. Mr. Hawks has been a bit too careful, perhaps, of managerial feelings, so we'll say it for him. What he means is that you cannot advertise Artcraft pictures with a brass band and a ballyhoo. You must suit the atmosphere of the house to the dignity of the subject. Peanuts and Pickfords do not blend well. Subdue the peanut crushers and make the house habitable to the more refined patrons and you'll get money from both of them. On his side Mr. Hawks promises on behalf of the company that the publicity matter will be distinctive and in harmony, distinctive paper, newspaper instead of press agent stuff, and special schemes that will match the subjects. It is an interesting little booklet, and it is the third booklet in less than a month that speaks of real service. It really looks as though the days of the "bunk" press agent are numbered.

Read This.

Even if it does take up a lot of space, we are going to print this page from the Vitagraph Clansman, the organ of the Kansas City Vitagraph exchange. We do not know whether it was written by L. J. Scott or E. R. Pearson, but it is something that should be cut out and framed and hung on the wall where you can see it daily. Be something more than a man who runs a picture house. Be part of the town. The story runs:

It has been sometime since we took an inside inspection of ourselves.

Let's look this time to discover just how we stand with regard to the community.

Do they like us or not?

Have they come to realize that the Motion Picture Industry takes its hat off to no other?

Do they consult with us every time they want to put on a Home Talent Show or a town splurge, or do they merely say, "Oh, he runs the movie show," and pass on by?

Do you know there are innumerable reasons why the theater man should be the town's most representative citizen?

The first, looking at the matter from a commercial standpoint, is that it is good advertising for him to keep in the public eye. The dollar end, alone, should be reason enough.

Another just as strong a reason, but slightly more ethical is because he can become a wonderful factor in bettering his town.

His theater is the Mecca toward which every kid looks with longing eyes. They will work for hours to earn the necessary admission fee. They are the strongest boosters he has. Consequently he should be a friend to every one of them and take them into consideration when selecting his programs.

The next portion of his clientele to cater to is really the court of last appeal, the mothers, sisters, wives and daughters. If they do not come he is doomed. Although for their benefit it is necessary to conduct a refined up-to-date house and show the finest photoplays, that is not enough. It is easily possible to increase their respect and therefore their patronage by co-operating with them on benefits, little plays, and church affairs by either, donating a per cent. of the proceeds or assisting them in their advertising campaigns. Whatever is done along that line will be returned a hundred fold.

One way of adding tone to a theater and at the same time interesting ladies, who may not be regular patrons, is to arrange with local merchants for Fashion Shows, Musical Concerts and Special Demonstrations. These ideals have been worked successfully, and you may rest assured as to their value. They will appeal to the merchants who will grasp at the chance to pay you a reasonable rental for your house for an afternoon.

On the 28th of each month the new Victor records are released. Rent your house to the Victrola man and have him issue tasty little invitations to all his customers and prospects. You will find that ninety per cent. of the invitations are accepted and taken advantage of by the very best people in town. The leading milliner should use your house spring and fall to introduce the new styles. Young girls who are customers of hers will no doubt be elated at the opportunity to act as models. This applies also to the store which handles suits and gowns.

When the Electric Light Company gives its season's demonstrations of heaters, cookers, fans, and so forth, arrange to handle this in the same manner. The hardware demonstrations can also be included in this plan. Instead of forcing the ladies to stand or be cooped up in crowded quarters, they are enabled to be seated, enjoy themselves and are therefore in a much better frame of mind to absorb the best points of the demonstration.

This method furthermore elevates the demonstration above the plane of advertising and makes it an entertainment.

By suggesting these ideas to the merchants you force them to realize that you represent "To-morrow" in their community instead of "Yesterday."

Having gotten this far it is an easy matter, by joining the Commercial Club and any other important local bodies to take your place on the platform instead of in the back row. You are considered the man with ideas because your advertising is constantly before them. You have at least a portion of the day which you can devote to local affairs if necessary. Then doesn't it logically follow that you should be the man to have an important part in arranging all conventions, celebrations and local affairs which come up?

Man, man, right now is the time for us to place this industry at the head of things. Opportunity calls and if you have not already done so, answer "present" to-day.

It is the best and cheapest advertising in the world.

Make your house the center of all that is happening in town. Make it the place where things happen. Just because you run a picture theater it does not follow that you should limit yourself to the showing of pictures. Be somebody.

Definitions.

Arthur G. Stolte, manager of the Palace, Vinton, Iowa, hands the pictures a wallop in all innocence when he remarks in his house program that:

"Freckles" is a first-class show, not a picture attraction.

And he had the Birth of a Nation the same week, at that! But Mr. Stolte gets out an unusually readable program and a well-arranged one—all except the program itself. This is a series of display advertisements. In a program the list of current attractions should be the easiest thing to read in the entire issue, but in this program. It would be better to run something on the lines of the theater Lousiana program on the back page and, if desired carry the display advertising on the inside pages. Apart from this the make-up is unusually good, and most of the text well chosen and above the average. There is a large proportion of foreign advertising, but it does not interfere with the display of the house, and so is permissible. Mr. Stolte is a former newspaper man, which probably accounts for the quality of his reading matter.

A New One.

Louis Rosenzweig, of the Victoria, Greenfield, Mass., sends in the initial issue of a new program and asks for comments on it. Inasmuch as he seems to have studied the forms in the department before he put the issue on the press, he probably knows there is not much to be offered in the way of suggestion. It is a four-pager with a nicely drawn front page design, the program on the inside pages and trade advertising on the back. He might, with profit, condense those back page ads and take half of the space for a short and pointed house talk. Apart from that there seems to be little that need be done. One thousand are printed for a 12,000 town, which will probably cover the house clientele.

Another Contest.

Misspelled word contests have long since lost their popularity as inducements to the reader to wade through the advertising. A dozen prizes are given to the persons who first complete their search of the advertising columns of Saxe's Weekly, Milwaukee. This clip will give the details:

In each of the following advertisements, Alhambra, West Side Dye Works, Tegtmeyer, Fischer, Sinnsheimer, Hoeffler, Blatz Hotel, Vaughan Atlantic, Kuhli, Peterson, Chas. Herr and Frank Saxe's Restaurants there is one or more missing letters (a misspelled word). These letters assembled form the name of the star whose photograph you will get. The name selected for this week you all know well. She will soon be seen at the Alhambra in her latest picture. "Who is it?" In your answers you must give the misspelled words, also each missing letter, and the name of the advertisement in which they were found.

For example:

Alhambra	(M)	Alha-bra.
West Side Dye Works	(A)	Rep-iring.
Fischer	(R)	Fu-niture.
Tegtmeyer	(Y)	Jewelr-.
Hoeffler	(P)	Phonogra-hs.
Sinnsheimer	(I)	Sc-entific.
Frank Saxe	(C)	Lun-hes.
Alhambra	(K)	Frederic-.
Blatz Hotel	(F)	Ca-e.
Peterson	(O)	Dec-rating.
Kuhli	(R)	Photog-apher.
Vaughan	(D)	Laun-ry.

In framing the terms of your contest be careful to observe the post office rulings and avoid lotteries. The program must be free and easily obtainable, and the announcement of the prizes must be equally free. You cannot announce them in the house or require the winners to attend a performance in order to receive the prize in public. The weekly is a pretentious twelve-pager, about the size of the Paramount magazine.

Written Postcards.

The Star, Easton, Pa., is using post-cards of its front for advertising. On the message side is:

Dear ——: This is the theater I attend nearly every evening. The pictures shown are swell, and the music is simply grand. They recently installed a $5,000 photoplayer that's wonderful. You should hear it.

Teaser advertising of this sort works well only when it is done well. This is done on some duplicating machine that does not give a good impression and looks more like the menu of a cheap restaurant than a hand-written card. With a little care a printer can get a good imitation of handwriting from a cut. It would be worth the additional expense. The house also uses a small four-page program, not elaborate but well printed. It would pay to condense the program into the middle pages and take the back page for house talk.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Learning to Criticize.

EVIDENTLY many authors have trouble in changing their plots, but few put it as clearly as a western correspondent. She writes that even in her high school days her plots came to her entire and not as parts of an idea. She lets the plot ripen for detail, but she finds that if she makes any attempt to alter or improve, her work becomes stilted and unreal. She has read that success is possible only where plots are given their fullest development, and writes to know if this trait will prevent her eventual success.

Unless she learns to make over and build up her plots, it is probable that she will never reach her fullest development, nor will any other writer, for first thoughts are seldom best. Few students have the trick of thinking whole plots. They think of a suggestion, which they gradually build into an idea, and this plot development becomes second nature because it is the way they learned. This writer for years thought entire plots and still does think more complete plots than plot ideas, but realizing the need, we have trained the critical faculty as applied to personal production, and so can most anyone who makes a serious study.

But until this is attained it will be fatal to attempt to reconstruct ones own plots. To work these over will serve only to render them stiff and unreal. Construction must be studied apart from the original work for a time, at any rate, for the earlier stories will be spoiled if they are used for study material and many of the plots should sell on the strength of their spontaniety. The plot with vigor and swing even though a bit crude, will sell better than the same idea carefully and laboriously built up. The workmanship will show on these, and the visible effort will spoil the swerve and dash of the plot movement. Afterward, when skill has been gained, it will be possible to do building up without letting the effort be perceived by the audience.

The best way to study plot construction is to study the work of others. Take the stories of the films each week. Go over such as are fully told. Analyse them. See wherein they are weak or wherein lies their strngth. $mprove the poor ones. Seek to improve the better. This cannot be done—as yet—with the author's own work, any more than a medical student can gain proficiency through the dissection of his own anatomy. It is necessary to study the work of others to gain a knowledge of plot construction. Take a story you see on the screen and try to work it over. Do the same with fiction stories. Take the stuff apart, put it together again, or put part of it back and supply the rest.

The object of the study is to improve the understanding of plot and situation. Even this, in time, will become more or less instinctive and your full-grown inspirations will present themselves in their most perfect form, and you will be able, then, to see that it is the most perfect form.

It is this appreciation of the value of situation and plot factor that makes the real author as against the plot mechanic. It must become a part of the mental habit to appraise situation and construction. Then work with the utmost care to build up.

Probably most readers of this department have seen the Bluebird "Shoes." For four reels this story proves what most authors know, that heart interest alone can make a good story. "Shoes" is, in one sense, a white slave story, but only technically. It is the story of a girl's self-seduction, but you lose sight of that fact in the interest you are caused to take in the girl and her situation. There is scarcely a suggestion of palpable evil, little or nothing that even the rigid moralist can find even to the slightest degree offensive, because it is the story of the girl, rather than the recital of her fall. The fall is seemingly an incident and not the objective. At the end of the fourth reel she comes home, and there is the silent confession of the lifted skirt that shows the new shoes. The mother knows that there is but one way in which she could have obtained them. She knows and she understands and she draws her daughter to her.

If the story ended there, it would be one of the most powerful dramas of the photoplay. But with the evident intention of strengthening the story, the author goes on and on, almost interminably. The mother sees what might have been. She sees the daughter engaged to a fine young mechanic; she sees her the belle of a social event; and finally, to smash home the contrast, the father comes home, jubilant over the fact that at last he has a job—a day too late. In theory this last reel drives home the lesson. In actuality it kills the effect with a thousand feet of anti-climax. The story is too strong to need driving home. It would have been better to have left all this to the imagination and off the screen. It was over-developed through a sense of the theatric rather than through a knowledge of the dramatic.

It is precisely this the author needs to acquire in studying—to sense the difference between the theatric and the dramatic. Study to gain a sure knowledge of what is best, and let your knowledge guide you. You may not need, then, to make many changes, but you will know how if you have to.

Ease Off.

We've always been rather sorry for the late King Solomon. He was the wisest man of his time, but he had innumerable wives and therefore, presumably, innumerable children to ask questions that even he could not answer. Now and then we get just one that keeps us thinking for weeks. For example George C. Shafer innocently asks, "Do you write your story to suit the Editor, the director, the actor, or the company's bank account?" Just like that he asks it. The answer is that if the company uses the star system you write to suit all four at one and the same time, otherwise the actor has no voice. The story must make a good showing at a reasonably small expense, it must first attract the Editor and then please the director, and it must suit the star, if there are stars. Mr. Shafer suggests his own remedy when he adds the alternative, "or do you just run chances and write your own ideas to suit yourself?" That scheme works if you can hold out long enough for a good story will always find a market in the end, though it may take a long time to sell it. The better scheme is to write to please the supposed tastes of some company and make the script over if it has to be sent somewhere else.

Personal Contact.

A New York inquirer wishes to know if it is permissible to take stories to the editor. He explains he would like to see the inside of a studio, and that this might create the opportunity. Judging from ihs correspondence he is far from being a boob, and it is to be supposed that if he did get into an editorial office he would not make a nuisance of himself in any way, but he has to suffer from the faults of the boobs, because the boobs do storm the editorial offices without waiting to take advice, and the editor knows that in most cases he is going to be bored and have his time wasted, and the office boy shoos the authors from the door.

The editor is not interested in you, but in your scripts. When the scrips have gained his interest, it is quite probable that if you are close by he will ask you down some time for a chat, but until you can prove your merit through your work don't even walk on the same side of the street. Then when you do get your chance it will be unspoiled.

In the same way, if you send stuff in by mail, do not send along lengthy, chatty letters. Wait until you have either sold some stories to him or until he has turned back so many good but unsuitable scripts that he is moved to write and tell you just what he does want. And even then make your letters interesting rather than lengthy.

It will all come in time, if you can deliver the goods, but the way to deliver the goods is by mail and not by hand.

Sticking.

Lately an author wrote that he knew the Drews were not buying because they had turned down five of his stories and he had sent only the best of his work. It brought a smile because the first sale we made to the Drews was on the twenty-fifth synopsis sent them and some of the twenty-five were better than the one taken—better for somebody, but not for Mr. Drew who knows just what he wants and will take nothing else. If it will cheer any faint heart up we don't mind admitting that to sell five stories to Mr. Drew we had to write seventy-nine synopses. We have seventy-four left, about fifty of which we shall presently sell elsewhere, for they are good stories, but we know that when Mr. Drew does see a story he wants he knows it, so we don't mind getting eight or ten back in a bunch. It's all part of the game. It is not always cheering after five years of eighty per cent. of sales to one company, but we figure out that we have made five sales and have been encouraged to write a lot more good ones, besides having had the pleasure of seeing five really artistic productions after a mad career of slapstick with our name tied to it. Instead of worrying about the story that doesn't sell, go write another that may stand a better chance. It takes less time, no more thought or energy, and is more remunerative.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 165.

If you brought your carbons together, they would only spark, and your fuses and resistance devices are in good condition, what would be the trouble?

Roll of Honor on Question No. 155.

The Roll of Honor on Question 155 consists of F. N. Irwin, Lufkin, Texas; F. F. Bell, Palestine, Texas; C. E. Linstruth, Carthage, N. Y.; G. A. Yager, Anadarko, Okla.; J. H. Marchard, Baton Rouge, La.

I have selected the reply of Brother Irvin as best covering the subject.

Reply to Question No. 155.

By F. N. Irvin, Lufkin, Texas.

The Question:

Should size of picture have anything to do with distance from front row of seats to screen, and why?

The Answer:

The size of picture has a very great deal to do with the distance from the screen to the front row of seats. The larger the picture the greater the distance should be from the front row of seats to the screen, for the following reasons. One very serious evil attending the imperfect projection of pictures is eye strain, and one of the principal causes of this is failure on the part of theater managers to understand the problem presented when it comes to fixing the distance of the front row of seats from the screen of their theater. In brief, the problem is simply this. Beginning with a minimum of 15 feet from the front row of seats to the 10-foot wide picture, that distance should be increased as size of the picture is increased, until with the 16-foot picture the front row of seats is at least 20 feet from the screen, and even a greater distance than this is better. With a picture larger than 16 feet this distance must still be materially increased.

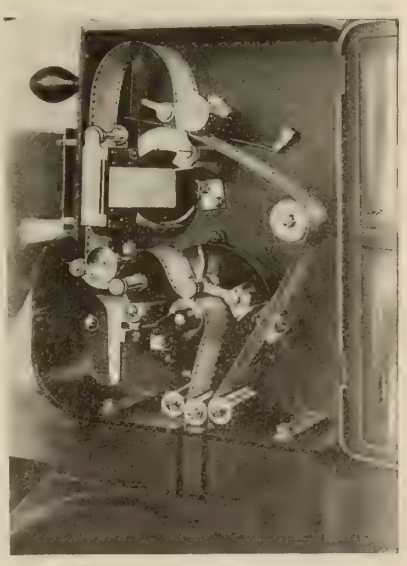
The reason for this is that the eye reads the picture practically the same as it reads a printed page, and when seated too close to a large screen is compelled to move around over considerable distance, and do it very rapidly if the action of the film is to be followed in any adequate way. This very naturally sets up eye strain. In addition to this, whereas one can sit within 15 feet of the 10-foot picture without noticing any serious out-of-focus effect, if one attempts to sit within 15 feet of the 15-foot picture the out-of-focus effect will be very pronounced, and lack of sharpness always causes heavy eye strain.

At say a distance of 75 feet an 18-foot picture will look perfectly sharp, and the eye follows its action with perfect ease, but when one goes up within 15 feet of the same picture one finds it very difficult to follow the action of the film, and also finds a very decided out-of-focus effect. If I were projecting a picture larger than 18 feet I would want at least 25 feet between the front row of seats and the screen.

Jenkins Again.

While in Washington, D. C., I, of course, paid a visit to C. Francis Jenkins at the office of the Graphoscope Company on Eleventh street. Brother Jenkins is always pulling some new stunt on us. Recenlty he called a meeting which resulted in the formation of the Society of Motion Picture Engineers, which it is expected will, in the near future, contain in its official roster the names of many of the best men in the industry, and very likely have its official home on Fifth avenue, New York City, though the latter, is of course, a subject for legitimate speculation.

Another new stunt that Jenkins has just sprung on an unsuspecting film world is the "Graphoscope," a new standard projecting machine built along novel lines. In the first place this projector has no upper magazine. The reel of film is placed in the lower magazine, right alongside of the reel, which takes up the film; and, by the way, the rewinding is done in the same magazine, slowly, and thus the local laws which require the rewinding of the film in a fire-proof magazine are complied with. The rewind works beautifully, the only criticism being that it is impossible to examine the film while it is being rewound. Of course, this can be overcome by the operator if he has marked it "examine," by opening the door until the marks come through.



The Graphoscope is only made motor-driven. It has no crank, therefore operators of the Graphoscope can never be called "crank twisters."

One novel feature of the Graphoscope is that the projection is at right angles, the projecting lens setting right beside the aperture instead of in front of it. The picture is reflected into the lens with a periscope prism. A three-winged shutter is used which is on the shaft which drives the intermittent movement, therefore, it cannot possibly get out of time by injury or worn parts. The upper and lower sprockets are connected by and driven by a bar which is in the form of a triangle with an idler at the apex.

In Fig. 1 we have a side view of the mechanism and lower magazine. The motor shows through the glass door which closes around and encloses the mechanism. The long semi-upright lever handle is a framing lever. The upper horizontal handle is the one which opens the gate by pulling it, the handle towards you.

The machine certainly projects a good picture. The loss through reflecting prism would, I think, not be serious, being the same as that lost by reflection from the surface of a lens. We will no doubt have more to say about this machine after it comes into general use and the letters of commendation, if any begin to arrive.

Fig. 2 is a view of the reverse side of the mechanism, the lower large pulley being the take-up pulley. These two views give a very excellent idea of the construction of the mechanism. One thing I forgot to mention, however, and that is that by the removal of three readily accessible screws the whole intermittent movement may be

taken out and replaced with a new one. This operation may be completed in less than two minutes and which will not in any way interfere with the operation of the rest of the machine. By this I mean you can replace the intermittent with a new one without any adjustment of any kind whatsoever being necessary—not even set the shutter.

The lamp house and lamp is the standard design of lamp, and capable of carrying 40 amperes. There are other novel features in connection with the machine but these will, as I have intimated, be dealt with from time to time.

Will it Pay?

Many exhibitors have asked for our advice in a projection engineering capacity, whether or not the installation of the D.C. to D.C. motor generator set will pay where the supply is 110 volts. I believe this particular proposition ought to be taken up in the department for the benefit of all concerned. A D.C. to D.C. motor generator set is a very excellent proposition where the voltage supply is 220, but where it is 110, it takes close figuring to show any financial gain through the installation of such a set. Taking 50 amperes of 110 volt current, through a rheostat requires 5,500 watts of energy, which, at eight cents per K.W., (a fair medium figure) means 44 cents per hour of operation. Now with a D.C. to D.C. motor generator set, delivering 50 amperes to a 50-volt arc, we would only have 2,500 watts, or 2½ K.W. of energy absorbed at the arc. But to this we must add the difference between the energy delivered at the arc and that taken from the line, or, in other words, the difference between 100 per cent. and the actual efficiency of the machine.

There are very few motor generator sets which can show an over-all efficiency higher than 66, or at the very most 68 per cent., even when they are in the very best of condition. I venture the assertion that nine motor generator sets out of ten which have been run, under ordinary operating conditions, for a period of six months, will show considerable less than a 65 per cent. efficiency. Taking 65 per cent. however, as the figure, we would have 35 per cent. lost in the machine. In other words, the energy taken from the line would be 2,500 watts, plus the 35 per cent. loss, or a total of, in round number, 3,800 watts. On the face of it this shows a saving of say 2 K.W., or 16 cents per hour of operation. But from this must be subtracted: (A) increased cost of operation of a machine of this kind as against the rheostat; (b) the arc produced by a generator of this type, while not hard to handle, still is not as stable as the arc having the cushion of a rheostat, which is breaking down over half the line voltage; (c) the depreciation of a machine costing between four or five hundred dollars; (d) the fact that under unintelligent care the efficiency of the machine will probably not be anything like the figure quoted.

There, that I believe is a fair statement of the case. It has nothing whatever to do with A.C. to D.C. generator sets, the installation of which by all means I advise; also it has nothing whatever to do with the installation of D.C. to D.C. motor generator sets where the voltage is considerably above 110.

If any manufacturer of D.C. to D.C. motor generator sets feels that this article is in any way unjust, I shall be glad to have him set forth, in cold figures, percentages and arguments, such facts as he may believe to be correct, which are in favor of the 110 volt D.C. to D.C. motor generator set.

New Screen.

The J. H. Genter Company, manufacturer of the Firroroid Screen, has sent in samples of a new screen surface they propose to put out, calling our particular attention to the weight and flexibility of the basic material. It is put out with the usual five year guarantee with which the Genter Company covers all its product. The surface may be had either plain metallic, silver flesh tint, or gold tint. The surface is a light matte, such as is produced by the surface of heavy cloth, and ought to produce very good results. The material certainly is flexible. The company asks an opinion from me, but that it is impossible to give simply from looking at a surface. The material, as I before said, is certainly flexible. Of course, it is well known that I have always disagreed with the idea of yellow in a screen surface. I have not in the slightest degree changed my opinion in that respect, but, as the Genter Company very aptly says, some theater managers demand a yellow surface, and as long as that is a fact, screen manufacturers must, perforce, put out a yellow surface to meet the demand.

The Genter Company has their new coating machine perfected, and I am informed it is delivering the goods. This will enable the company to put out as many as twenty fifteen-foot screens per day, which certainly ought to be sufficient to take care of all the business that can be expected to come Newburg way.

Open Letter to the Underwriters.

Mr. Sweetland, secretary Electrical Committee, Nat. Fire Protection Ass'n., 141 Milk street, Boston, Mass. Dear Sir:—While in Lancaster, Pa., it was my privilege to inspect the remarkably up-to-date operating room of the Hamilton theater, and there I saw absolutely the first sane and sensible installation of a fire shutter system I have yet viewed. It consisted of the very thing this department has recommended for years, viz: A film fuse link installed in the master-cord which holds the shutter, the same being located immediately above the upper magazine where the flame would immediately come into a contact with it, and thus instantly and automatically drop the port shutters.

I was, however, informed that Mr. Charles O'Neil, the Lancaster underwriter inspector, objected to this installation, and insisted upon the installing of link fuses. I immediately wrote to Mr. O'Neil, who seems to have, without acknowledging its receipt, referred the letter to the Underwriters' Association of the Middle Department at Philadelphia, which body replies as follows:

Mr. F. H. Richardson, Editor. Projection Department, Moving Picture World, New York City.

Dear Sir:—Our Mr. Charles O'Neil, inspector at Lancaster, Pa., has handed to us your letter to him, dated September 23, relative to the use of sections of inflammable picture films in lieu of approved link fuses for the support and operation in event of emergency of the lids of the booth openings. In approaching this subject we might say that, with all due respect to your personal experiences and opinions, we are not as yet fully convinced that any medium which flames in operation is a good proposition for protection of the booth and contents. We rather think that this is an example of "using the hair of the dog to cure the bite." We might even say that although we do not have laboratory facilities, that we have pursued some experiments along the lines you mention, the results of which only serve to still further emphasize the question in our minds that a change, such as you recommend, is inadvisable.

You doubtless know that the rules relating to the installation and operation of motion picture equipments have only been developed after serious thought on the part of a committee appointed for such purpose, and these said rules are a composite of their presentations, and the sense of the meeting of the National Fire Protection Association at which they were adopted. We would state further that the proper method of inaugurating any changes in said rules would be to address a communication to the committee, whose secretary is Ralph Sweetland, 141 Milk street, Boston, Mass.

In closing, we desire to thank you for your exhaustive and thoughtful handling of this subject, and if it can be shown that the use of pieces of film is superior to the use of fuse links, this association will accept with alacrity any promulgation to that effect by the proper authorities.

Very truly yours, LOUIS WIEDERHOLD, JR., Secretary.

Now I am not blaming Inspector O'Neil, nor am I blaming the Underwriters' Association of the Middle Department. As they very aptly say, the authority comes from 141 Milk street, Boston, and I suppose nothing is left to the discretion of the local official, or the Philadelphia Association.

I would like, however, to call your attention to the following propositions, viz.: First, it is a well known fact that with modern fireproof operating rooms there is to all intents and purposes absolutely no danger whatsoever to the audience from a film fire as such, meaning by this there is no danger from the actual fire itself. *The danger comes from the PANIC, AND PANIC INEVITABLY RESULTS FROM THE AUDIENCE CATCHING SIGHT OF EITHER SMOKE OR FLAME, OR BOTH.* It happens about thusly: A film catches fire at the aperture, or at the rewinding table; the port fire shutters do not drop instantly. The first instinct of the audience when the picture goes off the screen, is to turn and look directly at the operating room. Smoke appears through one of the port holes, whereupon some cheerful idiot yells "fire," and that settles it! The audience promptly makes a concerted rush for exits, and in the process more or less of it piles up in a heap. Result: Serious injury, or death, perhaps to many. The question of "protection of booth and contents" does not enter the question at all

Now let us examine into this matter. *WHY DOES MR. CHEERFUL IDIOT SEE SMOKE OR FIRE? ANSWER ME THAT QUESTION MESSRS. 141 MILK STREET.* Lay aside your fine spun theories for a moment, get down to brass tacks, and *ANSWER THAT QUESTION.* Isn't it because (a) the fire shutters don't drop quickly enough; (b) because there was no adequate means provided for the escape of the smoke and gases? You cannot very well say no to those two propositions, can you, gentlemen of 141 Milk street?

Well let me tell you that the projection department of the Moving Picture World has been calling your attention to that proposition for the past six years, and has been continuously pointing out to you the very simple remedy. Also it is all set forth in detail and illustrated by drawings on Page 222 to 230 of the third edition of the "Motion Picture Handbook for Managers and Operators." I quote from page 226:

> The whole proposition is to place the fuse link (film) where a fire, either at the film box, the rewind table, or either machine will INSTANTLY strike one of them, thus severing the master-cord and dropping all the shutters *before there is any smoke or flame visible, to the audience.* Incidentally, however, it is exceedingly important that the bottom stop upon which the shutters fall be heavily padded with shredded asbestos, since if the shutters fall on anything hard they will make an awful clatter and direct the attention of the audience straight to the operating room—the very last thing to be desired.

The plan I advocate, and have for years past advocated, is to place short fuse links, two or three inches long, in the master-cord to which all shutters are attached at various points. There should be one over and not more than 12 inches from the rewind, or one over and not more than 12 inches from the film box, and one either directly over the aperture or the upper magazine or both, of each machine.

AS A PRACTICAL OPERATOR, WHO SPENT FOUR YEARS TWISTING A CRANK, I MAKE THE UNQUALIFIED ASSERTION THERE IS ABSOLUTELY NO DANGER OF ANY KIND WHATSOEVER IN THIS SORT OF INSTALLATION.

In order to prevent panic it is absolutely necessary that the fire shutters be dropped within two or three seconds of the starting of the fire.

THERE IS NOT A METAL FUSE SHUTTER SYSTEM ON EARTH WHICH WILL DO THAT. Nothing but quick-burning celluloid, or its equivalent, will accomplish that particular thing. It is, however, absolutely necessary that, in addition to this, *ADEQUATE MEANS BE PROVIDED FOR TAKING AWAY THE SMOKE,* and this, as I have for six years insisted, calls for the installation of an ADEQUATE VENT FLUE.

And now let us see what the Milk street gentlemen, who take care of the safety of the audience, have done. First: I can take you into literally thousands of operating rooms where the only port shutter fuse consists of a single metal fuse link LOCATED ANYWHERE FROM THREE TO SIX FEET AWAY FROM ANY PROBABLE SEAT OF FIRE, and very few of them are within less than two feet. Such an installation is absolutely idiotic. It spells crass stupidity, and yet these utterly foolish installations are approved by the Underwriters, who object to a fuse link installation, pronouncing it dangerous. I CHALLENGE AND DEFY ANY COMMITTEE TO PROVE BY ACTUAL OPERATING ROOM TESTS THAT A FUSE LINK INSTALLATION IS IN ANY DEGREE WHATSOEVER DANGEROUS. I also challenge and defy any Underwriters' committee to prove to this department that the present average fuse link shutter installation will drop the shutters before the fire has gotten well under headway.

In addition to this, until the projection department of the Moving Picture World, six years ago, began insisting, insisting and instisting, that an operating room without a proper vent flue to the open air was unsafe and unhealthy, there was practically no provision for carrying away the smoke in case of film fire, and this state of affairs continued for years, and *ALL THROUGH THOSE YEARS RECEIVED THE APPROVAL OF THE BOARD OF UNDERWRITERS*, or at least they entered no protest. It was the projection department of the Moving Picture World called attention to the danger of such a proposition, both from the point of view of health and panic risk, and brought about the installation of vent flues. I do not think any one in any degree posted on the course of events will dispute this proposition.

I am giving space to this matter because it is one of the utmost importance. Metal fuses don't act quickly enough; also they are seldom or never properly installed. Fuse link fuses properly installed act almost *instantly*, and in conjunction with an adequate vent flue afford a real safeguard against panic, therefore, suppose we come down out of the clouds of theory and adopt a role of common sense.

The Underwriters' committee which has handled these matters is no doubt composed of very estimable gentlemen, but I do not believe it has on its membership one single practical moving picture machine operator, and if it has not, and has not consulted with recognized authorities on operating room practice, then no matter how well intentioned the committee may be, its action would be very similar to the appointment of a committee of attorneys to devise a block system for the handling of railroad trains, or a committee of architects or civil engineers to teach locomotive engineers how to handle the water in their boilers.

This department has a great deal of respect for the good work the Board of Underwriters has performed, but insofar as moving picture operating rooms be concerned, its work, uptodate, has not been any particular credit to it, and this, I think, is because of the fact that it has undertaken to promulgate rules without calling into consultation pracical, competent projection men.

With Regard to Screens.

It recently came to the attention of the editor of this department that a certain prominent screen manufacturer voiced very strenuous objections to our course with regard to screens. Really, I was not in the least offended by this report, because I was perfectly well aware that it was the view held by one or two of the screen men by reason of the fact that I have not fallen in with their ideas, regardless of whether I thought them right or thought them wrong. As a matter of fact, I am in position to prove that this same manufacturer has made the following statement: "It is only reasonable and right that we should adopt more sensible policies in selling screens. Everybody is knocking the other fellow until the exhibitor thinks we are all a bunch of crooks. The statements in our advertising are the same old circus stuff that has been put over for the last ten years. If we would tell the truth about everything it would not be long before we would all get more money and more orders." *With all of which the editor of this department most thoroughly and heartily agrees.*

And now let us, for a moment, examine into the chronometer balance and cylinder escapement of this whole screen proposition. I think a little bit of light and air won't hurt the matter. There is, beyond any question of a doubt, just two things to be considered in deciding whether it will or will not pay to install a metallic surface or a mirror screen. The first and BIG consideration is the item of brilliancy. I have said that, in my opinion, there is nothing which gives a more artistic projection than a fine grade white muslin, white plaster or properly applied white calcimine. But, on the other hand, the metallic surface screen, or the mirror screen, gives a result which is not very far behind, and THE SAME BRILLIANCY MAY BE OBTAINED WITH A GREAT DEAL LESS CURRENT CONSUMPTION WHERE THE METALLIC SURFACE OR MIRROR SCREEN IS USED.

The position of this department is, and always has been, that it cannot play any favorites among screen or other manufacturers. We may sometimes make mistakes, but the absolute honest endeavor of this department is to favor only such things as seem to merit favor by superior excellence in quality.

There is just now considerable talk about a combination of certain screen manufacturers. The Simpson Solar screen has already been purchased by the Minusa Company. I, for one, would welcome a combination which would put one metallic surface combining all the good points of the various screens on the market. And let me tell you right here and now that ALL *the various leading metallic surface screens I have examined and tested have good points.*

As to the exhibitor, why, as a general proposition, he is the goat. He is the man who plays the role of sucker. I am sometimes tempted to think that if some slick conversation artist started out with a black and white striped screen surface he would succeed in finding exhibitors who would buy them and absolutely rave over the results. First it is a red screen, then a green one, and so on, through almost the entire chromatic list of colors, and each exhibitor who buys a new freak surface praises it to the skies. Verily imagination works a wonderfully prominent part in the affairs of mankind.

Montreal Exchanges.

Smith Falls writes as follows:

> I think it is time that some one raised a vigorous kick with regard to the way Montreal exchanges—the Pathe Exchange in particular—is sending out film. As a rule patches are very poorly cemented, without the emulsion first being properly scraped off. Representatives of the Montreal exchanges claim they cannot keep the film in condition as it should be since more damage is done to the film in the city of Montreal than in all the rest of the Provinces put together. This, they claim, is due to the fact that the majority of theaters are controlled by those who are far more interested in the cheapness of the operator than in his ability. I look after all the film bookings for our theater, and don't fail to register a few good kicks when I think it will do any good. As a rule, however, I get the above excuse. The General and the Fox Film Companies seem to keep their films in the best condition of any, with the Mutual next on the list.
>
> I follow with much interest the various trips you take. With regard to your trip through Quebec, and New Brunswick I certainly believe your description of the roads is correct. I am a Harley-Davidson rider myself, and can sympathize with you, particularly with regard to rear tire trouble on such roads.
>
> And now I would like to ask a question. We have a Wagner 35 ampere rotary converter, and are experiencing the following trouble: Switchboard fuses on the A. C. line to transformer get hot, and at about the fifth hour of running will be burnt until the fibre of the fuse (ferule) will be black, and will loosen on the brass part. It has done this on a 40, 50 and 60 ampere fuse. Current is 110 volt, 60 cycle for which the transformer and converter is O. K. The transformer does not heat and the machine runs fine, giving a steady, pure light; also the wires keep cool. Should D. C. and A. C. wires run in the same conduit?

With regard to the Montreal exchanges, it is not the first complaint of this kind I have had, and it will be up to them to mend their ways or we shall be compelled to take the matter up with the various headquarters here in New York City. The sending out of film in bad condition is unfair to all concerned. If Montreal operators are incompetent, or if their equipment is such that the film is unduly damaged, a strict rule made by all exchanges to charge for the damage would put a stop to it, because Mr. Manager would soon find that paying for film damage is more expensive than the employment of a real operator and the keeping of the projection machines in good condition.

The trouble you speak of, it seems to me, is due to heat caused by poor contact between the fuse and its contacts. Moral: Clean the contacts thoroughly and tighten them, though probably after so much heating it will be necessary to install a new fuse block. As to A. C. and D. C. wires in same conduit, I have no underwriter's code handy, but do not believe it would be permissible. Under certain conditions, I think an inductive effect might be set up which would affect the D. C. circuit.

My Policy.

Ralph W. Martin, Los Angeles, Cal., sends the following letter:

> I have been making further investigations of the aperture lens, using a distance of 20 inches from condenser to aperture. This makes conditions very much better, and I think it is almost a foregone conclusion that the simple, uncorrected aperture lens, as shown in issue of September 30, is a practical stunt. I, however, realize your policy with regard to the Sabo Company, and maybe it is lucky after all that I was not as clear in my explanation of the published article as I later made it in my reply to Solar's objections. Meanwhile I will say nothing further on this point, but will await developments.

In the first place I would like to say to Brother Martin, and all others interested, that I have no "policy" with regard to the Sabo Company or any other company except to deal with their proposition absolutely, wholly and entirely on its own merit. I have favored the new Sabo lens wholly and entirely because it seems to me after looking this whole matter over, examining hundreds of drawings and also reams of manuscript arguments that the aperture lens carried in the same mount with the objective offers the only *practical* solution of this whole proposition. My reasons for coming to this conclusion is, first: that any attempt to correct the condenser lens sets up apparently impractical complications in the lens itself; second: any attempt to design a condenser which will give the effect of distance between the condenser and the film without it actuality is impractical by reason of the necessary form of the lenses involved, which I do not believe could be made to stand the heat of the arc without excessive breakage; third: any attempt to use an aperture in fixed position must, it seems to me, fail because of the fact that such a lens must inevitably effect the E. F. of the objective, and since any given objective may, under different local conditions work at very different distances from the aperture, and therefore from a fixed position aperture lens, and each distance would set up an entire different E. F. for the objective, the whole thing becomes impractical—or so it seems to this Editorial Editor.

It now looks to me as if the very best results can only be obtained by building each optical system to fit local conditions, but that under all ordinary conditions we are going to be able to obtain a very satisfactorily result with from 18 to 20 inches, or even less than that in some instances, between the condenser and the aperture

and the three combination objective, the back lens of which will serve the purpose of an aperture lens, and to a considerable extent parallel the light ray. And this is exactly what the Sabo lens does. The greatest trouble with this whole proposition lies in the fact that the majority of operators and managers have no adequate understanding of the tremendous loss of light involved in the use of the present inefficient lens system. *I venture the assertion that with the knowledge this department has brought to light during the past year put into practice, four theaters out of every five could cut their expense for projection light by at least one-third,* and I am not sure but they could cut it right square in two in a majority of cases.

Handbook Worth Two Hundred Dollars.

The following letter is self-explanatory and I think requires no comment of any kind, except to remark that if the book is worth

W. D. BALCH E. E. McDONALD

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ANCHORAGE, ALASKA Sept. 23 19 16

MOVING PICTURE WORLD;
17 MADISON AVENUE,
NEW YORK.

GENTLEMEN:

ENCLOSED YOU WILL FIND P.O.ORDER FOR $2.00. KINDLY SEND ME THE BOOK, PICTURE THEATRE ADVERTISING. IF IT IS AS MUCH VALUE TO ME AS MR.RICHARDSON'S HAND-BOOK IA, HUNDRED DOLLARS WOULD NOT BE TOO MUCH TO PAY FOR IT. IN THIS FAR AWAY COUNTRY IT IS TWO THOUSAND MILES TO THE NEAREST SUPPLY HOUSE AND THE HANDBOOK HAS PULLED ME OUT OF THE "HOLE" MORE THAN ONCE IN FACT IT HAS LITERALLY SAVED ME HUNDREDS OF DOLLARS.FROM INFORMATION CONTAINED IN IT I HAVE KEPT OUR HOUSE RUNNING WHEN I THOUGHT I WAS STUCK AND THOUGHT I WOULD HAVE TO CLOSE FOR MY SINCEREST RESPECTS TO MR RICHARDSON

VERY TRULY YOURS,

THE HARMONY THEATRE
By E. E. McDonald Mgr.

$200 to Friend McDonald, it certainly ought to be worth at least $4.00 to almost any theater manager.

A Difficult Problem.

Ever since visiting the Maritime Provinces, I have been thinking over the situation from the organization point of view, and it seems to present a reasonably difficult problem, insofar as the operator be concerned.

Aside from Halifax and St. John there are no towns employing sufficient men to form a local. Moncton has three, four or maybe five, operators—certainly not more, and that is the only town outside of Halifax and St. John in which there are even that number.

There is no manner of question, however, but there should be some form of organization to which all the men can belong, and I am inclined to think the only practical method would be to form two locals, or perhaps three, viz.: one in Halifax, to which all Nova Scotia men can belong, and one in St. John, and one in Moncton, in which event all the men in southern New Brunswick can belong in the St. John local, and all in northern New Brunswick in Moncton. Of course there is Fredricton, but as I understand it there are only three or four operators in that city.

Let it be understood that this is merely a rough—a very rough idea. The point is that the great number of operators are scattered, one or two in a town, and if they are to reap the generally admitted benefit of organization some plan of this kind will unquestionably have to be adopted. Just how the business of such a local would be conducted I cannot say, but some scheme might possibly be evolved which would fit the conditions at least reasonably well.

I would welcome discussion of this matter, in the department, by Maritime Provinces operators. You men are better acquainted with the local situation and possibilities than I can possibly be. This article is by no means intended as an attempt to butt in your affairs, but merely to start discussion as to the best way the peculiar situation can be handled to best advantage.

I understand the Exhibitors' Organization has been perfected, and I am glad of it. I hope it will prosper and become a power for the good of the industry in that territory. I also believe the operators should perfect some method for building up an organization, because the benefits of organization are many, and, rightly handled, the detriments are none.

Impractical.

R. W. Pope, Hasbrouck Heights, N. J., says:

> Have been much interested in your discussion concerning the change-over signal. Have tried Brother Eave's scheme of preparing a cue sheet, October 7th issue, and have found, as you say, it works all right for the second show, but does not help the first any. Now might I suggest that the film exchanges themselves prepare these cue sheets for all multiple reel features, and send them along with the reels, the operator to return same. This would eliminate all necessity for punching the films. The exchanges ought to be willing to do this because they are the ones who objected to the punching of film; also it would not be as expensive to prepare these cards is it would be to put a change-over sign on the film itself. Could you take the matter up with the exchanges? I think they would be willing to do it, but it needs someone with influence to take the matter up.

I am afraid it is impractical for more than one reason Brother Pope. First, whereas some of the better class exchanges doubtless might be induced to do it, a great many of them just simply would not. Some exchanges don't seem to be willing to do much of anything except take in the money. Second: it is a question whether the exchange change-over sheet would be such that the average operator would be able to understand it, and third, having once made out a sheet they would not change it, although anywhere from ten to twenty feet of the tail end of the film might be gone. But the really big objection is that it would be an awful job to reach all the exchanges in any effective way—a bigger job than the Editor of this department cares to undertake. We would, however, suggest to exchange managers that the putting out of such a sheet, while ot an ideal plan, is at least in a considerable degree practical, and certainly would stop at least some of the punching of film.

I repeat, however, that the really practical thing is to *incorporate the change-over sign in the negative itself.* Now, Brother Pope, don't get insulted because I cannot agree wholly with your plan. Your suggestion was made in good faith, and I therefore thank you for having made it. I do not think, however, you stopped to consider all the difficulties involved in this particular matter.

Up to Susquehanna.

C. F. Furkey writes from Susquehanna, Pa., as follows:

> I am an operator and believe I know good projection when I see it. I therefore would like to see you shake this burg up good and plenty. The place they call the "Opera House" runs feature pictures on Thursdays, and intends to run Emily Stevens in "The Soul of a Woman." Say, Richardson, you just ought to see the "projection." They run five reels in approximately fifty-five minutes, and the screen looks like a rainbow. As a matter of fact there are times when you cannot see the picture at all, but they keep right on turning the crank just the same. Susquehanna is a town of 6,000 inhabitants and I don't believe a theater ought to be allowed to get away with that kind of projection. You are entirely at liberty to use my name, and to put it right at the top in red letters if you wish to. I have been a reader of the department for three years, and must say it has helped me a great deal. I intend to get the third edition of the Handbook just as soon as I land a job. Now don't any of you fellows holler "sour grapes," because I gave up my position to serve on the Border, and have just returned.

Well, Susquehanna, it is up to you, no matter if it is a small town. If the charges contained herein are true, *the fact that the city is a small one offers absolutely no excuse for projecting the pictures in any such way.* Even if you cannot afford to use plenty of current, that is no reason why you cannot use weak current and get a fairly good picture, provided your operator "knows how," and even if you cannot afford a really first class operator, the Handbook will at least teach you how to remedy the conditions described. It is quite possible to put on a very good, though by no means a briliant, 12 foot picture with 25 amperes D. C., and many, many hundreds of small theaters are doing it. It is also possible to put on at least a passably fair picture with 40 amperes A. C., and hundreds of small theaters are doing that stunt too. The editor of this department conducts a projection engineering business, and for a very reasonable fee will supplement the work of the Handbook and undertake to at least very greatly improve the projection in cases of this kind, provided the operator possesses ordinary intelligence. There really is no excuse for such work. It constitutes not only an outrage against the public, which pays its good money to look at a show, not a rank imitation of one. It also constitutes an outrage upon the moving picture industry itself. I TAKE THE POSITION THAT NO THEATER MANAGER HAS THE MORAL RIGHT TO DELIBERATELY RENDER ABORTIVE THE EFFORTS OF THE PRODUCER BY FAILURE TO PROJECT THEIR PRODUCTIONS AT LEAST IN A FAIRLY ACCEPTABLE MANNER, PROVIDING THOSE THINGS, INCLUDING SUFFICIENT CURRENT NECESSARY TO HIGH CLASS PROJECTION. THE KNOWLEDGE IS NOW AVAILABLE, AND THERE IS NO VALID EXCUSE FOR SUCH WORK AS BROTHER FURKEY DESCRIBES. Of course if Susquehanna can show that the charge made is not true, why we will be glad to withdraw everything we have said, in so far as it applies to Susquehanna theaters.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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MOVING PICTURE WORLD

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Need of Economy in Picture Business

By F. J. Rembusch

Prominent Indiana Exhibitor Expounds His Views Upon Some of the Present Day Evils of the Motion Picture Trade

ARTICLE I.

Are We in Pursuit of Commercial Gain or of an Ideal?

IF CHARITY "covereth a multitude of sins," then surely the use of economy in all branches of the motion picture business would cover a multitude of financial evils that affect the whole motion picture industry at the present time.

We who are active in any branch of this industry are primarily interested in the making of money out of the business rather than chasing moonbeams; therefore, when experience and statistics of other lines of enterprises prove that the financial success of all business enterprises depends largely on the strict practice of economy along the right lines, and as everything else at the present seems to fail to bring prosperity to the exhibitor, we may well turn to the study of economical questions to keep us from further depreciation or ruin.

The principal drawback to the practice of economy is our lack of any general standard, status, or basis on which the manufacturer and exhibitor can run his business and be reasonably sure of a profit. And until we have some definite system of calculating the true economical basis of this business, we will be at the mercy of all enemies to motion picture progress from within and without.

Recently an exhibitor asked me this question, "Is this picture thing a commercial enterprise or the striving for an ideal?" If we base our answer on the general methods followed by both exhibitor and manufacturer in conducting this business, then either we are working to accomplish some great ideal, or trusting to win on gambler's luck rather than for everyday bread and butter, for when we compare this business with other businesses, we must agree that the commercial end of it is turned completely around and going in the wrong direction.

Instead of manufacturers and exhibitors decreasing their overhead, they are constantly increasing the expense of running their business. Instead of a more flexible plan of manufacturing, distributing and purchasing films, our contracts and systems of trade become more arbitrary every month. Instead of a lower cost of making film the trend is higher and higher, and film rental necessarily goes up with the wave. Instead of an opportunity to exploit and vary the programme so the exhibitor may meet his particular condition in his locality, he is burdened by less freedom of deciding such questions day by day.

In short, investments, manufacturing, distribution, exhibiting—everything in this whole industry is creeping higher and higher except the gross box office receipts, which remain at the old level, or perhaps grow less.

Unfortunately, the motion picture business has a tendency to go to extremes. It seems the conservative middle of the road route has little or no place in our plans or work. We invariably go from one extreme to the other. And yet, the true basis of success in this business financially, esthetically and every way would be a well balanced distribution of all the elements in this business working together for the common good on a strong economical basis.

Economy in Making Pictures.

The first step in economy must be taken by the manufacturers of film, because they have been and are now lavish and extravagant, even reckless in their expenditures toward every item that goes into producing a picture.

The present chaotic conditions were prophesied several years ago at a banquet given by the Vitagraph Company to visiting exhibitors at their plant, with John Bunny as Toastmaster, and Mr. J. Stuart Blackton the Speaker or Prophet.

Reviewing the wonderful progress of the industy up to that time, Mr. Blackton feared that the time would come when this business would overreach itself. He spoke of the enormous sums of money then being spent on film production compared with the cost of production at the inception of the business. The cost of the first picture made by that company sixteen years before that time was $25. The title of the picture was "The Burglar on the Roof." One of the partners turned the crank of the camera, the other played burglar and a friend allowed them the use of the roof free of charge.

Today the producing companies tell you that a film production has so very much virtue because they are spending so and so many hundreds of thousands of dollars to produce each production. This is another case of going to extremes.

Twenty-five dollar pictures are out of reason, but so are half a million dollar productions unnecessary to produce good program and impossible to support by the exhibitor. Good pictures may be produced for very much less money. Many one thousand and ten thousand dollar productions were money-getters for both the manufacturer and exhibitor, and can be again. In fact, will have to be, because the exhibitor finds it impossible to meet the high cost of film rental caused by the high cost of producing.

The cost of film production should be based on the question of what an exhibitor can afford to pay and make a profit, and not on "all the traffic will bear," and let me say here, with emphasis, when the exhibitor is no longer in the profit-sharing column this whole industry is booked for a reverse. The exhibitor pays for every penny that goes toward making, renting or showing a picture and everything else connected with the industry, and as he is not making money at present, much of the overhead will have to be cut down.

Before me is an advertisement in which a great automobile manufacturer states that by his system, organization and great facilities he can give you a better car for less money. You will notice in the film market this proposition is the very reverse. When I asked a film agent why they did not go to the exhibitor with a like argument in their canvass for business he answered, "I don't deny what you say is good, sound business sense, but if you tried to sell film by telling the exhibitor that you were going to give him good service for less money, he would probably turn you down." Personally, I doubt this statement, but if it is so, then the exhibitor is hanging himself by his own hands.

Economy in Distributing Pictures.

Four years ago a great film company was supplying Chicago and vicinity from three branch offices. This same business has since been divided up until thirty offices do not supply as many theaters with film as three offices did then.

Anyone can readily see this means a great increase in the overhead of the motion picture, and at the same time an increase in trouble, worry and expense to the exhibitor in filling his program.

The remedy is not easy to apply. The exhibitor might book films direct from the manufacturer. A body of exhibitors could book collectively. Several manufacturers could distribute films together. Either plan would help, or some other plan might be suggested, but certainly something should be done to relieve this overhead, which would incidentally relieve some of the burden which the exhibitor carries.

Economy in High Salaries Paid to Stars.

The public and some exhibitors believe that the high salaries of stars, of which so much is said, is paid out in "stage money," but as one of the big manufacturers recently said, "The sad part of it is we are giving these salaries away in real money and don't seem to be able to help ourselves." One manufacturer will bid up the salary of a player and take him or her from the other manufacturer; to cover up, he asks the exhibitor for a large advance deposit and high film rental. Too often, in order to keep his fellow film exhibitor from getting the picture, the exhibitor pays the price and in the end neither the manufacturer nor the exhibitor profits thereby, but the star, who has no investment, no worry, no care, takes all the profits the business can make.

Now, when the conservative film manufacturer sees a newcomer get away with that proposition, he will say, "If this film manufacturer can do that so can I." And so it goes from worse to worse, and will continue unless exhibitor and manufacturer get together and place certain limits to the expense and overhead of this industry, based on the best experience of the best minds we have.

My strong antagonism to the advance deposit system is based upon the extravagance it incurs. It is a case of "come easy, go easy," especially if you are spending another body's money. I am in favor of strictly cash basis for film rental, with every film paid for before it leaves the exchange, or a discount for cash, if paid for ten days in advance before it is used.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

"BY THEIR FRUITS YE SHALL KNOW THEM."

THIS is the greatest and safest of all possible tests which (we say it reverently) can be applied by God or man, it is the test in the world, it is the test in the church. Recently a great religious denomination in solemn conclave assembled found time to pass resolutions reflecting upon the moving pictures, condemning them for the evil effects upon the young people generally, with occasional criminal results in particular. We are willing to apply the same test herein to the moving picture as generally applied in the world at large, or to the church in particular. Taking it for granted that various religious critics are correct in their criticisms let us look for the only proofs which can justify them and so apply the "By their fruits ye shall know them" test.

Several millions of young people see the moving pictures each week of, say, six days, this being an established fact, the education which they receive must be prejudicial to their best interests and so must be in evidence. Let us look for this evidence. Is there an increase of juvenile crime or even of juvenile delinquency? Are the truant schools and similar institutions being overcrowded by a sudden increase for cause? Are the public schools less effective, or are the church schools injured in any way? If so, we are ready for the proofs, so far none have appeared, the criticisms are made, but no facts and figures are forthcoming; where are the evil fruits of the evils of the pictures? The critics will help us by pointing them out.

One of this class of critics once called for the abolition of Santa Claus and so despoil the children's Christmas, claiming as a reason that the children were taught deception thereby; when challenged to point out any number of people who could put any blame upon the fiction of Santa Claus for any downfall, or even enough to become derelict to truth, the critic failed to "make good," and so the children still enjoy this merry personality. It is to be hoped they always will. In like manner let the proofs of the evil effects of the pictures be presented. If our critics are correct, judging from the large numbers—nay, the tremendous numbers—of young people daily viewing the pictures, the country ought to be a veritable school of crime. Is it so, or what are the true conditions? To begin with, the liquor interests are bitterly complaining that their future customers (the young people) are being taken away from them by the thousands and blame the pictures for this loss of their prospective trade. The district attorneys of the large cities tell us that thanks to the pictures the groups of idlers with their resultant mischief have largely decreased, and the courts do not have so large a number of young men delinquents as formerly. These two conditions are but samples of what can be produced along all lines of previous tendencies to error or crime of ante-picture days. The only exception which can and must always be made is in the case of the already prepared evil mind, which seeks occasion to use any and all opportunities to do his evil work. It would therefore appear that judging the moving picture by its fruits, the millions of young people of the country are better off now than formerly, they are more cheaply and thoroughly entertained, the entertainment is not only of a more interesting character, but it is often instructive. The librarians tell us that as a result of what they see in the picture houses great numbers of young people turn to them for the reading which the pictures have prompted. School teachers tell us that they find the children who attend the picture places are usually a more well informed class than those who do not attend. Manufacturers find that they can give instruction to and obtain better results from their young men by using the pictures and by encouraging their attendance at picture exhibitions. The more we delve into the use and value of the pictures we find the same results everywhere and everywhen. It has now become possible to invoke the word of clergymen as to the value of the pictures, both in their work, and in their experience, and they, too, declare for their positive good. All this is without touching upon the full value of the educational pictures, if we use these we can go to almost any length in proof of the good of the picture, but, without going into this larger field we are content to stop here, and to say, "By their fruits ye shall know them."

Against the old cry that the moving pictures are hurting the attendance at church, a correspondent points out that this conclusion is based upon a false reasoning. To get a right proportion of the respective attendance it must be remembered that a picture house is open to four or five times as many exhibitions as the church is opened for services; with this proportion in view, a canvass in a large city has shown that the attendance at church and Sunday school does not suffer by comparison and that in the aggregate, the church still retains its long run of popularity with all classes of people; it is also pointed out that the days wherein the pictures could hurt the churches have passed, and that in the future the church and the picture will come closer together and be of mutual help.

In the leading and best theaters now, the educational pictures are given a permanent place; this is one cause of a successful program. It is this idea of making them a permanent part of the program that is bringing good results, the people get used to them, and expect them; they give a tone to the exhibition and lift it up generally. At the present time there is more opportunity than ever for introducing them, we have a splendid and prolonged series of near war pictures which are attracting thousands in New York, the Topicals are just now full of increasing interest, the Travel and Scenic series are becoming more appreciated, while The Living Book, which is really the beautiful unfoldings of pleasing natural history studies, is giving daily more satisfaction. This class of program is also lifting the picture house above the heads of those who are crying for censorship; it will not be very long before these people are bankrupt for the very lack of something to censor; on the contrary there will soon be nothing but praise for the moving pictures if they follow this lead and make the picture houses a place of culture as well as of entertainment; that there is a great future looming up before the whole trade, the results above referred to give ample proof the pioneer work has been done, the trail is plain.

W. H. J.

A NEW MAGAZINE IN FILM.

A new magazine in film, the first release of which is scheduled for the week of November 20, is being issued by the Universal Film Manufacturing Company, will be known as the Universal Screen Magazine, and will be released fortnightly.

The contents of the first issue come under the following headings: "New Inventions," which introduces a machine that tunnels through rock, eliminating the necessity of blasting; "Friends of Dumb Animals," illustrating a crusade that is being waged by the U. S. Bureau of Animal Industry against "Ticks," insects that shorten the lives of cattle by sucking their blood; "Beauty Hints," showing how a woman can avoid having wrinkles without the aid of a doctor; "Studying Nature," consisting of close studies of a beetle that preys on vineyards; and "Animated Sculpture," which is an animated cartoon fashioned in clay, entitled "The Butterfly and the Flutterfly."

The cartoon of clay work is worthy special mention as being a new and interesting departure in cartoon work. A Texas sculptor, who is introduced to us as Willie Hopkins, is the inventor of the new idea, and demonstrates remarkable skill in the fashioning of these cartoons both as regards basic idea and sculptural work.

The second issue of this magazine in film introduces another series of interesting subjects, the most remarkable among them being the production of anti-toxin serum. The details of inoculation and extraction, using a horse as the sub-

ject, are thoroughly illustrated. Other subjects presented in this number show an electrically equipped kitchen, with the various labor saving devices under operation, a useful housekeeping and sleeping device for use in an automobile in a cross-country tour, and Animated Sculpture, presenting an up-to-date clay cartoon based on the recent eight-hour day railroad controversy.

NEW FILM FOR ANTI-TUBERCULOSIS CAMPAIGN.

Films Play Large Part in the Diffusion of Knowledge Concerning the Dread Disease.

IT MAY not be generally known that the National Association for the Study and Prevention of Tuberculosis conducts a moving picture service for purposes of propaganda. Some time ago the Edison Company made a series of six moving pictures on this subject, four of which have been preserved and are being circulated in the interests of anti-tuberculosis campaign, the negatives of the other two having been destroyed by fire. These films are entitled respectively, "Hope," "The Price of Human Lives, "The Temple of Moloch," and "The Lone Game." These are being rented by the National Association for the Study and Prevention of Tuberculosis, not to moving picture theaters, but to anti-tuberculosis associations, sanitoria, open-air schools, and anti-tuberculosis agencies. Y. M. C. A.'s and churches are also allowed the privilege of using the films when the limited supply permits.

The latest addition to the anti-tuberculosis propaganda films is a two-reel production entitled "The Great Truth." It was made for the National Association for the Study and Prevention of Tuberculosis by the Plimpton Epic Pictures, Inc., and will have a general circulation through the Health Departments of each state. An effort will be made to have it exhibited in theaters, schools and churches all over the country. The purchase of copies of this film are already in contemplation by the Ohio Educational Exhibits Association of Columbus, Ohio, the Department of Public Welfare, Cleveland, Ohio, the General Chemical Co. of New York, and many other organizations.

"The Great Truth" emphasizes the fact that tuberculosis is not inherited, but is communicated only by contact. The scenario for the picture was written by Elise Williamson Phifer, and carries a story of considerable interest while demonstrating methods of prevention. This film will be exhibited in the interests of the Red Cross for six weeks preceding the holiday season.

In addition to the exhibition of anti-tuberculosis films and slides in the ordinary channels, we find that in Louisiana Dr. Oscar Dowling travels through the country with a two-car train equipped with a projector and storage batteries for the supply of electricity where other electric connections are not available. During his travels Dr. Dowling takes time to photograph material evidences of unsanitary conditions which he frequently comes across, transferring these photographs to lantern slides for purposes of fuller demonstration. In Florida the same method is pursued by Dr. Jos. Y. Porter, Florida's state health officer. Frequently a screen is erected near the railroad upon which the pictures are projected fom the train.

In Vermont the State Board of Health employs a covered wagon drawn by horses, carrying a generating machine in addition to a projector. The anti-tuberculosis associations of Maryland and Wisconsin employ automobiles for the same purpose, also equipped with generator and projector, and in North Carolina the same method is followed by the State Board of Health. It is said that in the mountain region of North Carolina the moving picture is still such a novelty that the inhabitants have been known to travel as far as twenty miles to these exhibitions.

INVENTOR EBERHARD SCHNEIDER RECEIVES PATENT OF INTEREST TO EDUCATORS.

The rapid camera as a European product has been used in various instances in scientific analysis. As an American product we believe it has yet to be placed on the market; yet, the time when it will be a necessary adjunct to the producer of the educational moving picture is close at hand, if it has not already arrived, judging from the latest developments in the educational field. A patent for such a moving picture camera has recently been received from the United States Patent Office by Eberhard Schneider of the German-American Cinematograph Co., of 219 Second Avenue, New York City. As an actual product it has developed no farther than the obtaining of the patent, and is awaiting an opening up of the educational market that will give such a camera sufficient commercial value.

Eberhard Schneider came to America from the town of Essen, Germany, some twenty years ago. He was an employee at the Krupp munition works; and while America fostered his first inventive efforts in the moving picture field, his first knowledge of the moving picture was gained at the Krupp works. Here with a crudely modeled moving picture camera through which a film 1¾ inches in width was run by continuous motion, pictures were taken of the operation of guns, shells in combustion, etc.

The patent granted Mr. Schneider covers a moving picture camera through which the film moves by elliptical motion in place of the intermittent motion common to the ordinary moving picture camera, making it capable of two hundred exposures to the second without injury to the film, which would be a natural result should such a speed be attempted by the usual method of intermittent motion.

In addition to this the camera possesses an air wheel which blows against the sprocket wheel, eliminating static, a nuisance which the camera man tries to avoid, and which is the outcome of a condition caused by the friction of the film against the sprocket wheel.

EDUCATIONAL FILMS CORPORATION OF AMERICA ESTABLISHES MORE ADEQUATE FILM SERVICE.

As an aid toward the heretofore discouraging task of locating educational films of the class required, the reader will no doubt be glad to learn that the Educational Films Corporation of America, of which E. W. Hammons is the executive head, has now exchange connection with considerable territory in various parts of the United States and Canada.

In addition to the library of films previously controlled by this corporation, some fifty or so additional subjects, including many of scenic, scientific, zoological, industrial, topical and literary value, have been purchased during the past year. Among the number are noticed such films as "Hiawatha," "The Life of William Shakespeare," "Turpentine and Rosin Industry," "Structure of a Fertile Egg," "A Trip Through the Canadian Rockies," "Oliver Twist," "The Petrified Forests of Arizona," "The Hot Springs and Geysers of New Zealand," "Cain and Abel" and "Life in the Aquarium."

The exchange connections recently established by the Educational Films Corporation of America are located in Detroit, Mich.; San Francisco, Cal.; Pittsburgh, Pa.; Minneapolis, Minn.; Dallas, Tex., and Philadelphia, Pa.

ITEMS OF INTEREST.

An encouraging bit of news concerning the growth of interest in the educational picture comes from Mrs. Katherine F. Carter, who recently returned to New York after an extended visit to the west coast. Mrs. Carter states that public interest in the educational picture has developed to such an extent through the cities of the west that exhibitors in some sections have found their audiences dissatisfied unless a portion of each program is composed of educational subjects. During her visit to the west considerable of her attention was focused on existing conditions in the moving picture field. Her estimate of the situation is that there is a revulsion of feeling against the unfit type of film, and a strong inclination of taste toward the better class program.

* * *

The News Scimitar, of Memphis, Tenn., contains on the editorial page of a recent issue a tribute to the moving picture. It states that "The educational value of the moving picture is becoming more widely and better understood as people have an opportunity to experiment with it." It claims for it "a method of imparting accurate information that is speedy, effective, and easily received." It goes still further in saying that "Students, young and old, are from Missouri, and are asking to be shown," and that "The simplest, easiest and cheapest way to show them is by employing high-class films."

WHARTON TAKES FIRST VACATION IN 11 YEARS.

Theodore Wharton, of Whartons, Inc., who has been personally directing the International's photoplay, "Beatrice Fairfax," left last week for California and Honolulu on the first vacation he has taken in eleven years. He was accompanied by Mrs. Wharton.

Before sailing for the islands in the mid-Pacific, Mr. Wharton stopped at Los Angeles, where his brother, Leo Wharton, is in charge of the company making the films for the International's new preparedness serial, "Patria," in which Mrs. Vernon Castle is starred. Mr. Wharton expects to be gone about two months.

British Notes

A PROPOSAL is before the London Chamber of Commerce for the immediate formation of a moving picture trade department. At a meeting convened last week to discuss the proposal, about a dozen manufacturing and distributing agencies signified their intention of supporting a special department of the Chamber for the promotion of the industry's interests. Another meeting at which definite plans will be laid will be held in the course of a day or two and I understand that the first question for the attention of the department will be censorship. The London Chamber of Commerce is unquestionably at the head of organized industrial associations in this country and in matters affecting legislation exercises a powerful influence. It is allied with similar bodies in every large town throughout the United Kingdom. With such questions as censorship, modification of Amusement Tax and the new import and export restrictions demanding urgent attention, there is probably much more to be said in favor of the trade becoming identified with a body of accredited status than forming a new association upon its own account.

* * *

The Film Company of Ireland is making notable headway. The first comedy subject, "The Miser's Gift," first saw the light of the arc lamp last week and is described as being worthy of comparison with the best English films. None of the half dozen subjects produced by this Hibernian enterprise have yet been shown to the trade in London.

* * *

A number of important manufacturers of photographic apparatus have banded themselves together into an incorporated enterprise named the British Photographic Manufacturing Association, Limited. The objects of the association are the consolidation of British photographic trade interests and the joint development and exploitation of home manufactured articles. The undertaking has no registered capital and is limited at present to £500 on its liabilities. The first members are W. F. Butcher (photographic manufacturer and film exchange); E. W. Houghton (photographic manufacturer); G. M. Bishop (photographic manufacturer); W. S. Hobson (lens manufacturer); E. B. Cook (photographic chemical manufacturer); J. Hill (photographic film, plate and paper manufacturer); J. A. Sinclair (photographic manufacturer); T. Illingworth (photographic plate and paper manufacturer), and Austin Edwards (film manufacturer). Two of the above are manufacturers of motion picture film stock and the association has power to add to its membership.

* * *

The Cinematograph Exhibitors' Association in conjunction with the Musicians' Union and the National Orchestral Association, two principal trade societies for professional musicians, have drawn up a definite schedule of hours and wages for musicians engaged at motion picture theaters in the London area, which by mutual consent are to remain in force until the termination of the war. Under the agreement musicians in orchestras consisting of six performers or more will in future receive a minimum weekly wage of £3 ($14.40) in the case of continuous exhibitions with not more than nine hours of playing per day or £2 2s. ($10.08) in the case of evening exhibitions of not more than five hours playing per evening. For orchestras consisting of five performers or less the wages for the same hours will be for a continuous show £2 11s ($12.24) and for evening shows £1 16s ($8.64). The rates are to include one rehearsal per week of not more than two and one half hours. Extra rehearsals and matinees are to be charged for on the scale of one twelfth of the performer's weekly salary for each. The above does not apply to the provinces.

* * *

American film exporters would do well to watch the different announcements made by the Foreign Trade Department of the British Foreign Office regulating exports and imports, both to this country and colonies. While not affecting North America, another recent order requires additional certificates for all goods coming to this country and certain colonies from many South and Central American states. The additional certificate is a certificate of interest, a document certifying that no enemy person has any interest in the goods to be shipped and they will be issued to shippers at British Consular offices. The countries prescribed in the order are Argentine, Bolivia, Brazil, Chile, Columbia, Costa Rica, Cuba, Danish West Indies, Dominican Republic, Ecuador, Guatemala, Honduras, Mexico, Dutch West Indies, Nicaragua, Panama, Paraguay, Peru, the Philippines, Salvador, Uruguay, Venezuela.

* * *

Apart from our present censorship trials and vicissitudes in England it looks as though Ireland will want to establish its own censorship of moving pictures. The Public Health Committee of Dublin Corporation is of the opinion that all films shown in the city should bear the mark of a Dublin censor, particularly in case they should have occasion to be dissatisfied with the London censor. An exhibitor friend who volunteered this information asks if the rumored retirement of D. W. Griffith is the outcome of this newest declaration of independence.

* * *

A Wesleyan Methodist meeting hall in London opened the other day by the Lord Mayor, has been built like a motion picture theater with tip-up seating, a projector and screen.

J. B. SUTCLIFFE.

AMERICAN FILMS POPULAR IN COSTA RICA.

U. S. Vice Consul Albert B. Pullen, Port Limon, writes in Commerce Reports that "Teatro Arrasty" is the only motion picture theater in the Port Limon district. It seats 800 and charges an admission fee of 30 cents, the performance lasting two hours. The films usually shown are features of five or six reels, all types of pictures being in favor—dramatic, scenic, comic, etc. The theater rents the pictures from "Teatro Variedades" in San Jose, the rental charge ranging from $4 to $20 per film.

Although American films are the most popular, those from France, Italy, Spain, Denmark and England are also shown. Among the American feature films recently seen were "The Yellow Passport," "As in a Looking Glass," "Evidence," "The Mark of a Dollar," and "The Adventures of Kathleen." The duty on all films is 4.2 cents a pound.

AMERICAN FILMS FORGING AHEAD IN DENMARK.

There are some 200 picture theaters in the Kingdom of Denmark, with an average seating capacity of 150 each, according to U. S. Vice Consul Axel Permin, Copenhagen. Admission fees range from 25 to 60 ore ($0.067 to $0.161); the performance lasts about an hour. Dramas and comedies usually make up the programs, very few scenic reels being shown. Heretofore Danish films have been most favored, but of late the American film is forging ahead. All well-known American brands are shown here.

There are only four concerns buying films in Denmark and these have their headquarters in Copenhagen. The motion picture theaters rent the films from these four firms. The price usually paid for films by importers average about 90 ore per meter, or $0.073 per foot. The duty on new and used films imported into Denmark is 70 ore per kilo, or $8.51 per 100 pounds.

DAUGHTER OF EBERHARD SCHNEIDER MARRIES.

On November 1 Margaret Irmgard Schneider, daughter of Eberhard Schneider of the German-American Cinematogaph Co., and Victor Milner, were quietly married at the home of the bride's parents, 219 Second avenue, New York City. Out of respect to prevailing conditions in the Fatherland, and on account of the fact that near relatives of the family have been lost or wounded in the war, the usual wedding festivities were dispensed with.

Mr. and Mrs. Milner left on a honeymoon trip which took them to Chicago, thence to Los Angeles, San Francisco, San Diego and other points in the west and south. They will return to New York by steamer.

ACKER WRITES BIG FEATURE.

Edward Acker, the photoplaywright, has written an unusual multiple-reel story, which has been accepted for the Feature Film Corporation by Carroll Fleming, the director-general. The theme is said to be one of world-wide human interest, and the subject is slated for an early and elaborate production.

BROOKLYN PROJECTION ASSOCIATION BALL.

The Brooklyn Projection Association, incorporated last February, announce a carnival and ball to be held on New Year's Eve. The membership includes operators, managers and employees of moving picture theaters in Brooklyn. Fuller announcement will appear later.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

Savoy Theater, Washington, D. C.

Now Most Beautiful Structure in the District—Seating Capacity Increased to More Than 1,400.

AFTER two months' work on improvements, representing an expenditure of several thousands of dollars, Crandall's Savoy Theater, at Fourteenth street and Columbia road, Northwest, Washington, D. C., has emerged from a network of scaffolding and painters' ladders, the most artistic motion picture theater in the District of Columbia. Radical changes have been made, and so elaborate are the decorations of both interior and exterior, even old patrons have found it difficult to believe that so magical a change was possible.

Savoy Theater, Washington, D. C.

The most striking change of all is the addition of a balcony, increasing the seating capacity of the house to something more than 1,400. To accomplish this, it was necessary to raise the roof of the theater and make other very extensive alterations in the structure itself; the rebuilding of the front, the changing of the roof lines, etc.

Lobby of the Savoy Theater, Washington, D. C.

The front is beautiful really because of the simplicity of the design. The colors are rich, and Mr. Crandall spared no expense in seeing to it that these blended. It is done in the Moorish, or East Indian type. There is a marquise of metal and glass running the full length of the front and from the building line to the curb, suspended by ornamental chains. This, with the woodwork, is finished in verde antique, with all high lights done in vermilion.

There are three double entrances leading into a lobby, the beauty of which is hard to describe. The coloring of the ceiling is wonderful, with cloud effects that take in many hues. The floor is laid in mosaic blocks with a huge "S" for "Savoy" and a lyre in the center panel. The walls to a height of several feet are of Irish Conamara marble and there is a dado of green marble. The walls above the base are of a greenish yellow Caen stone. There are three double entrance-exits to the auditorium and above, stretching across the entire front, is the operators' booth. The lobby side of this is ornamented with a series of mirrors, which give depth to the lobby. The electric fixtures are very handsome and massive.

The interior of the theatre is equally pleasing. As one enters the auitorium his attention is immediately directed to the stage at the back of which is a curtain upon which there is painted a scene representing an Italian garden looking down the walk toward a fountain. Masses of artificial flowers bank the front of the stage. The arch above is highly ornamented in blue, ivory ,and French gray. On each side of the stage is the representation of a box with curtains of heavy red velvet.

Interior View of Savoy Theater, Washington, D. C.

The side walls have a base of marble. That part above the base is toned in various colors, there being noticed ivory, purple and French gray. The ceiling has been tinted a light buff, with old gold scrolls and sky blue centers.

At the rear of the theater is a balcony seating three hundred persons. The seats, of the opera type, are done in Circassian walnut, the ironwork being in French gray and the end pieces having the letter "S" in gold. Plenty of room has been left between the rows of seats and these, as well as those in the auitorium, are all "vision" seats. The balcony is reached from either side of the house by a wide stairway.

The lighting effects of the house are very pleasing. The wall brackets have ornamental shades of leaves and flowers. The center lights are of a semi-indirect type, the bowls being suspended from the ceiling by massive brass chains. Before the showing of the photoplay, the curtain is raised, leaving for projection a new screen. Between each exhibition the orchestra renders concert music, which is proving quite a hit with the Savoy patrons. The projection is also excellent for two new machines, Simplex motor driven, have been installed in the booth.

Theater St. Francis, San Francisco

Design of Facade of Latest Photoplay House Here An Innovation—Concrete Front Beautified by Illuminated Stained Glass Work—Sidewalk In Front of Main Entrance Is Done In Tile of Artistic Pattern—Interior Decorations Pleasing—Admission Prices 15 and 20 Cents —Charles Rosenthal, Jr., Manager of House.

UNDER the most favorable auspices the Theater St. Francis, Geary street, near Powell, San Francisco, Cal., which has been in course of construction for almost a year, was opened to the public on the evening of October 20. This house, named for the patron saint of the city, and located opposite the Hotel St. Francis, is an exceedingly interesting one, for not only is it unique in its construction and furnishings, but it is blazing a way in a new district for amusement enterprises. It was designed and built especially for moving pictures, and in many respects presents a wide departure from usual theater construction. N. L. Josey, who

Theater St. Francis, San Francisco, Cal.

designed the theater, cast all precedent to the winds and then proceeded to plan a house after his own ideas. The result is somewhat startling in several ways, but the innovations are none the less effective.

The building is of fireproof construction throughout, reinforced concrete being the material used. The feature of the exterior is a facade of photographers' glass, surrounded by a decorative border of stained glass, the whole set in a concrete front adorned with Art Nouveau modelings. From the rear colored effects can be produced, showers of butterflies and flowers, storm scenes or gorgeous tints, suggestive of the picture being shown on the screen inside, the idea being a development of the illumination of the dome of the Palace of Horticulture at the recent exposition. The sidewalk, which is covered by a beautiful marquis, is laid in two-toned tiles, in

Lobby of Theater St. Francis, Showing Floral Bouquets Received on Opening Day.

a pleasing geometric pattern and at once attracts the attention of the passer-by. The lobby has ticket booths at each side, with space for a limited amount of advertising matter, which will always be of the highest class. The doors are fitted with neat glass panels, each with a photograph of a leading film star.

The interior of the house shows the work of the designer to even better advantage than the exterior, as far as new ideas are concerned. The arrangement is the reverse of the common practice of theater design, the screen being in the front of the house, and patrons are enabled to reach their seats without being confused by the light from the picture. There is no center aisle, thus eliminating to a large degree the annoyance to which those seated are so often subjected by newcomers. The balcony is reached by two stairs, which are really continuations of the two side aisles. On the mezzanine floors are located the rest rooms for men and women, each furnished in handsome fashion and here a marble fountain plays where it can be seen from below. At regular intervals along the aisles concealed lights are placed to guide the steps of patrons.

The interior decoration of the house follows the art nouveau mode and bright and discordant colors have been eliminated. Instead there are soft hues of mauve, blue and green, with an occasional touch of orange. The indirect lighting fixtures harmonize in design and color with the decorations and are unusually effective. The seating facilities are out of the ordinary, mahogany and leather curved back chairs modeled after the office type having been installed at an expense of about ten dollars each.

Music is made a feature of the new theater and a splendid double orchestra under the leadership of Barnat Jaulus and Sydney Polak has been installed. The prices are 15 cents for the entire house on matinees and 20 cents for evening performances with loge seats priced at 30 cents. First run Paramount pictures are used, the opening attraction having been Pauline Frederick in "Ashes of Embers." In addition a comedy, a travelogue and a news pictorial is given. A complete change of program is made once a week, Monday being the day of change.

The operating room contains two Power's 6B cameragraphs and a dissolving stereopticon, the projection being in charge of W. F. Rhea. A unique system of magnetic control has been installed, with automatic "dousers" to minimize the danger of fire. The house is 137 feet deep, but a perfect view is obtained from all the seats, whether close or near.

The house is in charge of Charles Rosenthal, Jr., who has had wide experience in this capacity, and the programs selected by him are designed to conform with the tastes of a discriminating class of theater-goers. The house is located on the edge of the shopping district and is surrounded by some of the leading hotels and apartment houses of the city.

Rialto Theater, Baltimore, Md.

Linden Company Operates Another Magnificent Photoplay House—An Illuminated Rectilinear Dome Representing the Sky and Showing Wavery Clouds Is One of Electrical Features—It Extends Across Auditorium—Beautiful Rest Rooms for Men and Women—Ventilation Chairs Used.

THE Rialto theater, which is located on North avenue at Linden, Baltimore, Md., and which opened its doors to the public on Saturday, June 24, is essentially a residential house and caters to a high-class of patrons. The Linden Company, which operates this theater, has as its president Myer Fox, who is also president of the Mt. Royal Amusement Company, which operates the Mt. Royal theater. This is Mr. Fox's second venture in the moving picture theater line and it was taken due to the fact that the Mt. Royal theater has proved such a success under the able management of A. B. Price, who is assisting Mr. Fox, who is acting as managing director of the Rialto. The Linden Company spared neither labor, time, nor money in its efforts to make the Rialto what it is termed, "The Theater Beautiful."

On the opening night a pleasant surprise was given the immense crowd which thronged the doors, in the shape of an artistically arranged souvenir program in the form of a booklet, measuring 4½ by 6 inches. This booklet was bound in a light green, heavy paper and contained 16 pages, giving a talk by the management to the patrons on the construction, the motion picture in general, the program to be used and the time of performances. The officers of the Linden Company are: Myer Fox, president; Robert Fox, vice-president; Louis Fox, secretary, and Edwin R. Downes, treasurer.

The time of performances is continuous from 2 to 11 p. m., except on Saturdays, when the exhibitions begin at 1 p. m. The admission price is ten cents. The program consists of the pictures of the Paramount, Metro, World and Mutual film companies. The building is constructed of brick and

steel with the exception of the roof, and measures 40 by 150 feet. The entire cost for the ground and the construction was $75,000.

The exterior design of the Rialto is a typical Italian Renaissance and while the impression it gives is of sturdiness, strength and lasting qualities, still this is blended with what is beautiful in this style of architecture. The structure is built of tapestry brick and terra cotta. Directly in the center of the building is located a huge archway of paneled glass and from the center of this, just above the three pairs of mahogany, plate glass doors, hangs a bronze and glass marquee on the inner side of which are located 50 incandescent lights. At night this theater presents the appearance of a spark of radium on an indigo velvet background, blazing out light from the three 1,000 watt nitrogen lights, two of which are located on the corners of the marquee and the other placed just over the center portion of the cornice. A brass three-sheet holder has been placed on each side of the main entrance, while at the extreme edge of each side other one-sheet brass frames are located.

As one enters the lobby, the impression is that you have gained admission to the palace of some wealthy oriental prince. All the marvelous effects here are gained through the use of marble, kahnstone and gold. The diffused glow of the indirect lighting pleases the eye, the nerves are rested. The space taken up by the lobby measures 21 by 26 feet, the floor of which is tile and marble worked in a clean cut design. The substantial pilasters and walls are built of Italian

Rialto Theater, Baltimore, Md.

Pavanaza and Tavanel marble and the cornices of which are decorated in gold. The walls run up into a kind of half dome or archway effect, and kahnstone trimmed with a gold design forms the basis of its construction. Directly from the center of this ceiling hangs an indirect dome light of kahnstone trimmed with gold which, when the suffused glow of its rays shoot up into the ceiling and return to mingle with the natural colors of the marble, cause a gorgeous mingling of exquisite hues.

To the left, directly as you enter, a small bronze, grilled window of unique design faces the lobby. Behind this is located the ticket office, which measures 4 by 8 feet, from which tickets are dispensed from an automatic ticket seller and an attractive cashier. The entrance to the main auditorium is gained through a double mahogany, plate glass door while on each side a double door of the same size and material is used for the exits. On the right, directly opposite to the ticket window is situated a solid mahogany door which leads to the office of the manager. All three of the plate glass doors are hung with figured, old rose, silk curtains.

Old rose and ivory is the keynote for the color scheme of the interior decorations, while gold is used extensively for the trimming effects. Large panels of old rose silk damask, with a unique border moulding of ivory and gold decorate the walls, while at the top there is mounted a cornice of ivory designed in the style of the old Italian Renaissance. Just inside the center entrance to the main auditorium is placed a permanent screen to shield the interior, when it is darkened, from glow from the foyer. This screen is faced on the inside with a covering of old rose velvet. The space allotted for standing room is 30 feet square and a heavy balustrade of mahogany and marble has been erected just back of the last row of seats. From this balustrade there extends on each side to the exit doors heavy brass railings.

Five hundred persons can be comfortably seated in the Rialto. Modern ventilated panel chairs have been installed which measure 19 inches. These chairs have been arranged so that there is a row of nine in the center, while on each side of this is an aisle of 4 feet and banked next to the walls on each side is a row of four seats. The orchestra pit allows spacious accommodations for a six piece orchestra and a baby grand piano. It is located just under the screen and measures 6 by 18 feet. A heavy balustrade of ivory and mahogany encloses it.

The screen is made of gold fibre and measures 12 by 16 feet. It is enclosed in a large tastefully ornamented frame of ivory, black and gold. Located centrally at the top of this frame there rests a large ornament enclosing an illuminated clock. The throw from the operating room to the screen is 116 feet. Besides the orchestra accommodations, the Rialto is equipped with a Kimball organ, the console of which is located just to the right of the screen near the first row of seats. The organ chamber is located just behind the screen. From where the organist sits, the screen is plainly visible.

The Rialto is the only theater in Baltimore which has the floors covered with paratex mastic flooring. This is understood to be the latest covering for floors, as it has the same properties that cork or rubber has in deadening the sound, and is sanitary. This is also the only theater in Baltimore where the cove lighting system has been carried out as extensively as it is possible. The results are extremely gratifying to the eye. The lights have been so arranged that when the full power is turned on, by the aid of the long rectilinear dome, which runs the entire length of the auditorium, a glow of even, restful light which is bright and translucent suffuses the room. This dome is decorated so as to represent the vault of the sky on a bright day with large billowy clouds floating through the firmament. Six hundred lamps, equipped with X-ray reflectors, have been placed so as to accomplish this effect, while there are fourteen border lights around the dome.

The ventilation is superb as there are located in the building eight syphonage, 30 inch ventilators, each having a 36-inch motor driven exhaust fan placed directly over it. Seven of these ventilators are located in the main auditorium and one is situated in the lobby. An additional ventilator has also been installed for the operator's room, fourteen latest make, 16-inch oscillating fans have been placed on the walls of the auditorium, seven on each side.

The heating facilities are a combination of direct and indirect low pressure steam. Four radiators are located on each side of the auditorium with outlets over the dado caps. These radiators have been placed in addition to the direct heating system of which there are two radiators near the entrance of this section of the building, one in each exit at the rear, a large one placed in the center of the lobby and one placed in each front exit.

All that is modern and efficient in machine appliances has been supplied for the splendid operator's room with which the Linden Company has equipped this theater. This room is located on the second floor, directly over the lobby, and measures 10 by 20 feet and is absolutely as fireproof as modern architectural construction can make it. The walls are of solid concrete, while metal clad doors protect the entrance. Two of the latest Simplex motor driven projection machines have been installed and in addition to this the room is equipped with a motor rewinder, a mercury arc rectifier and two arc controllers. This theater also has an elaborate layout of magnet control switches by means of which the operator can control the lights of the entire house.

Just back of the ticket office on the main floor is located the handsomely appointed rest room for women, while directly over this, on the second floor, a rest room for men is situated. To the right of the operator's room is located a director's room, where meetings are held by the officers of the company. This room has also been arranged with an open window facing the main auditorium so that it can be used as a sort of balcony for any of the friends of the members of the company who wish to watch the pictures.

Longacre Wiseacres and Other Things

Stories More Necessary Than High Priced Stars and Beautiful Lithographs.

By Willard Bradley.

CERTAIN wise Broadway gentlemen, who pretend to have a monopoly on the latest ins-and outs of the Land O' Make-Believe, seem to think that our own beloved motion picture is on its last legs. Their proof-positive, they will tell you, is the fact that a certain motographic triumvirate has been burning the midnight oil in a supreme effort to procure a remedy—a panacea, in fact—that would tend to cure their manifold money-ills, and place them, once again, on Easy Street.

These self-same Solomonlike gentlemen will also tell you that the actors, actresses, directors and even some of the cameramen of this gigantic concern are drawing down more money every Saturday night than are the officials of the corporation themselves. They ARE. But that does not prove anything—to those "in the know."

Some time ago, the officials of this particular corporation of which I write, became afflicted with that new and incurable disease called "sudden riches," and began to dabble in Wall Street. Instead of soaring to Himalayan heights, stocks tobogganed to the bottom. As a direct result, these money-mad officials became as poor as the proverbial church mouse. They found it requisite to "soak" their Rolls Royces and ride home in a surface car—just like regular folks.

However, it is true that many of the smaller companies are beginning to crack under the strain. The "star evil" is the cause. Many actors and actorines of my acquaintance who never "pulled down" more than two hundred a week on Broadway are now extorting four figures per week just for making faces at a Bell-Howell. Others, who were never nearer stardom than "leads" in some ten-twenty-thirty "stock" house in the tall grass, when asked to take a flyer in the "movies" (confound that word!) become full-fledged "stars" over night. Some even become comets, tails and all—if you get what I mean. Which reminds me: Every circus Indian becomes a chieftain as soon as he leaves the reservation.

Once upon a time when picture producers did not pay their puppets a railroad president's salary, the producers made money. And the exhibitors made money. The industry can only last just as long as the exhibitors can show profit. To the exhibitor, a new "star" means boosted rental. Boosted rental means small profits. Small profits grow smaller. And then, perhaps, the prediction of the Longacre wiseacres may come true!

Most assuredly we need "stars." But this is no reason why we should have to watch the stiffened motions of some venerable gentleman of many years and wrinkles, who, perhaps, was a favorite in our grandfather's day. Fifty-five year old ingenues are quite out of tune, too.

Between serial and series pictures, and the abominable "reissues," the owner of the small theater—the spine of the industry—is fairly driven mad. Today, the junkiest negatives imaginable—produced some six or seven years ago—are being taken down from shelves that are lambrequined with dust, and, after being printed and tendered new and gaudy "paper," are foisted upon an unwary and unsuspecting public. Many a director and "star" has blushed for shame recalling memories of his "work" of the old days—the amateurish days. A trip to the neighborhood nickelodeon wherein "reissues" are shown will depict to you just why he or she blushes!

High-priced "stars" and beautiful lithographs cannot take the place of stories. People do not go to the theater to see Ima Soandso and Lloyd Whatshisname show how fittingly they can wear "store clothes." They go to be amused, educated, enthralled, thrilled or what you will. Those who enjoy Ima and Lloyd should subscribe for the fashion magazine and the Paris edition of the New York Herald.

If the industry is sick, the only remedy is stories—good stories. Let those producers who cannot obtain good stories quit producing. Few tears will be shed at their departure. And when they go, let them take with them the giddy, lackadaisical ingenue and the pink-eared "leading man." We want men with brains—men with original ideas. The story first—and then the puppet.

Again the wise chappies of Longacre Square. Allow me to quote one of them—in his own words: "The moving picture business is in a crucial, chaotic state." IT IS. A bat could see that. But that does not imply that the business is on its last legs. Does it?

In conclusion let me answer my know-it-all acquaintances. The industry is in a crucial, chaotic state. The producers have been forcibly thrust into the red crucible of competition. Few of them will survive the gaff. Those that do will live.

Lowering Duty on Films to Brazil

Heavy Oiled or Tarred Paper Proves a Valuable Substitute for Tin Containers—Customs Rate Based on Entire Weight of Package.

THE American Consul General at Rio de Janeiro, Brazil, has called attention to a saving on customs duties now being made by some American film companies sending films to Brazil through a change in the type of packing used, a heavy oiled or tarred paper being substituted for the tin case ordinarily employed as the immediate container for American films, says U. S. Consul General L. J. Kenna, Valparaso, Chile, in a late issue of "Commerce Reports."

A similar saving could be made on the duties on films imported into Chile. The duty on positive film is 6 pesos gold per kilo "legal" (inclusive of wrappings or of weight of immediate container), equal to $0.993 United States currency per pound. As the tin container for a film will weigh approximately a pound, the saving on duty by substituting for it a wrapping of heavy oiled or tarred paper would be approximately $1 for each film. There would be no objection to having the box or case in which a number of films are shipped lead or zinc-lined, and no additional duties would be incurred provided the lead or zinc lining were fastened to the outer box or case in such a manner as to make it part of that case.

The duty on posters and advertising matter in general is 1 peso gold per kilo gross weight, equal to $0.165 United States currency per pound. It is improbable that in a country presenting so small a market for films as Chile posters and advertising matter could be printed locally with an appreciable economy.

Bob Doman Crosses the Briny—Maybe

ROBERT S. DOMAN of the Universal family left for Paris on the Espagne of the French Line on Saturday, November 11. Mr. Doman will contribute to the columns of the Moving Picture World on film topics and also will represent a number of American newspapers as correspondent—if a "U-boat" doesn't get him.

Robert S. Doman.

After studying law at St. Louis University Doman joined the staff of the New York Evening Sun in 1909, for which paper he covered many important assignments. Early in 1913 he started a moving picture supplement for The Evening Sun which marked the first recognition given the industry in the New York non-theatrical press.

In 1914 he became associate editor of "Reel Life" and "The Mutual Girl Weekly" and later in the same year was associated with Philip Mindil in the general publicity business in the Times Building.

Upon completing the publicity campaign for E. S. Curtis' film, "In the Land of the Headhunters," which was presented at the Knickerbocker theater, Doman came to the Universal with which organization he has since been connected. Mr. Doman represented the N. Y. Morning Telegraph on the Ford Peace Trip to the neutral countries of Europe last year.

BENOIT COMES EAST.

Georges Benoit, one of the most capable camera men in motion picture work, who has been with director R. A. Walsh, has been transferred to the William Fox Eastern studios. Mr. Benoit was responsible, in a large measure, for the photography in "The Honor System," the great human photoplay which William Fox will soon release.

Benoit was born in Paris in 1883, and at the age of sixteen became one of the four members of the Gaumont Company's first producing staff. Since then, he has done photographic work for one moving picture company or another. He spent two years in Europe and Africa making scenic productions. He has been with William Fox since 1915.

Invading South America

By W. Stephen Bush

New Corporation, Formed to Exploit Latin-America, Has Made Big Contract With American Firms.

THE Yankee invasion of the Latin-American film market shows unmistakable signs of growing serious. It may before long develop into a rush as to a New Eldorado. The latest or one of the latest efforts to win Latin-American territory for the American-made film is that of the South American Film Service Corporation, an organization whose offices are located in the Godfrey building. Mr. Grossman was found by a representative of The Moving Picture World, busily engaged with preparations for the first step in the invasion.

"We have," said Mr. Grossman, "eighty-one theaters in Buenos Aires practically under our control. Let me show you some of these theaters."

The speaker brought forth a bulky album containing pictures of many excellent screen theaters in Buenos Aires, their seating capacities ranging from 300 to 2,000.

"You will notice," continued Mr. Grossman, "that many of these theaters compare favorably with the best of our own. Now it is a remarkable fact that most if not all of these theaters are paying extravagent sums for service. The money they pay for service is much higher than we pay here for the best; in fact, in many cases the service consumes more than fifty per cent. of the gross receipts. In return for these extravagant prices the exhibitors receive a service which is of the worst. We will try very hard to remedy this evil by reducing the cost of film and improving, at the same time, the quality of the service. We have now contracted with the Metro for handling their output in South America. We have guaranteed an annual film purchase and will buy a minimum of $100,000 a year from the Metro. In addition to this we are well equipped with a supply of independent features. Instead of going down to South America to look for an outlet of our films we have created the demand before looking around for the supply.

"No," replied Mr. Grossman, "we will not depend for our supply on any European manufacturer. This is going to be an all-American concern. We mean to introduce and popularize the American film in Latin-America. We do not think the task will be impossible, we have made some progress even now. People down there are getting tired of the Italian film, which is dropping into ruts. We want to be of service to the Latin-American exhibitor, and for that reason we have opened a special department in connection with our exchange in Buenos Aires. The object of this department is to improve projection. Projection in Latin-America is surely still in its infancy. We have two expert American operators, who will volunteer their services to any exhibitor in need of a first class picture on the screen. Besides, I have hired a capable young man who is an expert on the handling of films and will be on the staff of our special service department. We don't want to obtrude this service, but I believe it will attain all the usefulness we claim for it, because we are going to approach our Latin-American friends with courtesy and diplomacy. I am sorry to say that these two qualities so indispensable in doing business with Latin-Americans, have been absolutely ignored by many Americans.

"On the twenty-fifth of this month the president of our company, Mr. Bartelme, will leave for Buenos Aires with about half a million feet of film. He will be accompanied by the film expert I have mentioned. The latter will have supplies with him that will last four months at least. I want to add that in addition to Universal and Metro we have closed contracts with Vim Comedies, 'The Crimson Stain,' Hans and Fritz Comedies, Mutt and Jeff cartoons. Buenos Aires will be our headquarters and we propose to centre our activities there for a while at least. Our plans, however, are big enough to extend our field to every part of South and Central America. That will come later on. We believe that this is the psychological moment to enter the Latin-American film market."

Burnstein Reports Great Trip

Says "Jimmie Dane, Alias The Grey Seal," Creates Furore Among Exhibitors at Trade Showings.

JULES BURNSTEIN, vice-president and general manager of the Monmouth Film Corporation, producers of "Jimmie Dale, alias The Grey Seal," has returned from a flying trip through the East and Middle West. Jules is a very happy man these days, for his was a triumphant trip. From all parts of the country, wherever a trade showing was held, comes most enthusiastic reports, and better still, the exhibitors are booking this novelty series as fast as the Unicorn Exchange men can write the contracts.

Jules Burnstein.

"Truly, this trip was a surprise and a revelation to me—gratifyingly so," said Mr. Burnstein, on his return. "Among the cities where we held 'trade showings' were Boston, Buffalo, Cleveland Pittsburgh, Detroit, Chicago, St. Paul, Minneapolis, St. Louis, Indianapolis, Cincinnati, Kansas City and Omaha. These showings were arranged for us by the various newspapers allied with us. As a matter of fact, these screenings were intended to be what one might practically call 'trade showings,' as our suggestion to the newspapers had been that they notify only a few of their local exhibitors to attend the screening, merely for the purpose of getting a concensus of opinion. We got it in the shape of bookings.

"The funniest incident in all my experience took place in one of these cities. The showing in that city was held in the most important downtown theater. According to the manager, that house had never booked a series or a serial of any kind. Furthermore, they would not book such a production because their patronage is of the transient type, which would not be interested in anything but a complete story; whereupon I informed him that each episode of 'Jimmie Dale' was a complete story. Still he was skeptical regarding the value of 'Jimmie Dale' to his house. At this time, another exhibitor chirped up with the information that he had come to see 'Jimmie Dale' because he thought it was a serial, as his patrons were of the neighborhood kind, and would be interested only in a serial with a suspensive interest.

"I thereupon suggested that they see the picture for themselves and decide. The upshot of it all is that Mr. Downtown Theater Manager has booked it for a full week's run, and Mr. Neighborhood Exhibitor enthusiastically proclaims it just the very thing that he wanted, only more so, because the suspensive interest was there and at the same time he could really announce it as a two-reel feature. I am indeed satisfied with the manner in which 'Jimmie Dale' was greeted."

SHADOWGRAPH IS NOVELTY FROM GAUMONT.

The policy of the Gaumont Company is to release an occasional novelty. This brings to the screen, Nov. 24, a Shadowgraph entitled "Haystack Horace, or A Knight of the Road." It was written and produced by Harry Palmer who animated the Gaumont Kartoon Komics, and replaces one of these animated funnygraphs on the reel with "See America First," No. 64. A good cast of pantomimists supply the fun in silhouette. Among the players are Jack Bell, well known for his impersonation of animals. He duplicates in shadowland his success as Tige in "Buster Brown." Another animal he visualizes in "Haystack Horace" is a lion. Miss Hope Leslie has the leading feminine role. The comedy is mainly in the hands of Tom Ward as Haystack Horace. Another member of the Shadowgraph Company is Joe Lasher, who has appeared in many Gaumont productions.

JULIAN DIRECTING "A CHRISTMAS CAROL."

Director Rupert Julian is busily engaged at Universal City filming in five reels Charles Dickens' story, "A Christmas Carol," which was prepared for the screen by E. J. Clawson. Julian plays "Scrooge," and is supported by a cast including Claire McDowell, Francelia Billington, Agnes Vernon, Harry Carter, Lydia Yeamons Titus.

Mary Pickford in Dangerous Accident

Property Ship Founders With Miss Pickford Aboard, Players and Cameraman Washed Overboard.

MARY PICKFORD and her players, as well as thousands of spectators on shore were given an unexpected thrill when an old boat with the famous star at the helm, foundered off the shores at Marblehead, Mass., Sunday, November 12. At first the "fans" on shore who were viewing

Mary Pickford on Old Fishing Schooner, Before it Was Taken Out to Sea.

the staging of several scenes on board the old fishing schooner "Eddie Miner," thought the affair was part of Miss Pickford's new photoplay, but when they saw the cameraman and his machine, together with several players, washed overboard and Miss Pickford clinging to the helm waist-high in the water, they realized that the accident was genuine and that the lives of the players were in danger. Pandemonium reigned on shore and many boats set out to rescue the members of Miss Pickford's company.

In accordance with the scenario of Miss Pickford's new photoplay, a Scotch subject, entitled "The Reeds of the Clan," to be released by the Artcraft Pictures Corporation, the popular idol of the screen set out to sea at the helm of the old fishing schooner. Two tugs towed the boat out about a quarter of a mile and then set it adrift.

Director Tourneur and several other members of the company were in the cabin, out of the camera's range, when the boat suddenly listed toward the bow and rapidly settled in the water. Before the players realized that the old boat had sprunk a leak, the waves were washing over the sides taking the cameraman and several members of the cast with them. Miss Pickford was clinging to the helm waist-high in the water when a big wave washed her forward. Director Tourneur, who had just come out of the cabin, fought his way toward Miss Pickford and brought her back to the mast to which both were clinging when they were finally rescued by motor boats.

The Pickford company has been working on its second subject for the past five weeks and quaint towns were built among the rocky shores for the story of the Scotch fisher lass. Thousands of spectators journeyed to the locations daily to watch the famous girl at her work and when Miss Pickford was brought ashore after her exciting experience, the few policemen present found it impossible to handle the eager crowd that witnessed the affair, Miss Pickford has just returned to New York and after a few days' rest to recover from the shock, will resume work on her new production at her Fort Lee studios.

SIDNEY GARRETT ARRIVES.

After an association with Alec Lorimore in the Canadian film business, Sidney Garrett has recently arrived in New York from Montreal. Mr. Garrett's experience has so far been Canadian, but he is to be permanently located in New York City, and has in hand several important picture propositions. His commercial experience in Great Britain and the United States fits him to occupy an important executive position in the film industry. He is young, being only 31 years of age, and has a knowledge of the intricacies of the business, which is a credit to himself and his mentor, Mr. Lorimore. Mr. Garrett's present address is care of "Civilization," Suite 1401. Times Building.

Federation for Better Films

Nationwide Organization Proposed to Promote Concerted Action on Motion Picture Matters.

THE National Committee on Films for Young People, held its regular meeting on Thursday, November 9, at the rooms of the Civic Club. The Secretary reported that a number of addresses had been given during the month, or were soon to be delivered, in which the question of selected pictures was discussed. Among those already given were the addresses of Mrs. Trumbull, of the National Advisory Committee, at Seaside, Oregon, Mr. Brenton, before the Georgia Federation at Macon, Miss Oglebay before the West Virginia Federation at Wheeling, Miss Eaton of Grand Rapids before the Michigan Federation at Jackson, Miss Connolly before the Pennsylvania Federation at Philadelphia, Mr. Covill in Brooklyn, Mr. Cocks before the Federation for Child Study, the Civics Division of the N. J. Federation at Newark, and a group of social workers at Elizabeth. Among those contemplated were addresses by Mr. Sherwood at Bellows Falls, Vermont, Mr. Persons and Mr. McGuire in Washington, Miss Duey before the Buffalo Federation, Mr. Brenton in Providence and Boston, Mr. Cocks in Albany, Norwalk, Jersey City and possibly Mr. Collier before a group gathered by the Women's City Club at the Vanderbilt Hotel.

Mr. Perry presented a preliminary report purporting to consider the advisability of the formation of a Federation for Better Films. The Committee discussed at length the questions involved in the formation of such a Federation. It was voted that the Federation for Better Films be formed. Almost immediately it was suggested that the preliminary report of the sub-committee be referred back to them for the consideration of policy, methods, finance, the budget and relationships, both to the National Committee and the National Board.

The following points were pretty well agreed upon: That the Federation at present should be loose; that it should be handled by the National Committee; that it should strive to bind together and assist local movements; that it should codify and circulate facts and suggestions in the form of bulletins, and that a large degree of local initiative and autonomy should be preserved.

The sub-committee was requested to present a more complete report at the next meeting. At the suggestion of the Chairman, Mr. Bush was added to this committee.

A report was made regarding the coming New York State Federation of Women's Clubs at Rochester and after some discussion it was decided that the subject of arrangements be left in the hands of Miss Duey, Mrs. Ackerman and the Secretary.

The question was raised as to the possibility and advisability of recommending to individuals especially fine films. This involved questions of policy which could be settled only by the National Board of Review. After some discussion it was decided that Mrs. Price should present this matter to the Executive Committee of the National Board and that the Executive Committee be requested to invite Mr. Bush to discuss the questions involved.

A suggestion was made and embodied in a motion that all family group lists issued by the committee do hereafter in the case of features carry references to reviews printed in the Moving Picture World.

KALEM PLAYERS IN STAGE PLAY.

George Larkin and Ollie Kirkby and their fellow members of the Jacksonville Kalem Company will return to the speaking stage for a "one night stand" on Thanksgiving eve in St. Augustine, Florida. The Kalemites have consented to appear at a monster benefit performance for the Catholic Church there in charge of Father Connally. The players are now busily rehearsing in a sketch, "A Night at the Movies."

George Larkin, who lists among his varied accomplishments that of being a professional dancer, has arranged to give as a specialty an exhibition waltz with Miss Kirkby. Among the others who will be seen in the sketch are Director Robert Ellis, William McKey, Mary Taylor Ross, Strom Boyd, Fred Schierbaum, O. A. Zangrelli and T. Justin Dow.

POPPE MANAGES HORSLEY PUBLICITY.

The publicity and advertising departments of the David Horsley interests are now in charge of Harry H. Poppe, who left New York recently for Mr. Horsley's Los Angeles studios to take up his new duties. Mr. Poppe was with Mr. Horsley before in the same capacity. Recently he was associated with Chester Beecroft in the New York office of the American Film Company.

Attractive Bluebirds

Subjects Offered for the Holiday Season Have Special Application.

BLUEBIRD has done its holiday selecting early and is at hand with the announcement of a special Christmas feature, as well as a list of attractions with which it will, practically, complete its first year of usefulness. But one more feature remains to be scheduled and that will be No. 52 in the series. The week of January 15 will start Bluebird's second year.

The Christmas and New Year's attractions will be "The Shriveled Soul," a Lynn Reynolds presentation, and "Flowers of Doom," a Rex Ingram production, respectively. For the week before Christmas timeliness will mark the bill, when "A Christmas Carol" will be the title of the release to oppose the call of Christmas shopping. In this Bluebird is the first to announce a Christmas feature of particular appropriateness.

December 4 will have Hobart Henley, in "The Sign of the Poppy," this fine young actor then making his first appearance in the Bluebird series. December 11, Dorothy Phillips will be seen in the first of a number of features she will lead as a Bluebird star—"The Price of Silence," an attraction founded on W. Carey Wonderly's story, publish last summer in a popular fiction magazine. Joseph De Grasse directed and King D. Gray photographed. Miss Phillips will have as her principal supporters, Vola Smith, Evelyn Selbie, Frank Whitson, Lon Chaney and Jack Mulhall.

"A Christmas Carol," December 18, was directed by Rupert Julian, from E. J. Clawson's adaption of the famous Dicken's story. Mr. Julian will play Scrooge; Agnes Vernon will be Caroline, and Francelia Billington will be Scrooge's sweetheart. John Cook, Mrs. Titus, Harry Carter, Wadsworth Harris, Tom Figee and Dick Le Strange will play the other characters. In adapting the story, the scenes begin with a revelation of Scrooge's early days, which Charles Dickens failed to delve into—and thus will photoplays again improve upon the original.

"The Shriveled Soul," written and directed by Lynn Reynolds, will be the Christmas week attraction, George Hernandez, Val Paul and Myrtle Gonzales appearing in the featured roles. Frederick Montague, Jack Curtis, Edward J. Brady, Harvey Griffith and Francis Lee will be the others. Exhibitors who recall other Lynn Reynolds productions, in the Bluebird flock, will know what to expect—"The Secret of the Swamp," "The Girl of Lost Lake," and "The End of the Rainbow" are some of the plays that have made Mr. Reynolds popular with the "fans."

"Flowers of Doom," week of January 1, will be a Rex Ingram production with Cleo Madison featured. Wedgewood Nowell and Francis McDonald will be her chief supporters. Miss Madison's recent appearance in "The Chalice of Sorrow" will indicate to exhibitors the artistic expectations this new Ingram-Madison Bluebird is sure to realize.

While "The Eagle's Wings" is not listed on the Bluebird program, "It's a Bluebird" just the same—and an extraordinary feature. Bluebird exchange managers have taken charge of the feature, circulating it on State right lines and in every section of the country it is now being pre-released. The regular release date will be December 4. This is an "industrial preparedness" feature, written and supervised by Rufus Steele, who presented "Hop, the Devil's Brew" among earlier Bluebirds.

Scenes taken in government arsenals, and in munition plants now operating on European war orders make this feature exceptional among five-reelers. There is an exact replica of the Mexican raid at Columbus, N. M., when the greasers "started something;" sets duplicating the United States Senate chamber and the House of Representatives, with Congress in session; and more than two reels of pictures showing the manufacture of munitions, and how the shells and shrapnel are manipulated in actual use.

"The Eagle's Wings" is a non-political, purely patriotic exposition of what captains of industry will be able to do toward helping Uncle Sam in time of sudden stress or unexpected assault from foreign sources.

"MASQUE OF LIFE" IN CHICAGO.

Fully demonstrating itself in New York as a box office success, "The Masque of Life" will begin an indefinite run at the La Salle theater, Chicago, where film men of the Middle West will have a chance to see it. J. L. Kempner, of Signet Films, 220 West 42d street, New York, is the distributor. An elaborate advertising campaign, with all sorts of unique advertising display cuts, full line of unusual publicity stories, will assure exhibitors of having plenty of good material to bring in the crowds at advanced prices.

Urban Colorfilms

Charming Glimpses Into the Richest Colorfilm Library in the World.

Review by W. Stephen Bush.

"A PRIVATE Exhibition of Urban-Color" was given on the night of November 16 in the projection room of the Wurlitzer Building. Never was there a greater variety and a wider range of pictures on the screen. There were scenes from the Edison-McClure production "The Seven Great Sins," there were beautiful pictures of precious stones, the finest exhibit in that branch consisting of a view of the Imperial Crown of England, there were animated portraits, there was meat as natural as any that ever attracted passerby to a butcher shop, there were the natural colors of claret in the process of being mixed with water, there were peaches, apples, pomegranates, oranges, cigars, and other "still life." The humor was provided by "dog studies" which pleased the audience hugely.

Studies of animal life, indeed, formed no small part of the exhibition, life under the water being especially interesting. Beauty, pathos and humor were found in happy admixture in such short scenes as the doings of the stately and almost stilted flamingo and that great Arctic comedian, our old friend the penguin. Scenic subjects followed and were presently varied with pictures of military displays taken in various European countries, most of them before the great war, some of them evidently since the war. There was a series of "Floral Studies" including a few examples of speed magnification as for instance, "The Opening of a Bud to the full blossom." Perhaps the most remarkable examples of colored photography in connection with the drama were the scenes from "Oedipus Rex" which had been taken at the Urban studio in Nizza.

The piece de resistance was the wonderful reproduction of Admiral Jellicos's Grand Fleet in the North Sea. To photograph and to transfer in natural colors to the screen the belching flames of a broadside seems impossible until one sees it done on the screen. Nothing made a more profound impression on the audience than these flashes of lightning from the cannon's mouth. They produced a sense of realization which it is difficult to describe. Altogether the exhibition was highly successful. The pictures we were told in a note printed on the program were "selected for the purpose of demonstrating the applicability of the Urban color process to all classes of subjects. The demonstration left nothing to be desired.

Thanhouser December Releases

Florence La Badie and Frederick Warde in Two Important Features.

FLORENCE LA BADIE in "Divorce and the Daughter," and Frederick Warde in a splendid production of Shakespeare's "King Lear," are the features that the Thanhouser Film Corporation will release through Pathe in December. "Divorce and the Daughter" is a play by Agnes C. Johnston, based upon the ideas of "free" marriage advanced by the modernists. Miss La Badie plays a girl whose parents find that the old, tried and true marriage is a failure. Seeking happiness, she turns to a man who preaches of the "marriage" advanced by his cult. She finds, almost too late, that the old way is best. The story is a strong arraignment of the so-called "advanced thinkers," who would disrupt the home by their unwholesome ideas of "freedom." Frederic Sullivan directed "Divorce and the Daughter," which is to be released on December 3. Miss La Badie is supported by Edwin Stanley, J. H. Gilmour, Kathryn Adams, Sam Niblack, Zenaide Williams, Ethelmary Oakland and Arthur Le Vien.

Shakespeare's "King Lear" is to be issued to exhibitors on December 17. Frederick Warde, the star, is so widely known throughout the United States that Thanhouser, Pathe and Mr. Warde himself have been besieged with inquiries regarding the release date of this production.

Edwin Thanhouser, Frederick Warde, and Ernest Warde, his son, who directed the feature, have taken infinite pains in making "King Lear" and it tells with splendor and sympathy the story of the trials of Shakespeare's famous old monarch. The adaptation, by Philip Lonergan, follows the original play in every detail so that no critic ever will be able to say that any part of it "isn't Shakespeare." The cast was carefully selected and Frederick Warde, himself an authority upon Shakespeare, helped Ernest Warde in staging the drama.

Frederick Warde makes the character of the much abused King an object of great sympathy, and the production as a whole is one that will appeal to every class of patron.

Artcraft Wants Master-Directors

President Greene Outlines Novel Policy of Company Which Allows the Director the Greatest Opportunity to Present His Best Efforts.

IT HAS just been learned that the Artcraft Pictures Corporation is ready to negotiate for the services of the very best directors in the industry for its producing organizations. In accordance with Artcraft's progressive departures from the conventional in its endeavor to improve conditions which in turn will tend to improve the general quality of the present photoplay standard, a statement by Walter E. Greene, president of the concern, discloses a novel policy that will greatly benefit its directors, as follows:

"The Artcraft Pictures Corporation is ready to negotiate with the very best directors in the industry. Of course, we can only consider the master-directors in the business and will afford them the greatest opportunity to present their very best efforts.

"The directing end of the Artcraft Pictures will be given particular attention, and the Mary Pickford Company, the Geo. M. Cohan Company and other producing units of this organization to be announced in the near future, will proceed along lines that present progressive departures from present studio rules and regulations. In fact, as far as the director is concerned, these "rules and regulations" are just what the Artcraft producers will avoid.

"When we announce that our subjects are produced by the director, we mean just that. The Mary Pickford Film Company, for instance, does not hand its director a script at the eleventh hour while he is still working on the last subject, stipulate a time when the new production is to be finished, or handicap him with other limitations as evidenced in the average studio. Our producer is given the story four weeks in advance of the date on which the actual production will commence. He is given more than sufficient time to fully study his forthcoming subject, and to lay his plans. His creative capabilities are given wide play and he is allowed ample time to figure out and test the practicability of his ideas. It is felt that through this system many great producers will develop. Not only will this benefit the industry in general, but it will more than repay the producers of Artcraft Pictures for their liberal policy in this direction, which at this time might not perhaps appear strictly 'business-like.'

"The motion picture industry represents an art and should be treated as such. The talented artist does not sit down and paint a wonderful idea in a specified time. His time is his own and he proceeds in his work accordingly. There is no one to tell him how much paint he should use nor how long he should work on his subject. He thinks, plans, makes tests and when his work results in a masterpiece he is more than repaid for any apparent waste. Of course the director could hardly proceed along the lines of the average artist, but at the same time he should be allowed to work with much the same feeling as the artist who is ambitious to turn out a masterpiece. He should be allowed to create and improve his handiwork and should be allowed to finish it properly before he is asked to commence actual work on a new subject.

"In connection with the final work of the director, this to my mind is of chief import. Although it is readily apparent, few seem to realize that the great director is to the photoplay what the great editor is to the newspaper. The scenario writer may be a wonder, every player in the cast may be an artist, the cameraman may be an expert, the laboratory may be efficient, but it is up to the director to not only get the best efforts out of each department, but—after they have been obtained, to put them together so that each will appear to best advantage in just the same manner, as the editor who gets the best work out of the various members of his staff and then places it before the public in the most effective manner.

"While it is our desire to give each director the greatest possible scope in order to achieve the best results, at the same time, we do not intend to allow this to effect the efficiency of our organizations. Miss Pickford, herself, has advanced and is practicing a system which, while affording each director ample time to fully study, produce and prepare a subject for public presentation, prevents any waste of time or idleness of the plants. In place of waiting for the director to cut and assemble his subject before starting on another, Miss Pickford alternates directors, thus allowing the producer much more than the necessary time for the final work on his production. In accordance with this idea Director Emerson was giving proper time and attention to the ultimate work on 'Less Than the Dust,' while Director Tourneur commenced activities on "The Pride of the Clan," which is the next Mary Pickford production to be released by Artcraft.

"In addition to encouraging the productive genius of the directors of its producing units, Artcraft will at all times act as the great intermediary between the man who produces the subject and the man who presents it to the public. We will, through an efficient system now being completed, keep in constant touch with the public and will have our metaphorical finger on the pulse of public desire. We will give the exhibitor only what his patrons want. Our producers, through Artcraft, will be in direct touch with the man who pays to see our produce—and the man who thus pays out his money will not only view the kind of entertainment that pleases him, but will have the opportunity of seeing the very best efforts of such master-directors as Maurice Tourneur and John Emerson."

Five Dollar Admissions

"Civilization" Inaugurates Them at Remarkable Premiere in Buenos Aires.

"CIVILIZATION," the Ince spectacle, has started on a career in the South American republics, quite as triumphant as that which distinguished it on Broadway, New York. J. Parker Read, Jr., general manager of the Harper Film Corporation, exploiting the picture from the Times Building, New York, has received the following cablegram from the company's representative in South America, J. Parker Read, Sr.:

> "Civilization house packed, wild enthusiasm, all seats five dollars. Am pushing sales; buyers insist on ownership films end five years."

"Civilization" thus ranks as the first spectacle to attract a five-dollar audience on the American continent. The seating capacity of Arturo Cairo's theater at Buenos Aires is over 2,400. On Sunday night, November 12, when the picture opened there, this audience each paid $5 in Argentine money, which is approximately $2.50 in United States currency. Even at the equivalent this would be the highest price ever paid by people to see a motion picture spectacle.

From Argentine the picture proceeds to the other South American republics.

MUTUAL'S PRODUCING STAFF ENLARGED.

Miss Doris Schroeder, formerly general assistant to Rollin Sturgeon, Vitagraph Director of the West Coast, has been added to the staff of American scenario writers at Santa Barbara.

Marie Frances Kierman, the popular child player, has become a member of the Pollard Picture Plays Company, and is working with Margarita Fischer on her third Mutual Production, "The Butterfly Girl."

Miss Della Pringle, for many years a star on the legitimate stage, is also supporting Miss Fischer in this picture, which is being produced under the direction of Henry Otto, another recent addition to the Pollard forces.

A third addition has recently been made to the Pollard Picture Plays Company, Jack B. Timms, formerly connected with the editorial department of the Los Angeles Times, has been engaged as secretary and assistant to Henry Otto. Walter Lundin, the well known cameraman, has also accepted a contract from Harry Pollard.

WAR PHOTOGRAPHER THOMPSON FORMS COMPANY.

Brought into being for the purpose of handling war and topical films, and with a record of one real success already to its credit, the Donald C. Thompson Film Co., Inc., has entered the New York market and opened a splendid suite of offices on the twenty-first floor of the Times Building. The capitalization of the new concern is $15,000, and the officers are: President, Captain Donald C. Thompson; vice-president, Theodore Miller; treasurer, Florence Ann Harper. The general sales manager and director of publicity is Captain Edwin Bower Hesser, of the Hesser Publicity Bureau, Montreal.

"War As It Really Is" will be released on a state rights basis, and Leslie's Weekly, prominently featured on all lithographs, are giving it their backing, in connection with the syndicate of daily papers with which they co-operate. The proposition is one which is to be handled directly in connection with newspapers in every large city.

HARRY CAREY LEAD IN "HIS FRIEND."

With Harry Carey playing the featured lead supported by Priscilla Dean, leading lady, and a number of the cowboys, Director F. A. Kelsey is filming in two reels "His Friend," a western drama. Most of the scenes are being taken at Universal City.

Paramount Managers Meet

Heads of Eastern Exchanges Hold Important Conference With Department Heads of the Organization and Plan Many Exhibitor Helps.

THE general managers, publicity and advertising directors of all the Eastern Paramount exchanges, together with the executive departmental heads of Paramount Pictures Corporation, the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company and Pallas Pictures, held an important meeting last week at Paramount's office, 485 Fifth avenue, New York, at which was discussed methods and means of extending the service rendered by Paramount and the producing companies making Paramount Pictures, to their exhibitors. The visiting managers were the guests of Adolph Zukor, president of the Famous Players-Lasky Corporation.

The meeting was confined principally to the discussion and the making of definite plans for the future extension of a larger, better and more elaborate lobby display in all theaters showing Paramount pictures, and the interchange of opinions and ideas regarding the kind, form and manner of producing and distributing new accessories, lithographs, photographic stills, music, announcement films, publicity, cuts, mats and other materials. A number of definite ideas were accepted and will be put into immediate effect.

Those who attended the conference were Adolph Zukor, president of the Famous Players-Lasky Corporation; Hiram Abrams, president of the Paramount Pictures Corporation; Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company; Arthur Friend, treasurer of the Famous Players-Lasky Corporation; Kenneth Hodkinson, general manager of Paramount Pictures Corporation; Benjamin P. Schulberg, director of publicity of Famous Players-Lasky Corporation; John C. Flinn, publicity director of the Lasky Feature Play Company; Carl H. Pierce, special representative of the four producing companies and Paramount Pictures Corporation; Gabriel L. Hess, general counsel of Paramount Pictures Corporation; D. Leo Dennison, special representative for James Steele, treasurer of Paramount, in the Pittsburgh, Chicago, Detroit and Cincinnati exchanges; Harry Asher, manager of the Famous Players Film Company of New England; Whitman Bennett, business manager of the Famous Players-Lasky Corporation; William E. Smith, president of the Famous Players Exchange of Philadelphia; William O'Haran Hurst, editor of the Paramount Pictographs; Charles C. Burr, advertising manager of Paramount; W. F. Seymour, manager of the New York office of the Famous Players Exchange of Philadelphia; O. F. Bower, manager of the Famous Players Exchange. of Philadelphia.

Harry I. Day, editor of Picture Progress and Paramount Progress; Oscar Morgan, director of advertising and publicity of the Famous Players Exchange of Philadelphia; Frank Gilman, publicity director of the New York office of the Famous Players Exchange, of Philadelphia; George Mann, manager of the Famous Players Exchange of Washington, D. C.; Charles E. Moyer, director of publicity of Paramount Pictures Corporation; Julian M. Solomon, JrJ., office manager of the Famous Players-Lasky Corporation; J. Albert Thorn, purchasing agent of Paramount; Eugene J. Zukor, of the Famous Players- Lasky Corporation; S. J. Stoughton, manager of the William L. Sherry Feature Film Company of New York; George K. Robinson, director of p ublicity and advertising of the Famous Players Film Company of New England; Vincent Trotta, artist for Paramount and William Walker Hines, of the sales promotion department of Paramount.

The meeting was entirely informal and discussions were entered into by all the members present. Many of the excellent advertising and publicity aids that have recently been distributed to the Paramount exhibitors were decided to be continued, but many additional business stimulators for exhibitors were decided upon, all of which will be standardized and of a caliber that will be up to the standard of the productions of Famous Players, Lasky, Morosco and Pallas Pictures. These new ideas which will be placed on the market during the latter part of the year will be utterly different from anything of its kind that has ever been distributed in the motion picture industry and all of which will decidedly add to the attractiveness and standard of Paramount theaters.

A spirit of sincerest co-operation between producer, distributor, exchanges and exhibitors, was the keynote of the meeting and the purpose was primarily to provide additional materials for the man who is ambitious to have a letter, more attractive and more profitable theater.

One of the most important announcements was made by Mr. Zukor and Mr. Lasky, when they stated that they were particularly desirous of having the personal opinions of all exchange managers each week, upon the productions of the Paramount program, in connection with the criticism blanks that are returned to Paramount by all exhibitors, and that they should go back to their territories and tell every exhibitor that the productions that the majority want, are the productions that will be given them in the future and that all that is necessary is for them to feel the public's pulse and send in the reports.

Practically all the managers of the exchanges and the departmental heads of the producing companies and Paramount had reports in writing with their suggestions attached which were submitted to Mr. Zukor, Mr. Abrams and Mr. Lasky, which were acted upon and the suggestions will be reduced to actualities in the near future. After the meeting those who attended were entertained at dinner at the Hotel Astor by President Zukor, of the Famous Players-Lasky Corporation, President Hiram Abrams, of Paramount being the guest of honor.

Masterpiece Film Corporation

Organization Formed by H. P. Wolfberg, of St. Louis, to Handle State Rights Pictures.

AN ORGANIZATION known as the Masterpiece Film Corporation has been formed in Missouri, with H. P. Wolfberg, former manager of the General Film Company's offices in St. Louis, as vice-president and general manager. Features of the bigger kind and only those big enough to be considered in the masterpiece class will be handled by the new concern.

According to Mr. Wolfberg, the company's plans include the exhibition as well as the distribution of features and the scope of their activities, while confined to the East, at present, will soon be made to take in the entire country. State rights for "The Crisis" has been bought for a strip of territory extending from Indiana to the Atlantic Coast, taking in Indiana, Ohio, Pennsylvania, Virginia, West Virginia, Maryland, The District of Columbia, Delaware and New Jersey.

H. P. Wolfberg.

"The Crisis" will be handled on the Road Show plan, four companies will be put on the road to play all of the large towns and cities in the territory. The companies will carry sixteen piece orchestras with full effects, heavy publicity will be used to exploit the feature and top prices will be charged for admission. Temporary headquarters for the new concern will be established in Philadelphia.

Mr. Wolfberg has been connected with the General Film Company for a period of seven years, and when he resigned to take up his new work was the oldest employe, in point of length of service, holding an executive position with the organization. He started in with the Geo. K. Spoor Branch of the General in Chicago, rose to be manager of the Chicago Exchange, was transferred to Milwaukee, where he served in the same capacity and then went to St. Louis, to assume the management of that office.

STANLEY TODD WRITES OF MOTION PICTURES.

The Wells-Fargo Messenger, the monthly publication of the big express company indicated in the title, in its November issue prints a leading article on the activities of motion picture manufacturers and distributors. The story, which covers three pages and is illustrated, is from the pen of Stanley W. Todd, a former Brooklyn Eagle man and now connected with Wells-Fargo. Mr. Todd made a trip to the coast during the past summer and many of the facts revealed in the interesting and informing article were gathered during the trip. He has long been interested in motion pictures, being the author of a goodly number of scenarios.

Batting Out the "Big U's"

Universal Program for the Week of November 27 Includes "The Mainspring," Red Feather Five-Reel Feature.

LEADING the Universal Program for the week of November 27 is the five-reel Red Feather feature production "The Mainspring," with Ben Wilson in the leading male role. The play was scenarioized from a stirring story by Charles Agnew McLean, the editor in chief or rather the supervising editor of all the Street and Smith publications, by William Parker, and the direction by Jack Conway leaves nothing to be desired in any respect. In the supporting cast appear such well known names as Francelia Billington, Thomas Jefferson, Marc Robbins, C. Benson and R. Whitaker. "The Mainspring" grips from start to finish and contains among other features a wonderfully staged shipwreck that is uncanny in the accuracy of its detail.

Sharing the position at the top of the program is the sixteenth episode of the serial "Liberty." In this the stirring events of this master serial are continued and the story is brought just a little nearer to the close although as yet there is not the slightest indication as to what the end will be. Marie Walcamp, the featured star, in the part of Liberty Horton continues the sterling work that has marked her performance so far. Owing to the illness of Jacques Jaccard, "Liberty" is now being directed by Henry McRae who will continue with the direction until the close as Jaccard will not be able to finish the film. Among the actors who support Miss Walcamp are Neal Hart, L. M. Wells, Jack Holt, Eddie Polo and G. Raymond Nye.

On November 27 besides the Red Feather already mentioned there will be released under the Nestor Brand a Thanksgiving Special called "The White Turkey," featuring Eddie Lyons, Lee Moran and Priscilla Dean. This production which was written by Bess Meredyth and produced by L. W. Chaudet, illustrates the policy of the Universal to be always timely in the choice of subjects for the program.

The Gold Seal three-reel drama to be released on Tuesday, November 28, is entitled "Should She Have Told," an underworld drama. This tense photoplay was written as well as produced by Director John McDermott and tells an interesting story in a straightforward way that leaves the spectator in doubt as to the final outcome until the last foot of film. The players are Edward Hear, Ruth Clifford and George Beranger.

Wednesday, November 29 is the release date of "The Last of the Morgan's," a Laemmle two-reel feature directed by William V. Mong. The play was scenarioized by Mr Mong from the story of Constance Crawley and Arthur Maude and serves to present Mong himself in a character part. Others in the cast are Nellie Allen, Harry Holden and Wm. Carlock. On the same date there will also be released a one-reel L-Ko comedy called "Eat and Grow Hungry," featuring Phil Dunham. As usual this Wednesday is also the release date for the Universal Animated Weekly with its topics of the day told in an interesting manner.

The Thursday Victor will be omitted on November 30, but the loss will be more than made up for by the excellence of the Big U which will be another Thanksgiving Special entitled "The Mother Call," starring Dorothy Davenport. The story of this one-reler was written by Universal Director Lynn Reynolds and produced by Ruth Ann Baldwin, a newcomer to the Universal staff. In support of Miss Davenport, in this appropriate play, are Mary Talbot, Charles Cummings and George Pearce. Under the Powers Brand on this date there will appear a comedy called "The Fascinating Model," featuring Ed Sedgwick and Belle Bennett with Jay Belasco in the supporting cast. In the same reel will be a short piece of Educational film called "At the Top of the World," showing the beauties of Alaskan scenery. On this date there will also be released a two reel Special Imp drama of the underworld with King Baggot and Jane Gail in the leading roles, entitled, "The Heel of the Law."

"The Mansard Mystery" is a two-reel mystery drama which will be released as an Imp on Friday, December 1. The scenario was by Harvey Gates of the Universal staff from the story by Sylvester Jones and the direction is by Stuart Paton. This is the first Paton production to appear on the program since the completion of the great under water feature, "20,000 Leagues Under the Sea." In the cast Neva Gerber is featured and the supporting cast is a strong one including Howard Crampton, William Quinn, Joseph Girard and Wadsworth Harris. There will be no Rex released on this date but the L-Ko will be an excellent one-reeler entitled "Tattle Tale Alice," starring Alice Howell in the title role. This is well up to the unusually high standard that the L-Ko company strives to maintain.

As a special feature on the above mentioned date there will be released a Special Big U, an Indian drama entitled "The Circle of Death," featuring Mona Darkfeather the Indian actress.

The feature for Saturday, December 2, is a two reel Bison drama entitled "The Greater Power." The cast is an exceedingly strong one including as it does Harry S. Griffith, Katherine Griffith, Alice Beice, Ernest Van Pelt and Ervin Denecke. The Laemmle on this date is to be omitted but the Joker will be released as usual and will be "Scrappily Married" written by Harry Wulze and produced by Universal Director W. W. Beaudine. The featured players are Gale Henry, with her inimitable antics and William Franey. A novel plot gives these two great opportunities to make merry as well as showing the rest of the Jokers, Charles Conklin, Lillian Peacock and Milburn Moranti, to good advantage. There also appears on this date the Special Laemmle called "A Designing Woman," featuring William Shay and Vivian Prescott in the leading role.

On Sunday, December 3, there will be released the two-reel feature "Just Her Luck," directed by Donald MacDonald from the story by Constance Crawley and Arthur Maude. This is a charming little play half humorous and half serious that ends happily but leaves the spectator in doubt until the last moment. The featured players are Irene Hunt and Lee Hill and the others in the cast are Mina Cunard, Lydia Yeamons Titus, Peggy Coudray and Helen Wright. The Powers split reel with a comedy cartoon entitled "Sammie Johnsin's Love Affair," and Ancient India as seen by Dr. Dorsey, will also be released on this date. The Special Imp drama entitled "The Wall of Flame," featuring Wallace Reid and Pauline Bush, closes the program for the week.

From Fox Studios

Forecast of Forthcoming Releases Reveals a Number of Interesting Subjects.

STUART HOLMES will be starred alone for the first time in a notable photoplay now in work in the Fort Lee studios. The picture will really be a genuinely masterful screen play, with a plot never before used in the silent drama. Mr. Holmes will enact the role of a man entirely unvillainous, and decidedly heroic because he is a "human" man. Opposite Mr. Holmes will be Mary Martin, who appeared in "Daredevil Kate," "The Broken Law," "The Wonderful Adventure," and "The Eternal Sapho." The direction is in charge of Carl Harbaugh who played for William Fox in "The Regeneration," "Carmen" and "The Serpent."

Within a short time, Gladys Coburn will make her debut in the world of films in a William Fox feature production. After seeing the excellence of Miss Coburn's dramatic work, Mr. Fox had no hesitancy in starring her in what will be her first motion picture.

For November 27, before the release of the Coburn photoplay, June Caprice's fourth film is announced. It is titled "The Mischief Maker," and the rollicking, cheery nature of the production makes it an ideal photoplay for the Thanksgiving season. In the cast with Miss Caprice are Harry Benham, John Reinhard, Margaret Fielding, Inez Marcel, Minnie Milne, Tom Brooke and Nellie Slattery.

In the release for next week (November 20), "Jealousy," which stars Valeska Suratt, there is a drawing-room interior of amazing beauty for a studio "set." It is unquestionably one of the most expensive room settings erected within the last year for any regular five-reel production.

Jewel Carmen, lately associated with Douglas Fairbanks in photoplays, who has just joined the William Fox screen forces, has been assigned to a leading part in a new production which director R. A. Walsh is making on the West Coast. This is Director Walsh's first picture since he completed "The Honor System."

George Benoit, who has been chief cameraman for the Walsh company, has been transferred to William Fox's Eastern studios. Mr. Benoit has a wide reputation among technical men in the movies, as one of the most capable in the profession.

He has been in motion picture work since 1899, and with William Fox since 1915.

RAWLINSON RETURNS TO WORK.

After having been laid up for six weeks with torn ligaments as the result of a film fight, Herbert Rawlinson has returned to work at Universal City and is being featured in Director Charles Swickard's production of "The Scarlet Srystal," written by J. Grubb Alexander. Among the other members of the cast are Edith Johnson, Dorothy Davenport and Gertrude Astor.

Mutual Leaders

Mary Miles Minter and Margarita Fischer Head the List of Stars on Program for Week of November 27.

MARY MILES MINTER in a five-reel Mutual Star Production, "A Dream or Two Ago" from the American Studios and Margarita Fischer in a five-reel Mutual Star Production, "Miss Jackie of the Navy," from the Pollard studios, head the Mutual schedule for the week of November 27.

"A Dream or Two Ago," is from the pen of Henry Arthur Phillips, and was scenarioized by Arthur H. Gooden. This vehicle gives the lovable little Mary Miles Minter a great opportunity to display her charming mannerisms, and she does some exceptionally good work in it.

Supporting "Lovely Mary" are Lizette Thorne, Gertrude Le Brandt, William Carroll, Orral Humphrey and little Dodo Newton, who does some very appealing work in the part of Millicent, at the age of six years. The production was directed by James Kirkwood and is from the American studios.

The Margarita Fischer production "Miss Jackie of the Navy," from the Pollard studios, is most and thoroughly enjoyable. Miss Fischer portrays a new role in her latest vehicle, that of a lovely girl who masks as a sailor boy and her characterization is wonderfully good. Harry Pollard is responsible for the direction of the production and is to be congratulated for the great success he has achieved.

Miss Fischer is given an opportunity in this subject to display her lighthearted and sparkling personality and lends to the production an airiness which fairly radiates from the screen. There are many little humorous situations in this story of the little sailor lad and at the same time there is gripping interest interwoven throughout.

On Monday, November 27, "When the Tide Turned," a two-reel Mutual drama featuring Lillian Hamilton and Frederick Church, is scheduled for release. Both of these Mutual stars have proven their ability to inject heart interest into dramas and this production is a very good sample of their work.

"Tours Around the World," the one-reel Gaumont scenic, which contains beautiful and interesting scenes from war-ridden countries of Europe, will be released on November 28.

On Wednesday, November 29, "Mutual Weekly" which never fails to film all of the happening of interest, both in this country and Europe, "See America First," an interesting travel picture showing the noted and beautiful spots in America and "Kartoon Komics" on the same reel, will be released.

A single reel American comedy, featuring Louise Lester and a two-reel Mutual drama are to be released on Thursday, November 30.

Friday, December 1, will have as its release a one-reel Cub Comedy, featuring that ever-laughable comedian, George Ovey, supported by the regular Comedy Cub cast.

J. Warren Kerrigan will appear in an American drama in one reel entitled "The Capture of Rattlesnake Ike." Kerrigan is well cast in this story of the Wild West and the production is full of thrilling action. This production is scheduled for Saturday, December 2, in addition to which is a one-reel comedy, title to be announced later.

Paddy McQuire, who is always stumbling his way into more comedy situations than anyone could possibly imagine in the short space of time it takes him to stumble in "The Wicked City," and Gaumont's magazine reel "Reel Life," are scheduled for Sunday, December 3.

ANITA LOOS WRITES THE TITLES.

Anita Loos of the Triangle-Fine Arts scenario department, will henceforth write the sub-titles for all screen plays in which Douglas Fairbanks is starred. This arrangement has been made at the special request of Fairbanks himself, who is convinced that the drawing power of the features in which he appears can be greatly affected, favorably or otherwise, by the amount of ingenuity or commonplaceness evinced by the writer of the captions.

"Time and again," says Fairbanks, "I have sat through plays by Miss Loos and have heard the audience applaud her sub-titles as heartily as the liveliest scenes. There have even been cases I could mention where her comments outshone the scenes themselves. This has convinced me of the great value of the kind of work she does.

Miss Loos has written more than fifty successful starring vehicles, among which the Fine Arts productions "The Social Secretary," "Stranded," "His Picture in the Papers," "American Aristocracy," and a forthcoming release, "The Wharf Rat," would reflect credit on any writer.

E. Henry Grey

E. HENRY GREY, who plays the leading male role in "Boots and Saddles," picturized in five big reels, from Eugene Walter's gripping play, by the B. S. Moss Motion Picture Corporation, is one of the few American born actors that ever qualified for the German speaking stage. A native of California, Grey went abroad with his parents as a child. There he was educated in private schools, where he gained such command of German that he was able to speak it like a native. As a result, he was able to do classic drama in the foreign language.

E. Henry Grey.

Coming back to this country, he went into comic opera. Mr. Grey inherited his mimetic talents, as he comes from a long line of artists. For several years he was one of the foremost juvenile leads in stock circles. Then he went into a number of big productions. His initial appearance before the camera was made in G. M. Anderson's company, whose leading man Mr. Grey was for several seasons.

"I like 'Heavies' and good leads," said E. Henry Grey, in speaking of his work recently at the B. S. Moss Studio. "The greatest pleasure I know of is to step with experienced people who can troupe in a big scene. There's an exhilaration to the work that one can't imagine, if he does not know what acting is, from the actor's standpoint."

Although he prefers to do "heavies," Mr. Grey is not limited to "dirty-work-in-the-gulch" acting. As an evidence of his adaptability, it needs only to be cited that he played the Christ in the recent Balboa production of "St. Elmo," which was so favorably received everywhere, and did it sympathetically, too. The genuine actor can fluctuate from the hero to the villain, as well as from grave to gay. This fact is brought out by the work of E. Henry Grey.

AMERICAN WANTS SCRIPTS.

The American Film Company is in the market for scenarios. "We want great big compelling stories written especially for our stars," said R. R. Nehls, manager of the American and the other producing companies, Vogue and Signal, with which S. S. Hutchinson, president of the American is associated, at the Chicago plant of the American the other day. We want scenarios for Mary Miles Minter, we want scripts for William Russell, we want dramas for Helen Holmes, filled with opportunity for her own peculiar kind of dare-devil playing.

"Our demand for comedies is small, since we have a large scenario staff to prepare material for Rube Miller, Paddy McQuire and Ben Turpin at the Vogue studios. But that should not discourage authors with good scripts. Every one is always ready to snatch up anything that is really good."

JOSEPH KAUFMAN DIRECTING M'INTYRE.

Contrary to the erroneous report that he was directing Pauline Frederick in "Nanette of the Wilds," Joseph Kaufman is presiding over Frank McIntyre's screen debut in the Famous Players adaptation of that well-known star's stage success "The Traveling Salesman." Mr. Kaufman originally intended to direct the Frederick production, but after he had worked several days in preparing the script and determining upon locations, it was found expedient to place him in charge of "The Traveling Salesman," as McIntyre found himself at liberty to begin work on the adaptation sooner than he expected. The photoplay adaptation of "The Traveling Salesman" will be released on the Paramount Program December 18th.

New Essanay Stock Company

Organized to Produce a Twelve-Part Series, "Is Marriage Sacred," Released by General Film.—Other Announcements.

GEORGE K. SPOOR, president of Essanay, has just formed a new Essanay stock company, the members of which will play together continuously in a set of features planned by Essanay. There will be twelve members to this stock company, all chosen from among Essanay's best players to take the principal roles. Other players will be selected from Essanay's corp of actors to take minor parts whenever needed.

It is Mr. Spoor's idea to form a definite company whose members are familiar with each others work so that they will play more harmoniously together and form a more perfect and unified organization. Marguerite Clayton and Edward Arnold have been chosen to play the two leading parts in the series. This plan will also give the exhibitors, not only a definite idea of the subject being produced, but an opportunity to rely regularly on announcing certain players who will become known to the public as playing together. It is Mr. Spoor's aim to make these players, already well known individually, familiar to the public as an all-star stock company. It is his belief that this will not only materially aid in the making of better productions, but that it gives the exhibitor something definite upon which to advertise his photoplays and attract the crowds to his theater.

The first of the series in which this stock company will appear is a set of twelve stories bearing on the subject "Is Marriage Sacred"? These twelve stories are in no way connected except that they bear on this main topic. Each play will have its own title and be entirely distinct. This is distinctively a series of stories and in no way a serial. Although it is believed that the spectator who sees one of these photo plays will wish to see all of them, yet the interest in one is in no way dependent on the other. The first series has been written by Charles Mortimer Peck and is being directed by E. H. Calvert.

This series is being announced as short features and will carry an approximate screen time of 33 minutes each. They will be released each Saturday beginning December 16, through the General Film Service. The first release is "The Burning Band," the second on December 23, is "Dancing with Folly," the third on December 30, is "Wife in Sunshine," the fourth on January 6, is "The Sinful Marriage," the fifth on January 13, is "When the Man Speaks." The others in the series will be announced shortly. These stories touch the lives of all the people. There is not a man, woman or child in which this does not in some way affect. The subject is a flaming banner of impelling interest. It touches a problem in every home.

While bearing on one of the deepest problems of the present day, the relation of husband and wife and children, the marriage and divorce situation, every play will be clean and wholesome and morally uplifting. It is planned to continue the work of this stock company after the series is completed in still other features, holding the members as a unit continuously.

On K-E-S-E Program.

A program change of importance to exhibitors has just been announced by George K. Spoor, president of Essanay. Not only does the announcement advance on the Kleine-Edison-Selig-Essanay Service program a widely advertised feature, but it indicates an increased production of multiple reel picture from Essanay.

"The Breakers" will be offered two weeks earlier than formerly announced. This will make it available on December 4. Bryant Washburn and Nell Craig appear in the featured roles with Ernest Maupain heading the support. Fred E. Wright directed the picture. It was taken from Arthur Stringer's thrilling story in the Saturday Evening Post.

To take the place formerly occupied by "The Breaker" on December 18, an intensely interesting international story, "The Phantom Buccaneer" will be offered. This is taken from a famous book, "Another Man's Shoes," by Victor Bridges. Richard C. Travers and Gertrude Glover will appear in the leading roles. J. Charles Haydon is directing the play.

"The Truant Soul," Henry B. Walthall's superfeature maintains its original date, December 25. The picture is now in the process of assembling and will be ready for trade showing early in December. Mary Charleston takes the feminine lead in support of Mr. Walthall and Patrick Calhoun as the heavy. Harry Beaumont directed the piece, which is designed for a screen time of approximately two hours.

Kalem's Reporter O.K'd

New York Newspaper Men Approve "Grant, Police Reporter" at Private Exhibition.

A GATHERING of New York police reporters last week placed an enthusiastic O. K. on "Grant, Police Reporter," the one-reel Kalem series featuring Dare-Devil George Larkin and Ollie Kirkby. The press representatives were the guests of Robert Welles Ritchie, author of the series, at a private exhibition of four of the episodes in the Kalem projection room. Mr. Ritchie, before becoming prominent as a writer of fiction, was well known on the staffs of the New York Sun and the New York World.

"Grant is a sure-enough reporter in appearance and actions," said F. H. Denny, of the Newsfeatures Syndicate, in expressing the opinion of the gathering. "Your printed newspaper inserts and handling of the newspaper office scenes are the best that I have ever seen on the screen. Newspaper men usually get a good laugh when they see a picture director's idea of what a reporter looks like and a bigger laugh at the near-city editors and local rooms. Kalem appears to be the first company to discover that there are such things as a morgue room, rewrite men, and so on. There's only one thing wrong—you'll have to show me the reporter who will do the dare-devil stunts that you put up to Grant in each story. I'll resign my job tomorrow if they call on me to risk my neck and bones in that reckless way."

The newspaper men were particularly pleased when they saw that each episode of the series was based on real happenings in New York newspaper records. Most of those present had themselves worked on the different cases used as the basis of the film plots. The episodes presented at the private exhibition included "The Rogue's Pawn," "The House of Three Deuces," "The Wizard's Plot," and "The Trunk Mystery."

George Larkin brought praise from the newspaper audience by his thrilling hand-over hand climb on a telephone wire which suddenly snaps and catapaults him through the air in "The Rogue's Pawn," while Ollie Kirkby came in for her share of admiration by her pluck in allowing herself to be let down on a rope from the roof of a seven-story building to the ground. The title "The House of Three Deuces" was greeted with recognition for the reporters were all familiar with the East Side tenement known by this nickname which figured in so many crimes about five years ago. The thrill in this episode was furnished by Larkin's struggle with Robert Ellis on a rickety fire escape which suddenly collapses under their weight.

Robert Welles Ritchie is most enthusiastic over the manner in which Kalem has staged his stories. "No matter how thrilling or entertaining the pictures are," he declares, "I would have felt disappointed had you not made them true to newspaper life. But I am glad to say that not a detail of realism has been overlooked. Kalem has gone the limit in assuring absolute realism in these one-reel stories just as it did for the two-reel Girl From Frisco" adventures.

Among those present at the showing were Fred Sullivan, L. H. Hall, Redfield Ingalls, Frank Malloy, F. H. Denny, William Clark, and James McGrath. The gathering included men from the World, Herald, City News Association, Sun and Journal.

LED NEWARK OPERATORS' BALL.

Mollie King, winsome little star of the Pathe-Astra film forces, led the grand march at the reception and dance tendered by the Local 244, I. A. T. S. E. of the Moving Picture Operators' Union on Friday, November 17, at Kreuger's Auditorium, Newark, N. J. Music was furnished by Voos' orchestra.

Miss King is a great favorite with the "fans" in Jersey, and her selection to lead the grand march comes as a well earned compliment to the hard working little girl, who made a great personal hit in musical comedy and with the World Film. After appearing in a picture with Robert Warwick, Miss King will be seen in "Kick-In" and a serial for Pathe. This marks Miss King's initial appearance at a public function of this kind and every nook and corner in Newark was utilized to herald the coming of Miss King in their midst.

JEWEL CARMEN GETS ROLE.

Jewel Carmen, lately associated with Douglas Fairbanks in photoplays, who has just joined the William Fox screen forces, has been assigned to a leading part in a new production which director R. A. Walsh is making on the Pacific Coast. This is Director Walsh's first picture since he completed "The Honor System."

Good Year for Gold Rooster

Popular Pathe Brand Makes Fine Record—Much Good Material Promised.

OVER a year ago it was announced by Pathe that on the Gold Rooster program would be placed features adapted from the best plays only, with stars of national reputation in the casts, and with the ablest direction procurable. That this was no mere idle statement is shown by mention of some of the titles and stars of the Gold Rooster Plays of the past year: Florence Reed in "At Bay," "New York" and "A Woman's Law"; Bruce McRae and Gail Kane in "Via Wireless"; Pearl White and Bruce McRae in "Hazel Kirke"; Edwin Arden in "The Beloved Vagabond"; Dorothy Donnelly in "Madame X," and Robert Edeson in "Big Jim Garrity." The complete list of real stars featured in various Gold Rooster plays is too long to be given here, but it embraces some of the most famous in the land.

The authors represented during this year of achievement include Richard Harding Davis, Paul Armstrong and Winchell Smith, William J. Locke, Henry C. Rowland, George Barr McCutcheon, Henry Kitchell Webster and Samuel Merwin, John McIntire, Alfred Sutro, Richard Dehan, Mrs. Maravene Thompson, Clyde Fitch, Rudyard Kipling, W. J. Hurlburt, Rupert Hughes, Alexander Bisson, George Scarborough, and Owen Davis, a most noteworthy list.

The directors include George Fitzmaurice, William Parke, Edward José, Donald Mackenzie, George Marion, Frederic Sullivan, Eugene Moore, Henry King, Sherwood MacDonald, Ernest Warde and Herbert Blaché, men whose names count for much in the motion picture business.

That exhibitors thoroughly appreciate the great effort that is being put forth by Pathe to give them absolutely first class features is proven by the numerous letters of commendation received from exhibitors who are showing Gold Rooster plays.

Not content with the large business already being done on Gold Rooster plays, Mr. Berst is exerting every effort to make them even better, and in this he has the hearty co-operation of Louis J. Gasnier, president of the Astra; Edwin Thanhouser, president of the Thanhouser Film Corporation; H. M. Horkheimer, president of Balboa, and W. E. Shallenberger, president of the Arrow, these four companies making the Gold Rooster Features.

In forthcoming Astra productions will be seen among others, William Courtney, Mary Nash, Mollie King, Montague Love, Cooper Cliffe and Lumsden Hare. Every theatre goer will appreciate the value of these names.

In Thanhouser productions in addition to Gladys Hulette and Florence La Badie, will appear Charlotte Walker, Jeanne Eagels, Frederick Warde, and Victor Serrano, stars of Broadway reputation. Baby Marie Osborne, now known as "Little Mary Sunshine," the phenomenally successful baby star, will be presented by Balboa in a number of super-excellent features.

On November 26 will be released "Arms and the Woman," starring Mary Nash, a picture produced by George Fitzmaurice, admittedly one of the greatest directors in the business. Rarely has a picture received such commendatory notices from the reviewers as this. Five solid reels of continuous action, marked by superb acting, and sumptuous sets is the universal verdict on this picture. Pathe is proud of it and confident it will do big business.

On December 3 Florence La Badie will be presented in "Divorce and the Daughter," a play by Agnes Johnston, author of the very successful "The Shine Girl" and "Prudence the Pirate." The way the divorce question is handled in this play will excite much comment.

On December 10 will be released an A. H. Woods play adapted for the screen, "The Challenge," directed by Donald Mackenzie, and featuring Charles Gotthold, Montague Love and Helen Chadwick. Helen Chadwick is a "find" of Mr. Gasnier's and is rapidly developing into a real star. Messrs. Gotthold and Love are well known actors and the play is full of thrill and dramatic action.

On December 17 Frederick Warde, the famous Shakesperian actor, will be seen in "King Lear." Mr. Warde has a large following all over the country, and is seen at his best in "King Lear," in which he appeared in practically all the cities and towns of America during a period of ten years. His acting in this Thanhouser production is described as superb.

On December 31 Little Mary Sunshine will be seen again, this time in "Joy and the Dragon," a piece which gives her ample opportunity to display the winsome baby charms which have captivated the country, and made her almost a household word. These Sunshine pictures have been hailed everywhere as something new and refreshing and have played many return dates in the best theatres.

On January 7 Thanhouser will present "A Modern Monte Cristo," with Victor Serrano, the well known star, in the lead. The story is dramatic, adventurous and novel and will find a wide appeal.

On January 14 comes "Kick In," the famous A. H. Woods stage success, which played to phenomenal business. George Fitzmaurice produced the picture for Astra, and in it is starred William Courtney, who is supported by a stellar cast including Mollie King and Suzanne Willa. The story has an action which never lets down for a moment, and the suspense is well sustained until the very end. "Kick In" will be one of the great pictures of 1917.

On the 21st and 28th of the month will follow in the order named, Valkyrien in "The Image Maker of Thebes" and Baby Sunshine in another picture, yet to be named. The first has a most unusual story, dealing as it does with previous existence and a love that lasts through the centuries. It strikes a new note and one that will be appreciated.

With these and other productions now under way, Pathe feels that exhibitors may well look forward to a series of Gold Rooster Plays that will rank second to none on the market.

Will C. Smith

IN the final analysis projection is undoubtedly the most important factor in the exhibition of motion pictures, and yet but little is known by anyone except exhibitors and operators regarding the work of those who daily contribute to the success of the motion picture theater. There are but few who are eligible to qualify as projection experts, one of the most prominent among them being Will C. Smith. Mr. Smith is essentially a projection engineer, and has through his extensive road experience with traveling shows, his supervision of many of the most important projection machinery installations, his years of close association with Nicholas Power, as well as a most thorough research of the art of projection along scientific lines, attained such an eminence in this work that to-day exhibitors and operators consider him an authority who may be consulted with the utmost confidence on any and every matter pertaining to the projection of motion pictures.

Will C. Smith.

Mr. Smith has recently compiled a booklet entitled "Hints to Operators," in which he explains in a helpful manner a great many projection problems that daily beset the "man behind the machine," and in which he also expounds in great detail the theories regarding the upkeep of all apparatus pertaining to motion picture projection. This booklet is considered invaluable by every operator, and so great has been the demand for it that several large editions have been exhausted.

Mr. Smith established the record for long distance projection in May, 1915, when he installed two Power's cameragraphs in Madison Square Garden, New York City, and obtained a perfect picture thirty-four feet wide at a throw of three hundred feet. As assistant general manager of the Nicholas Power Company, Mr. Smith has, in addition to other important branches of work, direct supervision of the service department of that company which covers installation, maintenance, etc., of the projection machines. Though of a somewhat retiring and quiet personality, always avoiding publicity, Mr. Smith is, nevertheless, very popular throughout the motion picture industry as a whole, this being evidenced by his recent election to the treasurership of the Screen Club of New York City, of which organization he has been a member for several years.

Exceptional Paramount Program

Pauline Frederick Chief Star for Week of November 27.—All-Star Cast in "Martyrdom of Philip Strong."—Single Reel Features Exceptional.

CANADIAN woods will serve as a background for the thrilling photoplay "Nanette of the Wilds," a Paramount Picture produced by Famous Players, in which Pauline Frederick will be starred and hold sway on the Paramount Program for the week of November 27. The other feature for this week will be "The Martyrdom of Philip Strong," which is founded on the works of the Reverend Charles M. Sheldon "In His Steps," and "The Crucifixion of Philip Strong."

This week marks the return of Pauline Frederick to the screen under her new contract recently signed with the Famous Players, and it will be the first time that she has been seen since her exceptional production of "Ashes of Embers." "Nanette of the Wilds" is a tale of the celebrated North West Mounted Police, written by Willard Mack, the well known author and actor who plays opposite Miss Frederick, the production having been made under the direction of Joseph Kaufman. The role of Nanette is one of the most difficult that Miss Frederick has ever been required to play, it being that of a girl of the wilds, uncouth, unkept, dressed in rags with her hair streaming, lacking all the little feminine touches and adornments which are so dear to the heart of every girl, and upon which so many of them rely for a large measure of their personal attractiveness. In addition to Mr. Mack, those who appear in support of Miss Frederick are, Charles Brand, Frank Joyner, Wallace M. Dudley, Macey Harlan, Daniel Pennell, Jean Stewart and Robert Courville.

The adaptation for the screen of Rev. Charles M. Sheldon's two famous books, to be featured under the name of "The Martyrdom of Philip Strong" was made especially for Paramount with an all star cast, directed by Richard Ridgely and tells the story of Philip Strong, a rising young pastor of a fashionable church, who symbolizes the spirit of Christ on this earth and addresses his fellowmen "Man you are a living lie," which phrase he suddenly realizes the force of, while surrounded by luxury and lionized by a wealthy congregation. The character of Philip Strong is portrayed by Robert Conners, who is supported by the following all-star cast: Mabel Trunnelle, Janet Dawley, Bigelow Cooper, Helen Strickland, Frank Lyons, William Wadsworth, Herbert Prior, Olive Wright, Edith Wright and Brad Sutton.

Surrounding the Paramount Program for the week of November 27, are four "little features;" the 42nd edition of the magazine on-the-screen, the Paramount Pictographs; the 43rd of the series of the "Weeklyn Trips Around the World," personally conducted by Burton Holmes, the world's greatest traveler, in which he gives intimate scenes of the "Real Streets of Cairo," a Paramount-Bray cartoon from the pen of L. M. Glacksens, entitled "What Happened to Willie," and the Paramount-Black Diamond Comedy, "Their Counterfeit Vacation."

Four very interesting subjects are treated in the Paramount Pictographs, the "magazine-on-the-screen" this week, the leading subject being the war pictures secured exclusively for Paramount by Donald C. Thompson, the most successful of war photographers, who recently returned to this country with the most intimate views of the "war of nations." The first of this series will be released this week, in which there will be close-up views of the Battle of the Somme, fighting in the trenches, a charge of the London Scotties, and the charge of the French Dragomen, during which there is shown a background of "curtain fire," pictures of bombs bursting in the very face of the camera, blowing thousands of men to their death.

Another interesting subject in the Pictographs, "the magazine-on-the-screen," is shown in "Why the Apple Tree is Crooked," and picturing how trees are grafted, and mothered, from the time of their youth in the modern nursery. There is also a section showing that in Nature's garden there are enemies more vicious than those in the world of men, the principal victims being the valuable shade trees in America, which are pestered each year by insect depredations. The closing feature is the picturing of the manner in which New York and other large cities in the United States are kept supplied with water adequate to meet the demands of drinkers and those who take daily baths.

Burton Holmes in his travels this week, takes his audience to the "Real Streets of Cairo," where one has nothing to do but use his eyes, for everywhere something new appears. These streets are full of striking types, queer conveyances, dancing girls and merchants, arch dukes from Russia and millionaires from Pittsburgh, all moving along like the changes of a kaleidoscope. A visit is made to the University of Mosque of L'Azar, where some 7,000 young men are taught along the ancient lines of traditions based upon the principles of the Koran, their young minds filled with ideas and methods as ancient and out of date, as the picturesque buildings in which they are gathered together to be "miseducated."

L. M. Glackens, one of the foremost of the animated cartoonists in the country today, contributes for this week, his most interesting cartoon, "What Happend to Willie," which is a screaming success from start to finish, and tells the story of some of the interesting complications that come to poor little Willie and the clever devices which he uses to squirm out of them. "Their Counterfeit Vacation" is the Black Diamond Comedy for this week, which is filled with a rapid-fire of comedy situations of unique continuity, injected with a great variety of trick photography, telling a story of a Swede and his pal who find $1,000,000 in counterfeit money and proceed to have the vacation of their lives.

Lesser Begins Operations in the East

In Association With Leon D. Netter, Establishes New Offices and Makes Big Purchases of States-Rights Features.

IN LINE with the announcement that Sol Lesser, in association with Leon D. Netter had begun activity in the East, to take care of the ever increasing expansion and volume of business, which their recent purchases entailed, comes the news of the buying of other big features and the opening of a buying office in New York, and branch offices in Pittsburgh, Cleveland, Cincinnati and one to be opened in Chicago, to handle the business of eleven western states.

Of the latest acquisitions which Lesser and Netter have taken over, is the contract with the Triumph Film Corporation, which gives the Masterpiece Film Corporation control of twenty-four states in the Union on "The Libertine," a six reel feature directed by Jules Steger and Joseph Golden, featuring John Mason and Alma Hanlon.

Moreover, in conference with Lewis J. Selznick, Lesser has negotiated the purchase of "War Brides," directed by Herbert Brenon, featuring Nazimova, for his western coast territory. This is the second deal, which Lesser consummated with the Selznick Enterprises, this being prompted to a good degree by the success being achieved with the Clara Kimball Young pictures, which Lesser also purchased for the coast some time ago, and which are being booked at advanced prices and longer runs wherever played.

Of vital interest to the exhibitors who have been eagerly desirous of booking "Purity," the rights of which are controlled by The Masterpiece Film Co., for New Jersey, is the fact that the Newark Board of Censors have passed this film after a delay of more than six weeks.

Max Linder Ready for Camera

French Laughmaker Will Produce One Comedy a Month for the Next Year.

MAX LINDER, Europe's foremost screen comedian, is at Essanay, where he is prepared to produce one comedy a month for one year. An unlimited amount of excellent material has been gathered by President Spoor for Mr. Linder. From this the comedian is selecting that which is best adapted to his style of mirthmaking. Studio facilities have been especially prepared, one whole studio of Essanay's big plant having been allotted him.

America will see a new brand of fun with Max Linder. An artist born, he depends on his art as a comedian rather than on his strength as a wielder of slapsticks or his aim as a twirler of custard pie. He has brought to Essanay the latest Parisian sartorial designs.

For his support Mr. Linder has asked for and will obtain the most beautiful young woman on the American screen. Mr. Spoor has promised as much, and already Essanay has begun its search of photoplay studios for the necessary bevy of beauties.

Max Linder will produce twelve of his comedies for Essanay. His contract provides for one each month. At the end of the year, it is stipulated, this contract may be renewed at his option.

G. VERE TYLER WRITES NOVEL.

G. Vere Tyler, author of a number of photoplays, including "The Wax Model," a big forthcoming feature of the Paramount program starring Vivian Martin, has written a novel entitled "The Superlative Masculine." It is published complete in the December number of The Smart Set, and said to contain unusual screen possibilities.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Man She Married"

Gail Kane the Star of a Five-Reel Peerless Production—Released by World Film Corporation.

Reviewed by Edward Weitzel.

THE five-reel Peerless production, "The Man She Married," was adapted from a story by Harold Vickers. It is dramatically effective. Starting with the marriage of the heroine to a sharper who is after her money and who robs and deserts her, the events are carried along to the big situation where the woman, now the wife of a worthy man, goes to the rooms of her former husband in order to save her stepdaughter from becoming another of his victims. Although far from novel, having received in the last forty years the endorsement of a number of prominent French dramatists, the situation has lost none of its ability to score. The preceding threads of the plot are woven into the author's design with skill, and the result is a story that is theatric, but maintains

Scene from "The Man She Married" (World).

a firm hold on the interest of the spectator from first to last reel. To the observer who cares to look beneath the surface and deduce a moral lesson from Mr. Vickers' work, one thought, at least, must be impressed upon him; the ease with which the handsome scoundrels who prey upon women accomplish their ends. Another and more significant fact is the bringing home to the heroine the consequences of not telling the man who really won her love the truth about her past life.

Gail Kane, in the character of Beatrice Raymond, the young heiress who is tricked by a mock marriage, is an excellent selection for the part. She indicates the confiding nature of the woman, and makes her course of action consistent throughout. She also meets the demands upon her emotional powers with an adequate response. Arthur Ashley's performance of Ralph Semple is a smooth piece of forceful acting of a gentleman who looks upon the world as his own individual oyster. Montagu Love gives a thoroughly satisfactory impersonation of the likeable Jerry Trainer, and Muriel Oestriche is the light-headed but good-hearted Edith Trainer to the life. Louise M. Bates makes a fair Ada Semple. Travers Vale's direction of the picture sustains his well-known reputation for competent work.

"The Mediator"

George Walsh Featured in Five-Reel Visualization of Novel—Produced by William Fox.

Reviewed by Ben H. Grimm.

FROM the book of the same name by Roy Norton, the William Fox forces have screened, in five reels, "The Mediator." George Walsh is featured, in the picture, whose locale is the "wild and woolly" West of gunplay and primitive passions. In the name part, Mr. Walsh is called upon for a portrayal of a character who would go to any length to secure peace—he even fights for it. Although pleasing or the whole, Mr. Walsh does not always rise to the possibilities of his role. Juanita Hansen is seen in support of the hero.

The action of the story is melodramatic in the extreme, and during the running of the five reels plenty of gun-play and fist-fighting takes place. There are quite a number of subtly humorous situations, aided considerably by piquant sub-titles. At times the spectator is more or less bewildered in an effort to follow the story, because continuity is not all that could be asked. This is compensated for in a considerable degree, however, by the exteriors, which, photographed in the Sierra Mountains, lend a convincing background to the action.

Action is slow for the first two reels, these being used to register the character of the man whose personality and physical ability to fight for peace dominate the story proper. This is gotten to when the "Mediator" goes to Peaceful Valley in search of the estranged wife and daughter of a man he has wounded in the cause of peace. Before he gets there he is instrumental in stopping a riot at a mine, thereby earning the enmity of the leader of a lawless gang. Further fights with guns and fists follow, with the "Mediator" always victorious. He helps work a mining claim for the woman and her daughter, and falls in love with the latter. He saves her from the son of the leader of the lawless crowd. The husband of the woman he came in search for quits his wicked ways because of the "Mediator's" philosophy, and reconciliation takes

Scene from "The Mediator" (Fox)

place. The hero marries the girl, and to the wedding oath of "love, honor and obey," asks the preacher to add a peace clause.

Others in the cast than the two mentioned are James Marcus, Lee Willard, Pearl Elmore and Sedley Brown. Directed by Otis Turner.

"The Great Truth"

Plimpton Epic Pictures, Inc., Makes Propaganda Film for National Association for the Study and Prevention of Tuberculosis.

Reviewed by Margaret I. MacDonald.

"THE GREAT TRUTH," which is to be exhibited as a holiday film in the interests of the Red Cross Seal and general educational campaigns of the National Association for the Study and Prevention of Tuberculosis, was made by the Plimpton Epic Pictures, Inc. The production, which is in two parts, teaches with considerable force some important facts concerning the prevention of the dread disease known most commonly as consumption. We learn through this film that hunchback is caused by tuberculosis of the spine; and most important of all that tuberculosis is not inherited, but is communicated only by contact. We are also shown that where tenement rooms are excluded from the sunlight, the most

favored one, even though it be the parlor, should be used for sleeping purposes, providing there is plenty of fresh air.

The scenario for "The Great Truth" was written by Elise Williamson Phifer. The story takes the form of a drama, with a hunchback and his wilful nephew as the chief characters. Its plot pivots about a difference of opinion between the uncle and nephew on the question of the nephew's marrying, the old man contending that as an offshoot of a consumptive family, he has no right to marry and propagate the curse. The discussion of the subject is then carried out to a logical explanation of the real truth.

This production will be exhibited throughout the country in theaters, schools, churches, etc., for propaganda purposes.

"The Sunbeam"

Five-Part Metro Production of Delightfully Wholesome Type Features Mabel Taliaferro.

Reviewed by Margaret I. MacDonald.

THE Rolfe Photoplays, Inc., are responsible for one of those clean types of picture plays that we are always glad to see on the screen. There are at least thirty children appearing in this picture with Mabel Taliaferro, and a large supporting cast consisting of Raymond McKee, Gerald Griffin, David Thompson, Helen Alexandria, Lillian Shaffner, Al Lee, Mrs. Breyer, Warner Anderson, Louis Wolheim, Eddie Reddway, and Daniel Bertona.

As a basis for the production Sannon Fife's story has been scenarioized by June Mathis. Edwin Carewe as the director of the production has handled the theme delicately, never losing sight of the purity of purpose which it displays.

The story introduces us first into the home of Prue Mason, employee in a candy factory, and known as "The Sunbeam," who lives with her grandmother and a reformed crook, named Danny O'Maddigan, a product of the reformatory. Across the hall from Prue lives a widow woman with her little boy, who has been left to the mercy of the world by a hardened father-in-law. Her inability to pay her rent opens a situation through which Danny is arrested and sent back to prison for stealing a ten dollar bill from his employer for the purpose of carrying out previous plans for the celebration of "Grammy's" seventy-fifth birthday. These plans had been disturbed by Prue's taking upon herself the responsibility of paying half of her friend's rent with the celebration money.

As the story develops little Bobby, the grandson of the candy manufacturer, and son of the woman across the hall, is knocked down by his grandfather's automobile, an incident which marks the opening up of the old man's heart. The child is taken to his home, and cared for. Later his playmates, some thirty in number, along with his mother and

Scene from "The Sunbeam" (Metro).

Prue are summoned to the rich man's house to play with Bobby, all of which affords room for an abundance of interesting action, not unmingled with comedy.

While the construction of the story might evoke criticism from a professional standpoint, it cannot be denied that it makes an unusually pleasing picture.

Two More "Tweedledum" Comedies.

Fernandez Perez (Tweedledum), has completed two more pictures of the Tweedledum series of comedies at the Jacksonville, Fla., studios of the Eagle Film Company. "Tweedledum in Burlesque" and "The Near-sighted Motorpedist" are the titles of the two most recent films. In the former Tweedledum falls in love with the star of a burlesque organization and follows her fortunes to numerous misfortunes of his own as a general roustabout carried by the company. In the latter he duplicates, though in an entirely different manner, many of the "stunts" which made his "Near-Sighted Cyclist" one of the most famous of European comedies.

Pathe Releases

"Divorce and the Daughter," Two-Reel Gold Rooster Play Featuring Florence La Badie; "The Vanishing Mantle," No. 10 of "The Shielding Shadow" Serial, and "The Old Fogy," a Three-Reel Comedy-Drama.

Reviewed by Edward Weitzel.

"Divorce and the Daughter."

THE theme of "Divorce and the Daughter," the five-reel Pathe Gold Rooster Play featuring Florence La Badie, is handled with excellent effect. A young girl's ideals are shattered by the conduct of her father, who decides to give his wife grounds for divorce in order that he may wed another woman. The entire family narrowly escape moral shipwreck, but his daughter's danger brings the man to his senses. Save for one extraneous incident—the introduction of the betrayed maiden—the material employed in telling the story is well adapted to its purpose. The opening scenes show the beauty

Scene from "Divorce and the Daughter" (Pathe).

of congenial home life, and the dramatic qualities of the remaining reels are thrown upon the screen in strong relief. Florence La Badie is earnest and capable as the heroine, and J. H. Gilmour is equal to all demands as the father. The uniformly competent cast also contains the names of Sam Niblack, Edwin Stanley, Zevaide Williams, Ethelmary Oakland, and Arthur Le Vien. The picture was made by Thanhouser and is well produced.

"The Vanishing Mantle."

The tenth episode of "The Shielding Shadow" has as neat an exhibition of the "Black Art" as ever lead to the burning of a witch during the dark ages. To see a woman at the critical moment of a serious situation wrap a black mantle about her form and then vanish, mantle and all, into the air is to behold a modern miracle. This is one of the thrills in "The Vanishing Mantle"; another is a realistic fire scene.

"The Old Fogy"

Nell Craig is a prominent member of the cast in this three-reel comedy-drama which uses circus life as a background. The old fogy is an aged bookkeeper whose youthful sweetheart runs away in the early days with the ring-master of a circus. She comes into his life again and nearly causes his ruin. The story is fairly interesting, and the circus scenes have been skilfully reproduced.

Lasky Shows Two Subjects

In "The Plow Girl" Mae Murray Is Featured in a Good Picture—Fannie Ward Shines in "The Years of the Locust."

Reviewed by George Blaisdell.

"The Plow Girl."

THE Lasky company will release on November 13 "The Plow Girl," a drama in which Mae Murray is featured. The story has strong situations, the sort that are described as "actor-proof." The picture goes over in spite of the fact that the young woman whose names stands at the top of the list falls to impress the spectator. It goes over and goes over well because of the plot and also of the excellent supporting cast. There are moments that carry a distinct thrill. Those where the young lawyer comes upon the South African farmer horsewhipping the girl that he "owns" because she has fallen exhausted, and the young man, seizing the whip, turns the tables and lashes the big fellow into the handles of the implement and away on the next furrow are some of these. It is a situation that ought to go far to upsetting the poise of any house. Then, too, there are moments, especially near the

close of the play, that markedly move. Fine ending, indeed, does "The Plow Girl" have.

Charles Sarver has prepared the photoplay from the story by Edward Morris. Robert Leonard is the director, and he has done his work well. He has staged his exteriors in an interesting country, and to add to the pictorial effect he has employed great flocks of sheep—always going far to arouse the enthusiasm of the urbanite. He did overemphasize the lustfulness of the bartender who "bought" for the price of a rum bill the girl brought up by Varley.

Theodore Roberts is Varley, the brutal, drunken South African farmer, who after slaying the parents of the child, Margot, took her into his near home. Mr. Roberts gives a powerful portrayal, one that stands out. Elliott Dexter is the young lawyer who is sent to South Africa to find an heiress of Lady Brentwood, portrayed by Edythe Chapman. Mr. Dexter plays his part with marked skill; Miss Chapman, as the lonely grandmother, appeals strongly to the sympathies—from first to last. William Elmer is a realistic Kregler, the lustful bartender. It is a strong characterization.

"The Plow Girl" is a good picture.

"The Years of the Locust."

Fannie Ward shines as always in "The Years of the Locust," the Lasky release of November 16. Like the preceding release of this company for the same week, there is an atmosphere of South Africa, and much attention has been given to the staging of the scenes laid in that far-off country. The script was adapted by Harvey F. Thew, a recent acquisition of the Lasky scenario department, from the tale of Albert Payson Terhune. Mr. Thew gives us an interesting and smoothly told story. There was a cutting-room slip noted in the print shown to the reviewers, but undoubtedly this was corrected before the exhibition copies were shipped.

Miss Ward portrays the role of a woman who marries not only a man she does not love, but fails to marry one for whom

Scene from "The Years of the Locust" (Lasky).

she has a reciprocated affection. Roth, the husband, is a swindler. He escapes the hand of the law and is reported drowned. Lorraine marries Mead and with him goes to South Africa. There she is found by the husband, who after blackmailing her is killed when he attempts highway robbery of the husband conveying a big diamond to Kimberley. That's the shell of the story, but in its working out there is much of serious drama. Miss Ward's interpretation is marked by a fine perception of the possibilities of the situations both gray and of lighter hue.

Walter Long is Roth, the well-dressed husband whose innate brutality comes to the surface with undeviating regularity. Jack Dean is Mead, the second husband. Charles Ogle is Mead's mine manager. This short cast is a good one.

Fifteenth "Fairfax" Episode

"Wrist Watches," Title of Latest Episode of International's Series.

Reviewed by Ben H. Grimm.

IN THE fifteenth episode of the International Film Service's "Beatrice Fairfax" newspaper series, titled "Wrist Watches," Jimmie Barton, the reporter, and Beatrice Fairfax not only unite two lovers, but unearth and bring to justice a band of smugglers. The story of this episode is more straight narrative than drama. There is little mystery or doubt as to the outcome, but there is interest nevertheless. Harry Fox and Grace Darling are again seen in the leading parts. They are supported in this two-reel number by Nigel Barrie and Evelyn Fariss.

A U. S. Revenue Service man is at Smith's Harbor sleuthing for smugglers. He becomes enamoured of the niece of a fisherman. Although at first unsuspicious, he is given reason to believe that all is not right with the girl's uncle. He follows him down a well and finds a smugglers' cave. He is overpowered by the gang and bound. A letter to Beatrice Fairfax from the niece brings Jimmie and Beatrice on the job—Jimmie in the guise of a peddler. Jimmie puts a "spymograph" on the wrist of the uncle and it registers "high." He follows the uncle into the well, meantime informing Beatrice. She notifies the Revenue officers. Jimmie gets into the cave and cuts the revenue officer's bonds. The gang follow Jimmie, and the

Scene from "Wrist Watches" (International).

officer gets away by way of another passage leading to the sea. The smugglers are rounded up by the officers who came in answer to Beatrice's call, and the niece and the officer are reunited.

"War Brides"

Eight-Reel Screen Version of Marion Craig Wentworth's Play Contains Many Tense Moments and a Powerful Climax—Herbert Brenon and Nazimova Leading Factors in the Success of the Picture.

Reviewed by Edward Weitzel.

JUDGED solely by its greatest dramatic moments, "War Brides," the eight-reel screen version of Marion Craig Wentworth's one act play, reaches a tragic height never before attained by a moving picture. Marred by an opening that is both incongruous and commonplace and hampered by slow development during the first four reels, it then starts to gather force and, although the final situation is retarded

Scene from "War Brides" (Selznick).

unnecessarily and is open to further criticism, the climax which marks the end of the drama is probably the most powerful ever seen on the screen. After a plethora of endings where the lovers entwine their arms about each other and roll up their eyes to slow music, it is a positive relief to be given a finish that has all the electric effectiveness of a flash of lightning. Such moments are rare upon the spoken stage; they are rarer still upon the screen.

"War Brides" is a tragedy. In strength of theme it may be

classed with the greatest dramas of all times. In certain portions of the screen play the possibilities of the theme have been fully realized. Its story sounds the deepest depths of human suffering, and the acting of Nazimova and the supporting company brings out to the full the intensity of every poignant emotion that is felt by the devoted women whose hearts are torn by the relentless hand of war. In arranging the story for the screen, Herbert Brenon has taken the play, with its one act and simple cottage interior, and elaborated plot and setting so that the action embraces a battle scene and the equally absorbing moments which mark the preparation and the aftermath connected with the harvest of death. Throughout the eight reels, there are evidences of the care and skill of the director, every device that money and experience could employ has been used in making the picture, beautiful photographic effects are of frequent occurance, but its most potent appeal is the bitter cry of suffering womanhood that rings through it and strikes on the heart of the spectator. The screen, though it have no tongue—to paraphrase the line from Hamlet—speaks with most miraculous organ!

Many of the reading and thinking public of this country are familiar with the theme of the picture. The spoken play was first published in a leading magazine and, later, Nazimova used it as a starring vehicle in vaudeville. Its scenes are laid in a hypothetical country, and its characters have the idealism and mysticism of the Russian peasant whose mind has been awakened. Realism and symbolism go hand in hand through the play, and only a very strong story could triumph over so many repeats of scene. The Joan of Nazimova, in her fierce resentment of the war brides decree and her out-spoken determination that she and her sex in general shall rear no more children to become food for cannon, belongs to the band of social firebrands that have been exiled, imprisoned or executed in the cause of Nihilism. For a brief space, it resolves itself into an unmistakable piece of Woman's Suffrage propaganda.

Objection has been raised to the almost revolting realism of the episode where Joan pictures to herself her fear that the women of her family will become the victims of an assault at the hands of the invaders. Director Brenon has spared but few of the details, and is vindicated on truthful, if not on artistic grounds. The actions and facial contortions of the soldiers are those of fiends, not human beings, but, the scene does not actually take place—except in the over-wrought imagination of the fear-tortured Joan. Under such conditions it is not a distortion of fact at least. To return to the climax and the stricture that it is retarded and is open to further criticism; from the moment that Joan first sights the automobile of the king until she has gathered her hordes of followers, returned to the cottage for her revolver and stopped the car of the ruler upon the highway, the lapse of time is so long that the royal motor car would have been miles beyond the horizon before her plans were half completed. This prolonging of the situation almost results in an anticlimax, but when the king and Joan do meet, the impact strikes fire. From then on until the woman makes good her threat not to bear her child unless the king promises there shall be no more war, and her lifeless form, selfslain, is held aloft before the eyes of the horrified monarch by the arms of the frenzied women who have sworn to resort to the same desperate means, the movement sweeps the beholder along with overwhelming force. A striking contrast of emotions is invoked during a scene in a church crowded with wounded and dying soldiers, while a number of recruits hurry gayly up the main aisle with the laughing girls who are to become war brides.

To Nazimova and her associates belongs the credit of a fine artistic achievement in the acting of the play—a masterly control of the emotions and their expression by means of the silent drama. The Russian actress' one flaw is in giving too freely of her inward fire. A woman of her intellectual and histrionic breadth need but sit in judgment upon her own work to correct the faults incidental to a first attempt. She will study the impersonation that Gertrude Berkeley gives of the mother—an example of screen acting that for beauty, truth and quiet force has never been excelled—and the way for her to tread will be made clear. Nila Mac is an appealing bit of womanhood as Amelia, of fine moral texture and grateful to the eye. Charles Hutchinson, Charles Bryant, William Bailey and Richard S. Barthelmess as the four brothers of Amelia, who are killed in battle, justify their mother's pride in them. Alex. K. Shannon, Robert Whitworth, Ned Burton, Theodore Warfield and Charles Chailies are the remaining members of the carefully balanced cast.

"Children of the Feud"

A Five-Reel Fine Arts Subject, Featuring Dorothy Gish in a Delightful Characterization.

Reviewed by Louis Reeves Harrison.

DOROTHY GISH and the children who are usually associated with her in screen stories are now plunged into a two-reel feud amplified to five reels. It is a pity that a story of the mountains of Virginia and Kentucky cannot be written without a whisky still and wholesale murder. Dorothy Gish proves that it can. Her acting in "Children of the Feud" is so good that it seems a pity to lose sight of the results of her exquisite characterization for the sake of worn-out melodrama. Interest centers entirely upon the mountain girl's self-abnegating appreciation that she is not fit to mate with the cultivated man in the valley, irrespective of whether any shooting goes on or not. Deferred vengeance is an old device worn threadbare. It contributes neither to suspense nor does it arouse human sympathy.

By most delicate means, showing that her long training has done her good, Mistress Dorothy evolves a dainty and delightful characterization. Her feminine submissiveness, her dependence, her childishness, her falterings, all are portrayed with keen intelligence on her part and that of her director. If it is largely in the direction, she is certainly responsive to the right sort of handling and could be far more effective in a modern play. The other roles are all well taken. The men are admirable and the settings carefully chosen. The play's

Scene from "Children of the Feud" (Triangle).

whole fault lies in itself. Oh for a story that has some of the sweetness and courtesy of old Virginia life, of the Virginia girl, one of the most charming and intelligent in the whole world! Instead of that we are given whiskey stills and feuds.

"The Main Spring"

Ben Wilson Featured in Universal Offering Adapted from Story by Charles Agnew McLean.

Reviewed by Robert C. McElravy.

THIS five-reel subject tells an entertaining story of the street and gives Ben Wilson opportunity to play a double role of interest. The strongest scenes in the production are found in the fourth and fifth reels. The storm at sea and struggle abroad the motor launch are very realistic. The later events, on the stock exchange, while similar to many others, are exciting and well handled.

The last two reels bring the story up to a strong finish and

Scene from "The Main Spring" (Universal).

atone in considerable measure for the slow, mechanical start. The observer has a feel that in the opening reels a certain amount of the story interest has been lost in adaptation. But little effort has been made to infuse any dramatic action into the production for fully three reels, despite the plot complexities and opportunities offered.

The cast is a large one and generally pleasing. Mr. Wilson appears as Ashmore, a young newspaper man, who is mistaken for the son of a dying financial magnate. Larry, the real son, is kidnapped and Ashmore agrees upon request to impersonate

him and thus save the Craven fortune. This he succeeds in doing as the story progresses. The girl in the case is portrayed agreeably by Francelia Billington, and others in the cast are Wilbur Higby, Edward Brady, Marc Robbins and Thomas Jefferson.

"A Pair of Bluebirds"

Patriotism the Theme of "The Eagle's Wings" and "The Bugler of Algiers," Two Five-Reel Photoplays Ready for Early Release.

Reviewed by Edward Weitzel.

"THE EAGLE'S WINGS" is not on the regular Bluebird program. This five-reel photoplay is the work of Rufus Steele, who wrote the story and supervised the production. It is called "a patriotic appeal for industrial preparedness," and the claim is made for it that it shows the first

Scene from "The Eagle's Wing" (Bluebird).

authentic pictures of munition factories in operation. Its preparedness appeal is made with force and clearness, and it strongly emphasizes the fact that it takes the labor of five industrial workers to keep one soldier in the field. The interior views of the different government factories, showing the manufacture of cannon, shells and cartridges, are full of interest. Although the main purpose of "The Eagle's Wings" is to arouse the feelings of patriotism and the story it tells is only a means to an end, there is a fairly successful attempt to carry a love interest through it and to follow the lines of a well-balanced screen drama. The Villa raid on Columbus, N. M., is made a part of the action and the exciting scenes of that now famous night attack are vividly reproduced. Congress also is the scene of a number of the leading incidents in the picture.

Taken as a whole, "The Eagle's Wings," although not so ambitious an effort as some of the former "preparedness" dramas, accomplishes its mission with credit to itself, and will receive a substantial amount of popular endorsement. Rodney Ronous, Herbert Rawlinson, Charles Hill Mailes, Grace Carlyle and Viola Smith are the principals in a satisfactory cast.

"The Bugler of Algiers."

A tale in the All Story Magazine, by Robert H. Davis and Perley Poore Sheehan, was the inspiration for "The Bugler of Algiers," the five-reel Bluebird photoplay, featuring Ella Hall. Rupert Julian and Kingsley Benedict. The picture is a gem. It tells the history of two French soldiers, the brother and sweetheart of Gabrielle Picard, who is separated from them by the fortunes of war, and the lovers do not meet again for many years. Gabrielle's brother, who performed a brave deed when a young soldier, is lying dead, and his comrade goes in Anatole's place to receive the old bugler's decoration. The story is thoroughly French in spirit and breathes the French love of country and devotion to duty. The director has succeeded in preserving this spirit with commendable fidelity and excellent artistic result. There are scenes of battle upon the sand of Africa, that have the requisite amount of thrill; other scenes of life in a French village, that have the proper atmosphere, and still others, authentic scenes of official life in Paris, before the Great War. Rupert Julian, who had the production in charge, exhibits an accurate knowledge of his subject and a fine scene of its dramatic possibilities. The picture is full of healthy sentiment and holds the interest in spite of the simplicity and narrative form of the plot. The acting of the three principals leaves nothing to be desired, and the rest of the cast make an equally favorable impression.

The difficult role of Benjamin Wright, in the Metro-Rolfe screen version of the Margaret Deland novel, "The Awakening of Helena Richie," with Ethel Barrymore as star, has been entrusted to Frank Montgomery.

"An Enemy to the King"

Vitagraph Produces Six-Reel Screen Version of an E. H. Southern Stage Success, With the Celebrated Actor in His Original Role of Ernanton De Launay.

Reviewed by Edward Weitzel.

IN CONNECTION with "An Enemy to the King," the six-reel Blue Ribbon Feature picture which the Vitagraph-V-L-S-E, Inc. has made from the romantic drama written by Robert H. Stephens and produced by E. H. Sothern some twenty years ago, it is pertinent to observe that a good **motif,** like a good deed, will bear repeating "in a naughty world." The plot of the Stephens drama hangs upon the action of a young woman who conceives that the hero of the story is her bitter enemy, and consents to lure him into the hands of his real enemies and ends by falling in love with the gentleman. Excellent material for a drama and used to great advantage sixty years ago by the English playwright, Tom Taylor, in a piece called "Plot and Passion," and also utilized by the French dramatist, Victorien Sardou, in "Fedora," one of the earliest of his works written for Sarah Bernhardt. With such a brilliant ancestory at its back, it is a pleasant duty to record that "An Enemy to the King" is worthy its lineage. Laid in the romantic, if somewhat hazardous, period when Henry III was seated on the throne of France and Henry of Navarre was championing the cause of the Hugenots, there are intrigues and counter intrigues, the pursuit of human beings by men with instincts and the compassion of bloodhounds, an aged prisoner chained to the wall of a dark dungeon, the sweep of plumed hats before highborn damsels, processions of horsemen, the wide interiors of ancient castles, the rush-strewn floors of wayside inns, and, at the finish, the flash of swords and the skilful play of thrust and parry, with the villain done for and the lovers in each other's arms.

In adapting this wealth of material to the screen, the form and color of the time have been carefully and truthfully retained. There is much fine achievement all through the production, but the action is set at too slow a pace. The need of quick movement is felt at frequent intervals, and a decided acceleration of its tempo would greatly improve the picture.

E. H. Sothern as the hero Ernanton de Launay, experiences no difficulty in repeating the unqualified success he made in former days. He wears his helmet and sword with the ease and grace of long practice, and endows the gallant young French noble with a fine chivalry and an engaging display of manly vigor and depth of feeling. Edith Storey is the heroine, Julie De Varion. It can hardly be called a congenial role for her. There is a want of vivacity and its accompaning facial expression, and too great a limitation of moods. Neither does she appear to advantage in what is known technically as a costume part. Miss Storey has an enviable record of screen triumphs to her credit, but her Julie De Varion will not be added to the list. John Robertson, Frederick Lewis and Brinsley shaw are a trio of well-schooled actors, that gave life and verity to their several impersonations. Roland Buckstone is

Scene from "An Enemy to the King" (Vitagraph).

repeating his unctious realization of Tripault, a part originated by him, and Mildred Manning is a competent Jeanotte. The production was directed by Frederic Thomson.

"The Mischief Maker," With June Caprice Announced.

On November 27, William Fox will release June Caprice's fourth photoplay, under title of "The Mischief Maker," a rollicking picturization of a madcap's deviltry. The whole production bubbles over with the Thanksgiving spirit, and is an ideal release for the holiday season. In the cast with Miss Caprice are Harry Benham, John Reinhard, Margaret Fielding, Inez Marcel, Minnie Milne, Tom Brooke and Nellie Slattery.

Two Kalems

"The Fight for Paradise Valley" and "The House of Three Deuces," Installments of the Serials.

Reviewed by Ben H. Grimm.

"The Fight for Paradise Valley."

THERE is as much story crammed into the two reels of "The Fight for Paradise Valley," sixteenth episode of Kalem's "The Girl From 'Frisco" series as there is to be found in many pictures of much longer length. And interest is kept up throughout by fast action and exciting occurrences.

Scene from "The Fight for Paradise Valley" (Kalem).

This number is a "Western" of the type that should please almost any motion picture audience. In the film are found several good scenes of irrigation projects, and photography and backgrounds are better than in many preceding episodes.

Marin Sais is again seen as Barbara Brent. This time Barbara undertakes to superintend the building of an irrigation system in Paradise Valley for her father. Many obstacles are met with, among them being the mysterious man who causes many accidents to happen. After the spectator learns the identity of this man—learns that he is the tool of the Water Trust—several good rifle fighting scenes are shown. A run on the bank operated by Barbara's father is also well staged. With Miss Sais are seen True Boardman, Frank Jonasson, Ronald Bradbury, Edward Clisbee and Hart Hoxie.

"The House of Three Deuces."

Robert Welles Ritchie, author of the stories for Kalem's "Grant, Police Reporter," series, has taken a section of New York police history as a nucleus for his scenario of "The House of Three Deuces," with successful result. Although the story is founded on the famous "barrel murder" of some years ago, the author has woven into his plot a stunt which is thrillingly performed by George Larkin, as the reporter. Mr. Larkin, having trailed the murderer to his lair, battles with him on an unstable fire escape. The landing of the fire escape breaks, leaving the reporter swinging in the air, suspended on a rung of the fire escape ladder. This is a daring and dangerous feat, and shows up well on the screen.

The reel holds interest through its story and the stunt of Mr. Larkin. Director Robert Ellis plays a strong part. Ollie Kirkby is also seen in support of Mr. Larkin. Others in the cast are Arthur Albertson and William McKey.

"Jealousy"

Valeska Suratt in a Five-Reel Melodrama Produced by William Fox.

Reviewed by Edward Weitzel.

THERE is no question concerning the commercial value of "Jealousy," the five-reel melodrama produced by William Fox, with Valeska Suratt as the star. Numerous bodies of spectators will give it a hearty welcome and delight in the vigorous method of its portrayal. The story is consistently commonplace, but put together with a keen eye for the "punch" at the finish. It follows the career of a young woman who marries for money and then proceeds to make life somewhat difficult for the man she claim to really loove, and also for his wife. Her jealousy is of the unreasoning kind that puts her beyond all human sympathy, but ample justice is handed the lady when her energetic husband drags her down the stairs and bundles her, neck and crop, out of the front door.

For the admirers of this grade of drama, Valeska Suratt's acting of the leading character will be appreciated most in the strong scenes. The actress does not spare herself physically; neither does she withhold any of the denotements of the evil passion which brings about the downfall of Anne Baxter. Even her dressing of the part is made to enhance this quality.

Walter Law, Charlie Mayfield, Curtis Benton, Joseph Granby and George McAdams do their work well. The scenario was written and directed by Will Davis.

"Miss George Washington"

Marguerite Clark Is Featured in a Most Amusing Comedy Produced by the Famous Players.

Reviewed by George Blaisdell.

IN its release of November 20, "Miss George Washington," the Famous Players company has a delightfully polite comedy, one that should cause in any house a steady ripple of mirth. Marguerite Clark sustains the name role, and she carries it with a girlishness and an abandon that mark the production as one out of the usual. In school girl roles Miss Clark is at her best, and so she is here.

Berenice Summers, pupil at a young woman's academy, gets a medal because the Truth Society is convinced she is a remarkable exemplar of what a veracious girl should be. Berenice is also given the title of "Miss George Washington." She wears the honors with her tongue in her cheek and a wink in her expressive eye. One fabrication, one fib, leads to another, and then to an interminable train of successors. Complications multiply, and there is a comic twist to them all. For the portrayal of light screen comedy Miss Clark has had no medium which provides so fine an opportunity for the bringing out of her art in its charm, its ingenuousness.

Playing opposite Miss Clark is Niles Welch, a youngster who puts over a performance that would do credit to one of more years. He plays the part to the life. In the strong supporting cast are Frank Losee and Herbert Prior as diplomats; Flor-

Scene from "Miss George Washington" (Famous Players).

ence Marten, in the role of the friend of Miss George Washington; and "Billy" Watson as Miss Perkins, a prim head of the girls' school.

The picture is finely staged and directed by J. Searle Dawley. It is an unusually attractive release; it ought to smash to smithereens the worst case of blues.

Scenic Photographer Goes to Orient.

C. J. Hubbell, one of the foremost scenic photographers in the country, sailed from San Francisco last week on an extended tour of the Orient, where he will make moving pictures for the Hearst International News Pictorial.

Mr. Hubbell will visit Honolulu, Japan and China. In all of these countries, he will penetrate the interior, securing pictures of places that have never before been shown on the screen. Pictures will be made of Pali Mountain in Honolulu, of the wonderful chrysanthemum gardens of Japan, the celebrated Fijiyama Mountain, Picture Island, declared to be one of the most beautiful spots on earth, and scenes of the copper mines, the mausoleums and temples of former rulers of Japan and the Sacred Bridge of Tokio. There will be pictures from Korea and Manchuria, as well as from the mysterious cities of the interior of China, many of which have never before been visited by a white man.

The negatives will be forwarded by Mr. Hubbell as fast as they are taken and will soon be shown in the Hearst International News Pictorial.

"The Wager"

An Obviously Good Attraction With Emily Stevens in the Leading Role.

Reviewed by W. Stephen Bush.

THIS feature contains in great abundance the one thing exhibitors prize most—entertainment. It is one of those clever and exciting stories that make the time seem short because they keep up the suspense and provide a very satisfactory climax. Such film plays it would be foolish to put under the microscope of dramatic criticism; we forgive what

little improbabilities there may be for the sake of the lively story.

The direction of the feature is excellent throughout and the acting equally so. Emily Stevens was fitted to her task to the last detail and she put all her unquestioned talent into the performance. She was easily the star, but it must be added that her supporting cast is flawless. The types were all well chosen. The situation offered considerable possibilities for humorous sidelights and these were utilized to the limit both

Scene from "The Wager" (Metro).

in the action and in the titles. Indeed, the titles call for special praise. There is nothing that appeals more forcibly to the average audience than "adventure," and adventure is the keynote of the play. Unstinted praise is due to the settings, both interior and exterior. It is evident that much good taste and unusual technical knowledge played a gratifying part in the creation of the atmosphere of the often widely differing milieu.

Paramount Gets Klever Komedies

Victor Moore Is the Star and the First Release Will Be December 4.

CONTRACTS were completed during the past week by which Paramount Pictures Corporation will release exclusively, in connection with their other "little features," the productions of Klever Pictures, Inc., known as "Klever Komedies," in which Victor Moore, the well-known comedian, will be the star. These comedies will be released bi-weekly, alternating with the single reel, Black Diamond comedies, which have been distributed by Paramount during the past two months.

Victor Moore, who has had a particularly enviable career, both on the stage and the screen, has been keenly interested in single reel comedies for the past two years. When he obtained his release a few months ago from the Lasky Feature Play Company, in whose productions he had appeared for Paramount, he immediately set out to organize a company to produce single reel comedies, and his affiliations were naturally with those concerns who were than negotiating to release through Paramount.

There are few comedians who have held sway on the boards and on the screen as long as Mr. Moore. His first appearance on the screen was in "Snobs," and later as "Chimmie Fadden" and "Chimmie Fadden Out West." The first release, "The Best Man," will be given to the public on December 4, and will be followed every two weeks by a new subject. Mr. Moore has surrounded himself with an excellent cast of legitimate comedy players and will be assisted in the direction of these comedies by Harry Jackson.

"One-Round O'Brien" Litigation Settled.

The litigation which tied up the famous "One Round O'Brien" shortly after its release has been finally settled, and through the co-operation of Charles H. Van Loan, arthor and owner of "The Supreme Bumper's Decree," Street & Smith, the publishers, and the Popular Magazine, in which publication Van Loan's story appeared, the Biograph Company have again secured the rights to release this funny comedy.

The comedy idea in this subject is the funniest ever produced in film. It treats with a supposed "champion" in a western mining town who meets all comers and offers to pay a reward to anyone who stays one round with him. To enable him to dispose of all his challenges in the stipulated length of time, he places his accomplice behind the scene in the theater with instructions to use a mallet on his opponent whenever he backs him to curtain. Then the fun begins. To describe the comedy beyond that point would simply mean a continuous series of laughs.

It has not been definitely decided how this subject will be released—full particulars will be announced later.

Cub Comedies Improved

Mr. Horsley Says That the New Series Is Better Than Any Yet Made.

FEATURE one-reel comedies is the term David Horsley applies to a new series of Cub Comedies, presenting George Ovey, which he will distribute through the Mutual exchanges every Friday, beginning with "Jerry's Double-Header," which is to be released November 24.

"Cub Comedies of the past have been highly popular because of their high standard of merit. But in the new series exhibitors will have them even better than heretofore," said Mr. Horsley. "We have devoted more time and money to produce a one-reel Cub Comedy than is often expended in making a picture of much greater length. I am satisfied that exhibitors will be interested in this announcement and that the venture will be profitable to all conerned."

The Cub Comedy company has been working all summer at Mr. Horsley's studio in Los Angeles, and now has a number of pictures ready for release. Due to the fact that the company was so far ahead in releases there was no occasion to rush a picture through to meet a release date and the result is highly favorable to the company's product.

George Ovey is the featured player in all of the releases to be made in this series, the direction of which is in charge of Milton H. Fahrney.

Seven Reels from Gaumont Week of Nov. 26.

From the Gaumont Laboratories and Studios motion picture theaters will receive, through Mutual, the week of Nov. 26, seven reels, the second episode of "The Vampires" and four single reels. The week's instalment of the photo-novel is entitled "The Red Notebook," released Nov. 30, it deals with the efforts of the reporter-hero to decipher the secret code in which the Vampires have set down in the red notebook some of the secrets of the band.

"Reel Life," the Mutual Magazine in Film, released Nov. 26, will contain four interesting sections. "Gathering Cacoa" in Brazil is the first. From the cacao bean cocoa is made. One of the seasons fashionable dances, "Taps," is demonstrated next by G. Hepburn Wilson, supreme master of the dancing organization known as the Inner Circle. The third section describes the life and haunts of the scallop, the delicious sea food that is so little known away from the Atlantic coast. The fourth section is a series of charts showing the various kinds of accidents in 100,000 accidents reported to insurance companies.

"Tours Around the World," No. 4, released Nov. 28, will be devoted entirely to "A Trip Through the Swiss Alps via the St. Gothard Tunnel." The pictures are so remarkable and the photography so effective that it was decided not to divide the reel with any other subject.

Upon the Gaumont split-reel are the two highly entertaining subjects. "See America First," No. 64, takes spectator to Mount Hood, the highest peak in Oregon. It is a wonderful adventure among the glaciers and snow fields of the most-visited snow-capped mountain in America. In place of the customary Gaumont Kartoon Komic which ordinarily divides the reel with the scenic Kartoonist, Harry Palmer this time offers a Shadowgraph novelty entitled "Haystack Horace, or a Knight of the Road." It is a humorous silhouette offering.

"The Stolen Triumph" on Metro Program.

For the first time in many months Julius Steger is to be seen again on the screen. Announcement has just been made by Metro that "The Stolen Triumph," with Mr. Steger as star, will be released as a Metro-Rolfe feature on Dec. 11. Mr. Steger's last screen appearance was in "The Blindness of Love."

"The Stolen Triumph" is a play that is filled with powerful dramatic situations. The scenario was written by Mr. Steger and that master of motion picture craft, Maxwell Karger, general manager of the Rolfe and Columbia studios. David Thompson directed the play.

This new Metro-Rolfe production deals with a struggling young playwright who is robbed of his masterpiece. Mr. Steger, as Edwin Rowley, the playwright, has a part well fitted to his talents.

"Yellow Menace" Bookings Increased.

Since taking charge of the New York Exchange, distributing "The Yellow Menace," Messrs. Merrill & Harwell have increased the bookings on this popular serial over thirty per cent. in the past two weeks. Careful count of the theaters showing serials in the metropolitan district shows that "The Yellow Menace" is running second. At the present rate of increase, the new managers of the Unity Exchange hope to catch up with their leading rival within a very short time.

Beginning next week, the Unity Service Corporation will offer to exhibitors other features, the first of which will be "The Lottery Man." This popular comedy-drama has not been released in this territory up to this time and bids fair to prove a popular release. Its vogue as a Broadway attraction is sure to bring to the screen version a large number of old friends.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

WHEN CUPID SLIPPED (Selig), Nov. 11.—Victoria Forde wrote, produced and plays the lead in this one-reel comedy. There is an amount of rural comedy to be found in the film. Action is quite fast. The story is of the trials of Hiram and Lizzie, who, eloping, are mistaken for a pair of lunatics. They are placed in jail and Lizzie's father mistakes the lunatics for the eloping couple. Others than Miss Forde in the cast are Pat Chrisman and Sid Jordan.

NEAR TO EARTH (Biograph), Nov. 13.—A one-reel reissue produced a few years ago by David W. Griffith. The reel ranks with the best one-reelers of today. The simplicity of the story—an Italian romance—is given added charm by excellent photography and some quite beautiful locations. In the cast are Gertrude Bambrick, Walter Miller, Robert Harron and Lionel Barrymore.

THE SELIG-TRIBUNE, NO. 91, 1916 (Selig), Nov. 13.—Extension of William Penn Highway opened, Easton, Pa.; "Vic" Grove operates boat with aeroplane motor, Macon, Mo.; Sir Ernest Shackelton reaches New Orleans; Pennsylvania National Guard artillerymen in artillery drill, El Paso; Capitol Building washed, Washington; Field Day at Wellesley brings out many girl athletes; fashions in furs; Republican torchlight parade, New York; U. S. Department of Agriculture opens annual chrysanthemum show.

THE NEW SALESMEN (Kalem), Nov. 14.—Ham, Bud, Ethel Teare and Henry Murdoch show up to fairly good comedy advantage in this number of the Ham comedies. Ham and Bud get jobs as salesman in a department store where Henry is the detective. Of course, they both fall for Ethel, a shoplifter, and the detectives goes on their trail.

CANIMATED NOOZ PICTORIAL, NO. 19 (Essanay), Nov. 15.—A split-reel offering embracing cartoon burlesque on news events and a scenic. The "News" section is devoted to an earthquake in Turkey, wives of policemen training for their husbands' jobs and other features. The five-hundred-foot scenic shows Lake Tahoe, California, a most beautiful spot.

HIS WEDDING PROMISE (Vim), Nov. 15.—Quite an amount of subtle humor is found in this number of the Vim Feature Comedies, featuring Harry Myers and Rosemary Theby. At no time will the spectator laugh out loud, but all through the running of the reel he will chuckle, especially if he, like Mr. Love, promised his wife that he would not smoke. That promise made Mr. Love leads almost to a domestic rupture in the Love household, but in the end Friend Husband's cigarette is lit by wifie.

PIPE DREAMS (Vim), Nov. 16.—Kate Price and Babe Hardy keep things moving in this comedy reel. Kate is seen as a cook who has social ambitions, and Babe is seen as the driver of a garbage cart who would like to step high too. They meet when dressed in their best and each tries to make the other believe that they are the real goods. A moderately good comedy number. Also in the cast are Edna Reynolds and Joe Cohan.

THE ROGUE'S PAWN (Kalem), Nov. 17.—An episode of the "Grant, Police Reporter" series, in which George Larkin performs two unusually daring feats. He swings from a broken telephone wire into the window of a burning building and later jumps from the fourth floor of the building into a life net. Other thrills occur, also. Ollie Kirkby and Director Robert Ellis are also in the cast. Reviewed in the issue of November 25, page 1183.

GOOD AND PROPER (Vim), Nov. 17.—A moderately fast knockabout comedy reel with Pokes and Jabbs (Robert Burns and Walter Stull) rivals for the favors of an actress. Jabbs manages to get the actress to dine with him. Pokes disguises as the waiter, and things start going rapidly when the actress's husband appears. The reel closes with a whirlwind fight.

THE RUNAWAY SLEEPER (Kalem), Nov. 18.—Helen Gibson's stunt in this number of the "Hazards of Helen" series is a flying leap from a speeding automobile to a fast-moving train. She proves herself capable, too, when she catches a rope flung from the locomotive to the car. With the aid of the rope the car, the brakes of which are out of order, and in which is riding the daughter of a wealthy man, is stopped after having been set loose by two tramps. With Helen Gibson on the screen are seen B. A. Williams, George Routh and P. S. Pembroke.

RIVAL FAKERS (Kalem), Nov. 21.—Ham, Bud, Ethel Teare and Henry Murdoch share about equal honors in making this reel a quite humorous comedy. There is plenty of action and a number of laughs. Ham and Bud are seen as bell hops in a hotel where rival demonstrators stop. The difference in size of Ham and Bud is responsible for several funny scenes when the rival demonstrators show the crowd their powers of their respective syrups.

General Film Company Specials

THE QUESTION MARK (Knickerbocker Star Feature), Nov. 10.—A rather old idea with several new twists has been used in the making of this three-reel drama. The film runs along at an even rate of interest, and has its moments of suspense. The story concerns a girl whose identity is not known. She falls in love with a rich youth who, at first, appears to be her own brother. It turns out, however, that the two are not brother and sister, and everything ends happily. Dorothy Davenport is featured. Supporting her are Fred Whitman, C. U. Baker, Gladys Wilder, Maud Wycherly and William Reed.

THE TEMPTATION OF ADAM (Selig), Nov. 13.—So much plot material has been crowded into this three-reel drama that its strength is somewhat weakened thereby, because at times it confuses. On the whole, however, it is an acceptable short-length offering, well played by a cast headed by Kathlyn Williams. The story tells how a man was tempted to, and did, steal through the extravagance of his wife, and of how a confession was finally wormed from him. Several highly dramatic situations occur during the action. Supporting Miss Williams are Guy Oliver, Eugenie Besserer, Charles West, Vivian Reed, Al Filson and Frank Clark.

NOT IN THE NEWS (Essanay), Nov. 14.—A two-reel drama of ordinary strength. Marguerite Clayton shows up to good advantage, as does also Sydney Ainsworth. The film tells the story of two brothers, convicts, one of whom decides to go straight. He marries a society girl and her husband's brother makes her pay for his silence as to her husband's past. When the bad brother breaks into the house he is discovered by the elder brother and shot. The police are told that the intruder was a burglar.

LORD CHUMLEY (Biograph), Nov. 15.—Henry Walthall is the leading player in this three-reel picturization of the play of the some name in which E. H. Sothern made such a success. The story has been screened with only fair results, and is rather slow in spots. The cast does efficient work, however. On the screen are seen Lillian Gish, Charles H. Mailes, Mary Alden and Walter Miller.

THE MYSTERY OF THE BRASS BOUND CHEST (Kalem), Nov. 15.—This, the fifteenth, episode of "The Girl from 'Frisco" series, "compels interest throughout its two reels by a well-sustained element of mystery," according to a review printed in the issue of November 25, page 1182. Marin Sais, True Boardman and the other members who have appeared in preceding episodes, are seen. The story is of a secret order of Armenians and of their disbandment by the girl and her companions.

Bluebird Photoplays, Inc.

THE BUGLER OF ALGIERS (Nov. 27).—The scenes of this five-reel photoplay embraces France and Algiers. It is a patriotic story of two French soldiers and has been admirably transferred to the screen. It is reviewed at length on another page of this issue.

Fox Film Corporation

LOVE AND HATE (Fox), Oct. 29.—A melodrama with Bertha Kalich in a role of a terribly oppressed heroine. The part is most effectively acted and for the right exhibitor it ought to be a very desirable offering. For a longer review see page 998, issue of November 18, 1916, of this paper.

Greater Vitagraph V-L-S-E, Inc.

THE GOLD CIGARETTE CASE (Vitagraph), Nov. 27.—Episode 9 of "The Scarlet Runner." The adventure is set in England and the hero reunited two lovers by rescuing a girl from the clutches of a hard-hearted uncle. For a longer notice see the issue of October 7, 1916, of this paper.

AN ENEMY TO THE KING (Vitagraph), Nov. 27.—A six-reel screen version of one of E. H. Sothern's early successes, this picture is an excellent reproduction of the romantic period when Henry III was king of France. The plot contains an interesting love story, and E. H. Sothern is seen in his old part. The picture is reviewed at length in this issue.

International Film Service, Inc.

WRIST WATCHES (International), Nov. 13.—Fifteenth episode of the "Beatrice Fairfax" newspaper series. Jimmie Barton (Harry Fox) and Beatrice Fairfax (Grace Darling) unite two lovers and unearth a gang of smugglers. This number follows the general lines of preceding releases. Nigel Barrie and Evelyn Fariss are also in the cast. On another page of this number a review can be found.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 91, 1916, Nov. 14.—U. S. S. Arizona leaves Brooklyn Navy Yard on trial trip; Harvard defeats Princeton, Cambridge, Mass.; President and Mrs. Wilson attend Sayre christening, Williamstown, Mass.; mountains of hay built for horses of cavalrymen at border, San Antonio; footlights and fashions; Canadian troops about to depart for Europe presented with colors, Toronto; largest locomotive in world pushes freight over Pennsylvania mountains, Susquehanna, Pa.; with the French army in the region of the Somme; "Joe" Boquel, aviator, falls to death, San Diego, Cal.; fire destroys mansion of F. W. Woolworth, Glen Cove, L. I.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 92, 1916, Nov. 17.—Members of California Signal Corps return from border duty; Silver Fox farm at Northport, L. I.; Secretary Joseph P. Tumulty at desk; Mrs. Venustiano Carranza and family visit United States—Francisco Villa's family at dinner, San Antonio; fashions de luxe; Governor Hiram Johnson, of California, elected to Senate, San Francisco; steers trained to perform, South Brookfield, Mass.; art dancers enjoy freedom of big estate, Lexington, Mass.; Dr. Karl Graves, "spy," arrested, Washington, D. C.; in battle-scarred Verdun.

Metro Pictures Corporation.

THE GATES OF EDEN (Columbia), Oct. 3.—A rather gloomy subject in which Viola Dana is featured. The work of the star is something that should be well commended. Interest in this film will be lessened by the morbid atmosphere sustained throughout. A more extended review appears in a previous issue.

THE SUNBEAM (Rolfe), Nov. 27.—Five-part production, featuring Mabel Taliaferro. This picture is unusually wholesome in type, and of more than the average interest. In it more than thirty children appear as visitors of little Bobby Rutherford when he is a convalescent patient in the home of his rich grandfather. Mabel Taliaferro playing the role of Pru Mason, "The Sunbeam," does pleasing work. A full review of the production will be found elsewhere.

FREE SPEECH (Metro-Drew Comedy), November.—This Drew comedy is immense. Its fun is created by the efforts of a wife to break her husband of swearing. Every time he swears he promises to put money in his wife's moneybox. The scheme works beautifully and reaches a grand climax with the arrival of the wife's mother. The manner in which the tables are turned by the husband brings a big laughing climax. Also—it is played by the Drews. Epes Winthrop Sargent wrote the scenario.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 98 (Mutual), Nov. 15.—Interesting items of this issue are scenes with the French at Combles, showing the effects of the terrific bombardment, the Capitol getting its annual bath, demonstration of the new automatic mail tying machine, the first book printed on the western hemisphere, and the dedication of the Penn highway.

REEL LIFE, NO. 29 (Gaumont), Nov. 19.—A number of diversified interest, showing how zinc is prepared for the market, catching fish in large nets, tea raising in South Carolina and how gowns are draped to the figure in fashion shops.

MUTUAL TOURS AROUND THE WORLD, NO. 3 (Gaumont), Nov. 21.—This number contains views of Cairo, Egypt, showing the citadel, a mosque, public fountain and natives on the streets. Interesting views are also shown along the region of the Maritime Alps and in Belgium before the war.

Mutual Film Corporation Specials.

THE BAD SAMARITAN (Eclair), Nov. 18.—A moderately entertaining two-part western drama, featuring Edna Payne and Norbert Myles. The story is, morally speaking, a good one, and shows how a weak-willed man on his way home to his wife and child with three hundred dollars in his pocket, gambles it all away. A cowboy sees the man about to commit suicide and saves the situation by getting a friend of his to obtain a position on a ranch with three hundred dollars down on his salary. This is straightway given to the unfortunate man, who goes on his way rejoicing. Other developments also enter into the interest of the picture.

WITH OR WITHOUT (Vogue), Nov. 19.—A two-part comedy that can not be recommended. The moral trend of this comedy is altogether unwholesome and vulgar. It burlesques an unhappy relation between husband and wife, showing an absolute disregard on the part of both for the marriage relation. In short, the subject is handled coarsely.

UP THE FLUE (Vogue), Nov. 26.—This is a two-part spectacular farce comedy of a harmless and fairly entertaining type. It concerns the movements of a gang of bomb makers who, in trying to extract money from an oil magnate by threatening letters, get in a mix-up with the lover of the oil man's daughter. A tall chimney is wrecked, and various other spectacular incidents take place in the course of the picture.

WHEN THE TIDE TURNED (Mutual), Nov. 27.—A two-reel subject, by Karl L. Coolidge, featuring Fred Church, Lillian Hamilton, Malcolm Blevins and others. This is a story of two generations, Fred Church playing both father and son. The youth grows up and is sent to purchase oil lands in the place where his father formerly lived. His mother, who had run away with another, recognizes the boy, after her present husband tries to rob him. The construction is not strong and the subject as a whole is ordinary in type.

Paramount Pictures Corporation

THE PLOW GIRL (Lasky), Nov. 13.—This is a strong picture, as is pointed out in a review in another column. While the work of Mae Murray does not stand out, that of her supporting cast does. Among the principals are Theodore Roberts, in remarkable characterization and make-up; Elliott Dexter, Edythe Chapman and William Elmer.

THE YEARS OF THE LOCUST (Lasky), Nov. 16.—Fannie Ward finely plays a strongly dramatic role in this story, a part of which is laid in a South African atmosphere. She is well supported by Walter Long, Jack Dean and Charles Ogle. The subject is reviewed in another column.

MISS GEORGE WASHINGTON (Famous Players), Nov. 20.—An unusual and a delightful comedy featuring Margarete Clark, supported by Niles Welch, Frank Losee, Herbert Prior and Florence Marten. It is reviewed in another column.

Pathe Exchange, Inc., Specials

ARMS AND THE WOMAN (Pathe), Nov. 26.—A five-reel Gold Rooster drama, directed by George Fitzmaurice, the leading role in "Arms and the Woman" is played by Mary Nash. Play, cast and production are all of a high order of merit. The picture is given a longer review on another page of this issue.

Signal Film Corporation

THE BURNED RECORD (Signal), Nov. 21.—No. 5 of "The Lass of the Lumberlands." Helen Holmes and company in this number present a small town election of rather timely interest. The result is very close and it is necessary to call in the militia to prevent a general war. The returns from one of the logging camps are declared false, but the number closes with Blake, the dishonest candidate, claiming the election. There is a fire scene, in which all the records are burned. The number has no particularly big moments, but runs along entertainingly and has good action.

Triangle Film Corporation.

THE CHILDREN PAY (Fine Arts), Nov. 26.—An interesting problem story by Frank E. Woods, with some fine characterization. Lillian Gish in the leading role.

THE DEVIL'S DOUBLE (Kay-Bee), Nov. 26.—A powerful story of mental struggle between wrong impulse and right motive in a primitive character. William S. Hart is the leading role, with strong support from Enid Markey and Robert McKim.

THE CRIMINAL (Ince), Dec. 2.—A rather gloomy and long-drawn-out story of an ignorant Italian girl of strong maternal instincts, in which there is neither compensation nor relief.

Unity Sales Corporation

THE YELLOW MENACE, NO. 13, Nov. 27.—"The Spy and the Submarine" is the name of this episode which concerns Ali Singh's entry into the submarine disguised in European clothing. Smithson, after being attacked by Ali Singh's confederates, smashes the air-lock and escapes, leaving the others to their fate. Ali Singh causes his companion to shoot him to safety through a torpedo tube.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 45 (Universal), Nov. 8.—Athletic events, parade of Episcopal bishops, troops returning from the border, Canadians starting for Europe, and many other scenes are included in this interesting number.

THE WHITE TURKEY (Nestor), Nov. 27.—A good holiday number, featuring Priscilla Dean, Eddie Lyons and Lee Moran. The girl's white turkey becomes lost and the rival lovers pretend to find it, each offering a laughable substitute. The decorative effects and rural scenes are attractive.

THE MOTHER CALL (Big U), Nov. 30.—A holiday number, by Lynn Reynolds, featuring May Talbot, George Pearce, Chas. Cummings and Dorothy Davenport. This is a simple story of the heart interest type, in which a mother prepares a turkey dinner for her children, who have been away in the city for years. They fail to arrive at first, and she places their photographs at each plate. Later they appear. A nice little offering.

Universal Film Mfg. Co. Specials

THE MAIN SPRING (Red Feather), Nov. 27.—This five-reel number is based on a story by Chas. Agnew McLean. It gets a rather slow, mechanical start, but pulls up strongly in the fourth and fifth reels. The storm scene in midocean and the scenes in the stock exchange are exciting and well done. Ben Wilson plays two roles, Ashmore and the son of a rich broker. The former takes the latter's place

in order to save the fortune of the Craven family. Francelia Billington plays the girl. The cast also includes Wilbur Higby, Edward Brady, Marc Robbins and Thomas Jefferson. The number leaves a pleasing impression in spite of its slow start.

COURT MARTIALED (Special Universal), Nov. 27.—No. 16 of the "Liberty" series. This installment pictures the fortune of Liberty and Pedro at the hands of the bandits. Later, the girl finds herself in a room filled with skeletons and snakes. These scenes are all realistic in the extreme, but entirely in keeping with the story. Judicious cutting will render them passable and effective. Major Winston is found on the desert by Capt. Rutledge and his men. A strong number.

SHOULD SHE HAVE TOLD (Gold Seal), Nov. 28.—A three-reel number, by John McDermott, featuring George Beranger, Ruth Clifford and Edward Hearn. This is the tale of two brothers, one of whom marries a pretty girl and introduces her to the members of the rough gang of which he is a member. The girl's efforts to save her husband from a criminal life are dramatically shown, the scenes being capably handled. The later part of the story continues the interest well, the girl marrying the good brother after the first one is sent up. This is much stronger than the average offering dealing with underworld types. The action is good.

THE LAST OF THE MORGANS (Laemmle), Nov. 29.—A two-reel story of the old South, by Constance Crawley and Arthur Maude. Wm. V. Mong and Harry M. Holden play the leading roles. The story concerns an old veteran who returns to his former home, long after the war. No one is there but his old slave. The place is sold under the hammer, and restored to the old veteran when the negro turns up some buried jewels. This is rather entertaining in its way, though not at all dramatic. It makes an average offering of the old-fashioned type.

THE MANSARD MYSTERY (Imp), Dec. 1.—A pleasing two-reel number, by Sylvester Jones, featuring Howard Crampton, Francis MacDonald, Neva Gerber and Wadsworth Harris. Colonel Mansard succumbs to poison at the dinner table, in the presence of his son, his ward, a visiting count and the butler. Suspicion points various ways and is finally directed toward the proper individual. The solution is plausible and the number, as a whole, makes a good offering of the type.

THE GREATER POWER (Bison), Dec. 2.—A two-reel western number, by Willis Y. Robards. This centers about a gang of cattle rustlers, a newly elected sheriff and rivalry between his deputies over a girl. The treatment is rather conventional and there is considerable overacting, particularly where gun play is featured. The latter part of the story is the strongest and the sheriff's efforts to redeem a man makes a good motive. The number is about of average strength.

World Pictures.

THE MEN SHE MARRIED (Peerless), Nov. 27.—Gale King is the star of this five-reel Peerless production, which follows the difficult path of a young heiress who is tricked into a mock marriage. The action leads up to a big situation. The picture is well acted. A longer review is printed on another page of this issue.

SELIG'S GENERAL FILM RELEASES.

For the first two weeks in December, the Selig Polyscope Company announces a series of very unusual pictureplay features. William N. Selig following out his policy of providing good pulling subjects in shorter length productions announces "The Brand of Cain" for release in General Film Company's regular service on Monday, December 4. This feature play is presented by the world-famous "Ne'er-Do-Well" cast, including Kathlyn Williams, Wheeler Oakman, Harry Lonsdale, Sidney Smith and Frank Clark. Many of the scenes at sea were filmed enroute to the Panama Canal Zone.

In connection with "The Brand of Cain," the Selig Company is to issue, without extra cost to exhibitors, a beautiful one-sheet poster of Miss Kathlyn Williams the star in the Selig production. This poster is of heavy plate paper, and Miss William's head was sketched from life by a famous artist. The poster is in five colors.

On Monday, December 11, the Selig three-reel feature, "Twisted Trails," will be released in regular service of the General Film Company. An all-star cast will be presented including dashing Tom Mix, Bessie Eyton, Eugenie Besserer, Al W. Filson, Will Machin and others. Tom Mix presents a thrilling feat. Astride a horse he dashes over a narrow footlog that spans a deep chasm. A misstep by the horse and the rider would have plunged hundreds of feet onto the rocks far below.

"The Purchase Price" is a Selig one-reel drama released Saturday, December 9, and "The Road to Fame" is a stirring pictureplay released Saturday, December 16.

"JEALOUSY" RELEASED NOVEMBER 20.

William Fox released "Jealousy," starring Valeska Suratt, on November 20. This is Miss Suratt's third Fox production. The supporting cast includes Walter Law, Charline Mayfield (Lincoln's grandniece), Curtis Benton, Joseph Granby and George M. Adams.

Will S. Davis wrote the story and directed the picture, his eighth for William Fox. Mr. Davis is a Philadelphian, who began playing juveniles at sixteen with a stock company, and soon graduated into stage directorships for the Frohmans, Klaw and Erlanger, George M. Cohan and other well-known producers.

Five Big Plays for Screen

Famous Players-Lasky Corporation Acquires Right to Notable Stage Successes.

A MOST important acquisition of material for the motion picture screen was made recently when the Famous Players-Lasky Corporation purchased the rights to five big stage successes, written by such well-known authors as Augustus Thomas, A. E. W. Mason, Gene Stratton Porter, Frederic Arnold Kummer, Harvey O'Higgins and Harriet Ford.

The list includes "Freckles," which was adopted for the stage by Neil Twomey from the tremendously successful book of the same name by Gene Stratton Porter; "The Dummy" will be remembered by thousands as one of the great Broadway successes of two seasons ago, when it created a positive sensation. It is the joint work of Harvey O'Higgins and Harriet Ford, two of the most successful collaborators among contemporary playwrights; A. E. W. Mason's play, "The Witness for the Defense," in which Ethel Barrymore starred at the Empire theater in New York, in 1911, is another to be added to the list. The action of the play transpires in India and in England, an effect which is much more obtained with realism in the motion picture than it can be done on the stage; "Mrs. Leffingwell's Boots," by Augustus Thomas, is the fourth play to be added to the list. It was a distinct success when first produced in 1905 and has been presented most successfully on many occasions since that time; Frederick Arnold Kummer, author of many successful photoplays, is the writer of "The Painted Woman," which was produced at the Playhouse in 1913. The action of the play transpires in semi-tropical settings, a fact which again places the camera at an advantage over the stage as the production will be actually filmed in the South.

JANE GREY IN "WHEN MY SHIP COMES IN."

Because of the marked success she made in the International's Golden Eagle Feature, "The Flower of Faith," Jane Grey has been engaged by the International to appear in "When My Ship Comes In," which will be released as a Golden Eagle Feature.

The latest of the Golden Eagle Features is from the novel of the same name by Gouverneur Morris, which achieved such prominence when it appeared as a serial recently in Hearst's Magazine.

The photoplay is being made by the A. H. Jacobs Photoplays, Inc., Mr. Jacobs having also made "The Flower of Faith."

In "When My Ship Comes In," Miss Grey will assume the character of Silver Sands, which has much in common with that of Ruth Judson, the lovable and faithful heroine so successfully impersonated by Miss Grey in "The Flower of Faith."

The International has selected an all-star cast to support Miss Grey in this charming story of Gouverneur Morris. Among the number are William J. Kelly, the popular leading man who is known from the Atlantic to the Pacific as the creator of a large number of roles; Nigel Barrie, long prominent as a legitimate actor and for his work on the screen particularly in several of the recent episodes of the International's photoplay series, "Beatrice Fairfax"; Eleanor Blevins, a talented young California legitimate and screen actress who has a large series of successes to her credit on the Pacific Coast; Walter P. Richardson, Edith Campbell Walker, Ruth Chester, Morgan Jones and Robert E. Lee Hill.

WHAT PIONEER FEATURE FILM IS DOING.

The Pioneer Feature Film Corporation, 126 West 46th street, New York City, has acquired the Greater New York and northern New Jersey rights to "The Human Orchid," featuring the fascinating and popular screen artists, Walter Miller and Irva Ross. It is a five part drama of unexcelled quality and sustaining interest, portraying throughout the feverish desires and follies of modern life. "The Human Orchid" is now ready for release and booking dates are being contracted for.

The third E. Gorman feature, entitled "The Little Mother," is nearing its completion and will be released in December under the "Pioneer" banner. Nathan Hirsh, president of the Pioneer Feature Film Corporation, is elated by the excellence atttained in this picture by the popular juvenile star. It is a powerful, dramatic story which strikes the keynote of intense emotion and provides baby Gorman with a vehicle suitable for the advantageous display of her precocious histrionic talent. In view of the great favor enjoyed by the preceding Gorman pictures bookings for "The Little Mother" will be eagerly sought by exhibitors. The picture is in five reels.

Mr. Hirsh, who recently acquired the rights to Thomas Ince's magnificent photoplay, "Civilization," for Greater New York, has just extended his rights to the entire state.

TRIANGLE DECEMBER 9TH RELEASES.

Bessie Barriscale, Mae Marsh and Robert Harron are the stars of the Triangle feature releases for the week of December 9. Bessie Barriscale appears in a Kay-Bee production of life among the remote districts of the Southern mountains entitled, "Bawbs o' Blue Ridge," written for her by Monte M. Katterjohn, and directed by Charles Miller. Mae Marsh and Robert Harron are co-starred in a Fine-Arts play named "The Wharf Rat," written by Anita Loos and directed by Chester Withey.

Manufacturers' Advance Notes

"THE VANISHING MANTLE" (Pathe).

Ravengar, whose mystic powers have enabled Leontine to escape Bianca's bondage, is turned over to her men realizing that she can do nothing further to save his life. But again he vanishes before the very eyes of his chagrined and amazed captors.

Meanwhile, Leontine, who has miraculously escaped from Bianca's gambling house by means of an under water sluiceway, hastens to the police where her wet and bedraggled appearance

Scene from "The Vanishing Mantle" (Pathe).

coupled with her apparently wild story make the officers skeptical as to her sanity. Her husband, Sebastian, is phoned to, who quickly sizing up the situation, replies with a crafty lie that she is mentally unbalanced and to hold her until he arrives. He then phones to Bianca to dress as a nurse and with her men hasten to the spot and claim Leontine as her escaped patient.

Again she is made a prisoner, and Ravengar who has rushed to her assistance is also made a captive. To save her he gives up his closely guarded mystic treasure—"The Vanishing Mantle." With a sudden movement as though throwing a mantle over Leontine's head she disappears into thin air. A vanishing mantle! How is it possible?

ALICE BRADY AS RUSSIAN DANCER.

In Alice Brady's next picture for the World Film Corporation she will appear as a Russian dancer. The mother of this character was also a dancer in the royal ballet at St. Petersburg, and had a love affair with a grand duke, which created a scandal of such magnitude that by order of the Czar the woman was banished from his dominion.

The woman's little daughter therefore had royal blood in her veins, but this was kept secret and she grew up to be a great exponent of the art of Terpsichore, and the rage of Paris and other cities of Continental Europe.

But the Russian government had kept a watchful eye upon the beautiful girl through whose lithe figure coursed the life-blood of its reigning family, and one night she was kidnapped and spirited away, plunging into a series of adventures of the most startling and novel nature.

Some of the events occur behind the scenes where great ballets are being rehearsed and produced, and in order to insure complete realism, director general William A. Brady has engaged Alexis Kosloff to direct these episodes and also appear in them. This will not be a matter of any considerable difficulty to Mr. Kosloff, inasmuch as he will have for his working staff the entire troupe of real Russian dancers with which he has long been identified.

This is one of the most important special engagements ever made in the motion picture business for the purpose of perfecting a small number of incidents. Engaging a great Russian ballet for a single performance in a theater or opera house is regarded as a rather costly matter, but Mr. Brady's pursuit of realistic effects for World pictures is not to be halted by figures.

McCLURE WILL FEATURE CLIFFORD BRUCE IN "PASSION."

"The Sin of Passion," in the film drama of that name, sixth play of the McClure series, "Seven Deadly Sins," will be Clifford Bruce, selected for the role because of his extraordinary masculine qualities and splendid physique. Mr. Bruce plays the role of Leonidas, "the perfect physical specimen," champion swimmer, champion wrestler, and champion in the art of attracting young girls.

The story of "Passion" has to do with the fascination the giant Leonidas exercises over a beautiful and refined young girl, and with her endeavors to free herself from an influence which her better self tells her will result in degradation. In Leonidas, Clifford Bruce has undoubtedly one of the most dramatic parts in his notable career as a stage and film star.

There are several tremendous scenes in the drama. The setting of one of the episodes is in Madison Square Garden, where Leonidas appears as "The Masked Marvel," and before the eyes of the captivated girl (played by Shirley Mason) wins the wrestling championship of the world. Another scene shows the club-house and grounds of a noted athletic club, the members of which belong to the millionaire class. Leonidas craftily uses his association with these gay young bloods to strengthen his hold on the little girl, who is too willing to believe that her connection with him will lead to social success.

In the end, Leonidas meets his Waterloo, and there comes a pathetic scene in which the modern Samson stands revealed to the young girl as a pigmy of moral purpose. Fortunately George Le Guere comes in the role of her true knight to show her the noble side of love, and the play ends with Passion defeated, Chivalry and Virtue triumphant.

"IGNORANCE" (Private).

"Ignorance," a morality picture in six-reels written by Anthony P. Kelly, has just been completed under the direction of J. A. Fitzgerald for The Private Feature Film Mfg. Co., of Cleveland.

Earl Metcalfe, former Lubin star and director, plays the leading role, that of a fearless and upright District Attorney. Strong in the supporting cast of "Ignorance" are Eleanor

Scene from "Ignorance" (Private).

Black as the girl who becomes the victim because of her ignorance of the social evil, Ethel Tully as the society girl, and Arthur W. Mathews is the leader of the underworld. Mr. Fitzgerald also plays the role of "Red, the Peddler," described by the author as "the meanest and lowest thing on God's green earth."

Without incorporating any offensive or indecent scenes in "Ignorance," the author has written an absorbing and thrilling plot around the need of insistent watchfulness in the home of every young girl.

"THE SIGN OF THE POPPY" (Bluebird).

Hobart Henley will be introduced to the Bluebird program Dec. 4, in J. Grubb Alexander's hystermy play, "The Sign of the Poppy." At the same time Gertrude Selby, his leading lady, will be seen for the first time as a Bluebirder. Harry Maquire was the photographer, and Charles Swickard directed the production.

Henley will play in this feature a dual role, each character being of such importance that the actor is on the screen prac-

Scene from "The Sign of the Poppy" (Bluebird).

tically all the time, impersonating one of twin brothers who dominate the plot. Mina Cunard, Wilber Higby, Robert Clark and Garland Briden will be in Mr. Henley's support.

Some of the locations disclose sections of San Francisco's Chinatown. There are many sensational episodes that deepen the "mystery" element of the story and the interest is sustained in several counter threads that intensify the love element and make the "happy ending" all the more satisfactory when it is attained.

"FARMER AL FALFA'S BLIND PIG" (Paramount).

Paul Terry has contributed another exceedingly funny animated cartoon which the public will undoubtedly stamp with its enthusiastic approval, for "Farmer Al Falfa's Blind Pig," a Paramount-Bray Cartoon which will be released by Paramount Pictures Corporation on December 7, is one of the most screemingly funny cartoon comedies that has ever been conceived.

Having heard so much of the white ribbon wave which is sweeping o'er the country, the old bewhiskered farmer quits the soil and turns his attention to the disreputable enterprise of making "redeye." He locates his distillery in a little cave far on the back of a ridge on a rocky range, hidden from both the inclement weather and the eyes of the law. His little dog Fido is his only accomplice and together they thrive. Fido keeps watch while the old man works, and also delivers the liquor to their various customers who lie in wait along the rugged passes.

Upon one of these trips Fido is discovered by "Eagleyed Pete," the revenue officer, and let it be known that "Eagleyed Pete" is one tough bird, who shoots to kill. The Federal officer commands the dog to halt, and just as he is about to examine the contents of Fido's load, the dog spots his star and with one big yelp is off in a cloud of dust. The Federal officer follows and soon trails Fido to his master's dive. Al Falfa, seeing them coming, grabs his gun and the battle is on—but leave it to Al to get out of a tight place!

"INCORRIGIBLE CAPTIVE" (Pathe).

The ninth episode of Pathe's Wonder Serial, "The Shielding Shadow," is entitled "The Incorrigible Captive." It is announced for release on November 26 and deals with the appearances and disappearances of Ravengar, the mysterious.

Leontine is imprisoned by Sebastian in Bianca's gambling house. Again the mysterious Ravenger laughs at his shackles —comes to her aid and shows her the secret stairs to an underground sluiceway.

Bianca discovers her trying to escape and when Leontine is half-way out, turns on the electric switch controlling the sluicegates, and Leontine is caught in a watery trap.

The Shielding Shadow protects her. The switch is clicked back by an unseen hand and from the dungeon below she shoots through the sluiceway to the river and swims to safety.

Exhibitors throughout the country report great success with "The Shielding Shadow." It is being booked by a number of the best theaters. Two high-class houses in Detroit that have heretofore never run serials, have contracted for "The Shielding Shadow." These theaters are the Liberty and the Knickerbocker.

FOLLOWING THE FLAG" (Selig).

"Following the Flag" is a Selig three-reel Diamond Special, released Monday, November 27th, in General Film Company's regular service.

The country was patriotically stirred when President Wilson ordered Uncle Sam's land forces to the Mexican border. These forces included not only the regular army, but the National guardsmen of the various states.

When Pershing and his column crossed the border and penetrated into Mexico in search of Villa, there was not a man, woman or child in this country who was not proud of the courage displayed by this indomitable little force, which entered the desert plains of Mexico after a blood-thirsty bandit.

"Following the Flag" is a motion picture lesson in the cause of preparedness, and is worthy of presentation in any theater in America. The film shows the soldiers arriving on the Mexican border, the training of guardsmen to become seasoned veterans, hikes and other maneuvers, mountain batteries, machinegun batteries and heavy artillery in action; cavalry maneuvers, and the negro survivors of the 10th Regiment, which was almost annihilated by the Mexicans, is shown turned over to United States forces on the International bridge at El Paso. Beautiful photography and many scenes along the border not heretofore presented, make "following the Flag" a very entertaining production.

"PATRIA" TO BE PRIVATELY SHOWN.

"Patria," the great preparedness serial of the International, in which Mrs. Vernon Castle is the star, is practically ready for the public. Two showings of the first three episodes of "Patria" will be held next week. The first will be in the grand ballroom of the Ritz-Carlton Hotel on Monday evening, November 20. This is being arranged for the members of the literary, art and dramatic professions of the city, the members of the army and navy, aeronautic and similar defense organizations, for the personal friends of Mrs. Castle, and for the press.

The showing at the Ritz will be the most pretentious ever given a motion picture. An augmented orchestra under the direction of Professor Armand Vecsey, of the Ritz-Carlton, will furnish the music which has been especially written and arranged by Professor Vecsey.

Many notables in public and private life, government and city officials, and others particularly interested in national defense, the theme upon which "Patria" is based, will attend. Mrs. Castle, the star, will be present in person as will also Milton Sills, her leading man, and Warner Oland, who has one of the principal roles.

The second showing will be held on Tuesday morning, November 21, at 9:30 o'clock, in the Strand theater, and will be primarily for exhibitors and the press.

THIRD VAMPIRE EPISODE, "THE GHOST" (Gaumont.)

With the appearance December 7 of the third episode of "The Vampires," a startling chapter called "The Ghost" in this remarkable Gaumont photo-novel, a character who dominates the story for four episodes makes his appearances. This is Enrique Moreno, skilfully played by the French matinee idol, Jacques Hermann. Mr. Hermann has the role of a thief who attempts to operate in opposition to the organized Crime Trust of the

Scene from "The Vampires" (Gaumont).

arch criminals of Paris known as The Vampires. The daring ingenuity he displays is a tribute not only to his own ability as an actor but also to the directing genius of the photo-novel, Louis Feuillade, who both wrote and directed the production.

"The Ghost" tells of the appearance of Enrique Moreno in a flat next that used by the Vampires. A safe in his apartment which has a panel at the back easily removable by the Vampire, discloses to the band that in Moreno they have a rival. The lone bandit begins to be a power in Paris just at a time when the Vampires are planning to rob a bank messenger.

On the Kalem List

Border Troubles Theme of Coming "Frisco" Episode—Thrills in "Grant" and "Hazards" Series.

THE Mexican border troubles furnish a lively background for the action of "Border Wolves," a coming episode of Kalem's "Girl from Frisco" series scheduled for release on the General Film programme on Wednesday, November 29. Director James Horne, a company of nine players and a technical staff of seven were forced to make a trip of over eight hundred miles to the Southern California border to secure the exact locations necessary for this episode. A Mexican rebel army of three hundred plays an important part in the action.

Scene from "The Wizard's Plot" (Kalem).

"Mexican rebels are not at all averse to acting in motion pictures," wrote Director Horne to the Kalem officials in describing his work on "Border Wolves." "But by the time you have greased the officers and met all the demands of the men they cost considerably more than plain every day extras. They also eat up a lot of film, for each of the officers demanded plenty of close-ups when they noticed us bringing Marin Sais and True Boardman up to the camera. They tried to show me that they were real actors, but I won't have the nerve to come down again after they discover that all these close-ups have been 'cut out' of the picture when released."

"Border Wolves" is preceded on the release schedule for "The Girl from Frisco" by the issuance on November 22 of "The Fight for Paradise Valley." The vast irrigation projects of Southern California are the theme of this episode of the Kalem series by Robert Welles Ritchie. Director Horne secured some photographic gems in filming the billion dollar Los Angeles Aqueduct which is made the background of the action of the thrilling story in which Marin Sais and True Boardman wage a bitter battle with the "Water Trust" which attempts to prevent their successful completion of the irrigation project. A run on a desert town's bank and some realistically staged battle scenes are features of the offering.

Ham is on hand in the list of coming Kalem's with two good one-reel comedies, "Dudes for a Day," released on Tuesday, November 28, and "Jailbirds," issued on Tuesday, December 5. In both of these laugh-makers the star is supported by Bud, Ethel Teare and Henry Murdoch. In the former Ham and Bud are engaged by a clothes dealer to parade in evening dress as walking advertisements. When they escape the dealer's watchful eye they become real dudes and have some exciting adventures with a newly-rich bricklayer and his pretty daughter Ethel. In "Jailbirds" Ham and Bud make a pair of laughable, if not capable, jailers, with Murdoch their most bothersome prisoner, and Ethel Teare, the adventuress, who seeks to effect Henry's escape.

A surplus of thrills is given to the Kalem programme by the coming "Grant, Police Reporter," and "Hazards of Helen" episode. "The Trial Run" is the "Hazard" scheduled for release first in December, being issued on Saturday, December 2. Helen Gibson contributes a dare-devil feat to this one-reeler by her leap from a speeding automobile to a runaway freight train. In "The Forgotten Train Order," released on the preceding Saturday, Helen overtakes a speeding train on a motorcycle which she runs within inches of the train before leaping to the hand-rail.

"The Wizard's Plot" and "The Trunk Mystery" are two episodes of the "Grant, Police Reporter," series issued on the first two Fridays of November. Daring feats aboard a ship are features of the first-mentioned offering with George Larkin, Ollie Kirkby and Robert Ellis taking the reckless chances. Included in the support in the two episodes are Mary Taylor Ross, William McKey, G. Chira, Arthur Albertson, Harry Gordon and many others.

PALLAS' "RIGHT DIRECTION."

"The Right Direction," in which Vivian Martin sets out to "motor" from New York to California with a baby carriage, has been completed by the Pallas Pictures Company and will be released on the Paramount Program December 21. The supporting cast is an exceptionally strong one, which includes the ever-popular Herbert Standing, Colin Chase, Alfred Hollingsworth and Billy Mason.

Scene from "The Right Direction (Pallas).

SELIG ATHLETIC SERIES POPULAR.

The Selig Athletic Feature film series, released through Kleine-Edison-Selig-Essanay Service, is being booked in all the large feature theaters in the United States and Canada. It is reported that the Athletic series has proven such a success that arrangements are under way for a similar series. The Selig Athletic feature films are proving of particular interest to combination vaudeville and picture theaters. Among the latest to book this series is the Shaffer Brothers vaudeville theaters, Chicago. These theaters, the Crown, Star and Victoria are among the largest and most popular in Chicago. The first reel of the Athletic series so pleased at these theaters that plans were immediately completed to show each one of the ten of the series for an entire week in each house.

Scenes from "The Land Just Over Yonder" (Unity).

THE BATTLE OF THE SOMME IN PARAMOUNT PICTOGRAPHS.

The first installment of the remarkable war pictures secured by Donald C. Thompson, pictorial war correspondent for Pictographs and Leslie's Weekly, will be presented in an early edition of the Paramount Pictographs. The scenes included in the first reel are of even a more thrilling nature than those which have already been presented in motion pictures, and show more actual fighting which took place in the great spring drive of the Entente Allies, and what will always be known in history as the Battle of the Somme.

These pictures show the miles of violent trench fighting and "curtain of fire" which was sustained for hours at a time, to prepare for infantry attacks, which finally turned the tide of battle, and which may have been the crucial moment in the world war, starting with thousands of siege artillery pieces of large caliber, among them the famous French 120's, painted so as to be invisible to the enemy, belching out death from their concealed emplacements. In the front ranks where trenches are within forty yards of the enemy, the low range fire is supplemented by a timely duel with trench bombs, carrying thousands of pieces of jagged shrapnel, so timed as to burst directly within the enemy's lines.

Every foot of this picture is actual war, such as has never been presented on the screen in America, and is built up in such a manner as to give the whole story of a successful onslaught of a magnificently equipped army of the most modern type. Finally the battle is brought to close range with the actual capture and return of the prisoners.

"THE MISCHIEF MAKER" (Fox).

The spirit of mischief runs rampant through the soul of Effie Marchand, the character whom June Caprice portrays so delightfully in "The Mischief Maker," her newest photoplay of gladsomeness for the William Fox Films. The picture will be released on November 27.

Hary Benham has the role opposite Miss Caprice. Mr. Benham has been in the silent drama for six years, during most of which time the villain of the cast, John Reinhard, has "still pursued him." Benham and Reinhard have been seen together in many photoplays in which the latter always has done the pursuing, but the former always triumphs.

Mr. Reinhard, like Benham, has had a long career in musical comedy. He had leading parts in "About Town," "The Girl Behind the Counter," "Algeria," "Miss Innocence" and "Madame Sherry."

The author of the story for this new Caprice picture is Alfred Solman, who has written more than a score of popular songs, including "If I Had a Thousand Lives to Live," "Mine," "Why Did You Make Me Care," and the old-time favorite, "The Bird on Nellie's Hat."

It is worthy of note that the statue which plays an important role in the photoplay was actually posed for by the persons it is supposed to represent. The head was made from a cast of June Caprice's head, and the body was moulded complete in a cast posed by Margaret Fielding.

"WHERE DO YOU GET THAT STUFF?" (Argosy).

That the public is always willing to accept something new and original was proved a few days ago, when the first public showing of "Where D'ye Get That Stuff?" was tried out on the audience of the Stanley thater. The audience soon caught the atmosphere of the picture, and before the first reel was ended the entire house was giggling and weezing, and finally roaring at this funniest of funny productions.

The success of "Where D'ye Get That Stuff?" lies not so much in the action—which is humorous enough to get it over—but in the extremely funny dialogue, which was written by that joint team of "World renowned manipulators of Webster's dictionary," H. C. Witwar and H. H. Van Loan, and they have given the public a rare treat.

H. J. Shepard, of the Argosy Films, Inc., advises that they intend making "Where D'ye Get That Stuff?" a universal slogan, and a number of prominent newspaper cartoonists have agreed to feature a series of cartoons based upon this title.

"Where D'ye Get That Stuff?" will be the first production to be released through the Argosy Company on the state right basis.

BURLAND THEATER BOOKS "THE LIBERTINE" FOR SEVEN DAYS.

In answer to many inquiries regarding the release of "The Libertine," a photoplay in six reels, recently produced by Julius Steger and Joseph A. Golden, F. E. Backer, president of The Mammoth Film Corporation, through which the picture is being handled in New York, New Jersey and the New England States, has made the announcement that "The Libertine" will be shown at the Burland theater, Bronx, during the seven days beginning November 26.

At a recent showing before experts, this picture was pronounced one of the most remarkable vehicles ever employed by John Mason, and the work of Alma Hanlon and a score of other prominent screen artists brought forth the highest praise. In a word, it is predicted to be a "sensation," as its plot carries a tremendous moral lesson and abounds in situations true to life.

MOSS FILMS THROUGH QUALITY OF PITTSBURGH

The Quality Film Service of Pittsburgh have completed arrangements with the B. S. Moss Motion Picture Corporation, whereby they will become the exclusive distributors of the one-a-month Moss Feature Program in Western Pennsylvania and Western Virginia. H. A. Lande, manager of the Quality, plans to launch this program for his territory by releasing on the first of December "The Power of Evil," an original screen play, written by the famous playwright George Bronson Howard, which has met with great success wherever it has played. This will be followed by "Boots and Saddles," a screen version of Eugene Walter's great play scheduled for release on the 15th of Demember and on the first of the New Year, the Quality will release a Moss feature with Marie Empress as the principal figure.

"THE JOCKEY OF DEATH" TO BE SHOWN NOVEMBER 15.

"The Jockey of Death," the first of the International's Adventure Series, will be released throughout the country on next Wednesday. "The Jockey of Death" is one of the most thrilling and interesting feature photoplays ever presented. It is a story of circus life, but it also tells in a clean, wholesome way a beautiful romance in which a little circus rider, who is in reality a countess, is restored to her ancestral estate, of which she has been deprived by an unscrupulous relative.

The principal roles in "The Jockey of Death," are portrayed by Mlle. Evelyn and M. Arturo, both of whom before their entrance into motion pictures were members of one of the most famous circuses in the world.

GAUMONT COMPANY SPECIALIZING IN SINGLE REELS.

The Gaumont Company is gradually building up a list of single-reel releases that will result in a film library of remarkable excellence. The subjects are both scenic and pictorial narrations of various industries, processes and customs. There is also a due appreciation of the demand for humor on the screen. This is satisfied by the Gaumont Kartoon Komics, animated for the screen by Harry Palmer, and by the Gaumont Shadowgraphs, also devised and directed by Mr. Palmer. The three series of travel, interest and magazine character are "See America First," "Tours Around the World" and "Reel Life." In addition there is the Gaumont screen newspaper, The Mutual Weekly.

"THE FINAL FRAUD" (Essanay).

A love story grows out of a clever plot to frustrate the operations of a coterie of desperadoes in this photoplay. A supposed member of the gang falls in love with the daughter of one of its intended victims. The crooks are arrested in a spectacular raid. It then develops that the younger man instead of being a crook, is in fact a secret service agent who has assumed that disguise to round up the criminals. Bryant Washburn is seen as the pseudo crook and Gertrude Glover as the girl. Ernest Maupain is the chief desperado, and John Cossar the victim. It is a well worked out plot with many tense situations and constructed for a screen time of 48 minutes.

GIANT GUNS AT VERDUN IN HEARST PICTORIAL.

The Hearst International News Pictorial has just received some remarkable motion pictures, which show the fighting at Verdun and on the Somme fronts. One of the most wonderful of these pictures is an armored train, upon which is vividly portrayed the manner in which the giant shells are placed in the big gun. All of the action is revealed from the time the shell starts on its way to the mouth of the gun until the explosion sends it on its mission of death and destruction. This is the first time that these guns have been shown in action.

"MASQUE OF LIFE" IN CHICAGO.

"The Masque of Life" will be played for an indefinite run at the La Salle theater, Chicago, starting on November 20th, according to an announcement by A. B. Jones, of Jones, Linick & Schaeffer, who arrived in New York City early Friday morning, November 10, and completed his contract with J. L. Kempner, who is releasing the film. Mr. Jones' firm is considered the leading buyers of states-rights for the middle west and their theaters in the Loop district of Chicago are greatly sought after.

LESSER ACQUIRES "CIVILIZATION" FOR COAST.

The All Star Picture Distributors, Inc., of San Francisco, of which Sol Lesser is the presiding genius, has shown its astuteness once more. They have acquired state rights for Thos. H. Ince's spectacle, "Civilization," for California, Arizona, New Mexico. The deal was effected last week. Mr. Lesser has returned to the coast to make arrangements for the booking of the picture. There were several bidders for this piece of territory the allotment of which leaves very little left. The transaction was, as usual, supervised by J. Parker Read, Jr., general manager of the Harper Film Corporation.

MORE STOLEN REELS.

A pick-up man known as Peter Taduce, and nicknamed "Midnight No. 5," accepted a two-reel episode of the "Scarlet Runner No. 7," entitled "The Red Whiskered Man," from our office for delivery to the Marion theater, 2446 South Halsted street, Chicago, and claims that he left his wagon unguarded in the rear of the City Hall Square building, at which time the said episode of the "Scarlet Runner" was stolen from the wagon.

Any exhibitor who has any knowledge as to the whereabouts of this subject will not only confer a favor upon the Vitagraph-V-L-S-E Inc., but will assist in bringing about a better condition as regards the receipt and delivery of films. The Exhibitors' League should take the item up to the extent of bringing about the prosecution of any one guilty of such a misdemeanor.

SYDNEY E. ABEL, Branch Manager,
Vitagraph-V-L-S-E, Inc.

Notes of the Trade

ROBERT WARWICK and Mollie King in "All Man," a World-Brady picture, will reach the public December 4.

* * *

Director Joseph De Grasse is filming at Universal City "The Wrong Side of Paradise," featuring Dorothy Phillips and Lon Chaney. This is a story dealing with the Barbary Coast in San Francisco during its palmy days and was written by Harvey Gates of the Universal staff.

* * *

Enid Bennett, new Triangle-Kay Bee star, is playing a blind girl in her first picture, now under way at Culver City. Lanier Bartlett, new Ince author, wrote the scenario.

* * *

"The Reward of the Faithless" nearly has been finished by Director Rex Ingram of Universal City as a five-reel feature. The lead is played by Betty Schade, supported by Claire DuBrey, Wedgwood Nowell, William Dyer and other Universal players.

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The title of the play Florence La Badie is now making at the Thanhouser studios has been changed from "Enemies of Society" to "The Girl Who Wanted to Live." The story is by Philip Lonergan. Frederic Sullivan is the director.

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Director Henry McRae has finished the fifteenth episode of the Universal serial, "Liberty, a Daughter of the U. S. A.," featuring Marie Walcamp with Jack Holt and Eddie Polo.

* * *

C. Gardner Sullivan, head of the Triangle-Kay Bee scenario department, is due in New York, having left the Culver City studios several days ago. He will remain in the east for several weeks, collecting data for new plays.

* * *

Director William V. Mong is filming a two-reel photoplay at Universal City entitled "Fighting Joe's Christmas," the leads of which are played by Mong and Maude Emery.

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Gladys Hulette will be supported in "Her New York," a Thanhouser-Pathe release scheduled for January, by William Parke, Jr., Riley Chamberlin, Carey Hastings, Robert Vaughn and Ethyle Cooke.

* * *

Director Jack Conway of Universal City has about completed the five-reel feature production, "Mary Keep Your Feet Still," with Ella Hall in the leading role. She is supported by Marcia Moore, Margaret Whistler and a number of the Universal children.

* * *

Edward Elkas, who has been associated with the Vitagraph people for the past two and a half years, has just added his name to the long list of Metro-Rolfe Screen favorites. Mr. Elkas soon will be seen in "The Belle of the Season," which is being produced under the direction of S. Rankin Drew, with Emmy Wehlen in the leading role.

* * *

Captain Leslie T. Peacocke is producing at Universal City a two-reel comedy entitled "Baby Doll's Christmas," Eileen Sedgwick and Fred Church, the leads, are supported by Yvette Mitchell.

* * *

Thelma Salter, child actress, has a part almost equal in importance to that of the star, in a new Triangle play from the typewriter of C. Gardner Sullivan, which has Frank Keenan in the leading role.

* * *

Director Stuart Paton at Universal City is working on the fourth chapter of "The Voice on the Wire," a mysterious criminologist serial in which Ben Wilson plays the leading role with Neva Gerber opposite.

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The World Film Corporation's play made from the spoken drama, "The New South," has been re-named "Broken Chains." Ethel Clayton and Carlyle Blackwell are the stars in this elaborate production, which is to be released early in December.

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"Sailing at Four" is the title of a one-reel comedy being made by the Universal Nestor company working under the direction of Louis Chaudet. Eddie Lyons plays the featured lead with Edith Roberts in his support. Lee Moran is ill and not in the cast.

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Picture Theaters Projected

MONTGOMERY, ALA.—Strand Amusement Company has let the contract to Jeffers Brothers to erect a two-story theater building, 42 by 100 feet; brick and stucco; classic front; tile and marble vestibule; to cost $15,000.

CLEARWATER, FLA.—Star Theater Company, Paul Majewski proprietor, will erect a $3,000 moving picture house, with seating capacity for 400 persons.

LEMONT, ILL.—Nelson & Lindeman have opened a new moving picture house here, with seating capacity of 400.

FORT WAYNE, IND.—The Orpheum theater is now being operated by the Bankers' & Merchants' Theater Co.

FRANKFORT, IND.—The interior of the Star theater, operated by the Star Theater Company, has been redecorated. A new projecting machine has also been added to the equipment.

ROCKVILLE, IND.—The opera house has been leased by Trapp & Spray and renamed the Rox theater.

CEDAR FALLS, IA.—The Grand theater, recently acquired by Edward Madigan, has been remodeled and the interior redecorated.

NEW HAMPTON, IA.—The Idle Hour theater has been remodeled and the interior redecorated.

SHELDON, IA.—The Strand theater has been taken over by R. G. Slater.

PADUCAH, KY.—Extensive improvements have been made to the Star theater.

SHREVEPORT, LA.—The Majestic theater has been thoroughly overhauled and new equipment installed.

BELFAST, ME.—The opera house is now being conducted by William Williamson, of Augusta.

LAKE CITY, MINN.—The Grand theater has been purchased by Leon Sinclair.

ST. LOUIS, MO.—Extensive improvements have been made to the Cinderella theater, located at the corner of Iowa and Sherokee streets, and the seating capacity increased.

LEBANON, N. H.—The Lyric theater has been taken over by Fred Cranlin.

EAST ORANGE, N. J.—A. N. Messers, 225 N. 18th street, is having plans by John E. Kleist, 515 Seventh avenue, New York, for a $4,000 moving picture house.

GIBBSTOWN, N. J.—S. L. Duncan, Paulsboro, N. J., has the contract to erect a one-story moving picture theater, 45 by 110 feet, for Chris Grotsinger, to cost $8,000.

FAR ROCKAWAY, L. I., N. Y.—Columbia theater, 262 Central avenue, reported planning to make extensive alterations to present structure.

MALONE, N. Y.—Hardy & Meehan contemplate making extensive alterations and building a one and one-half story addition to their theater building, to cost about $10,000.

LYNN, N. C.—Peter Parker has opened a new moving picture theater here.

PORTLAND, ORE.—The Globe theater, recently taken over by Louis Gerlinger, has been remodeled and redecorated.

GREENSVILLE, PA.—The Mercer Square theater is now being operated by the Schatz-Muntz Amusement Company.

MEMPHIS, TENN.—Marcus Loew, of New York City, is reported to plan the erection of a vaudeville theater, to cost $700,000. E. A. Schiller is also reported as being interested in the project.

NASHVILLE, TENN.—The Peerless Amusement Company has leased the Strand theater.

POST, TEXAS.—H. F. Lloyd is having plans prepared by R. E. Gilmore for a one-story moving picture theater, 40 by 100 feet.

Machines Bought, Sold and Exchanged

Highest Prices paid for all equipment.

Powers No. 5, $45; Simplex Mechanism (like new), $100; Powers Adjustable Rheostat (good as new), $12; Best Imported Condensers, $1 each; Domestic Condensers, 65 c. each; Carbons, per hundred, $6; Arc Carbons, per 100 pair, $10.

All Supplies sold at lowest prices.

EXHIBITORS' SUPPLY COMPANY

Suite 611, 729 Seventh Ave., New York.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Mutual's New Exchange in St. John, N. B.

Manager Charles H. Kerr Has Enviable Record as Film Man in the Province—Some Interesting Details of His New Quarters.

By F. L. Sully, 68 Lansdowne Ave., St. John, N. B.

ST. JOHN, N. B.—The newly renovated offices of the Mutual Film Corporation are now said to be the best in the city. A gradual growth of St. John as a moving picture center has resulted in expansion by all the companies doing business here, and not least among these has been the Mutual company, which, from the standpoint of service of its attaches is the oldest in the city. The present quarters of the company on Waterloo street, adjoining the Gem theater, comprise the entire floor space of the second and third stories of a large building. The second floor is devoted to the business offices, and exhibitors' waiting room. In addition to this there is a fireproof cabinet for the housing of all films.

On the third floor the company boasts of the best projection room in St. John. Here a representative of the New Brunswick Board of Censors sits two afternoons a week. The lithographing and shipping departments adjoin.

Charles H. Kerr, the present manager of the office, has been stationed in St. John as a representative of the trade longer than any other moving picture executive. He began his career some nine years ago with L. E. Ouimet, who then controlled the Ouimetescope. E. Auguar was manager and Mr. Kerr assistant manager of the exchange which was operated above the old "Biograph" on Charlotte street. A year or so later Mr. Ouimet sold out to the Kinetograph. Mr. Kerr remained with the company in the same capacity. Following this the Gaumont company assumed control, and moved from the old quarters on Charlotte street to the present location. Mr. Kerr was then assistant manager, and A. R. Macbeth manager. About six years ago Mr. Macbeth resigned, and Mr. Kerr after three years' experience as assistant manager was given entire charge of the exchange. Two years later the Mutual corporation bought out the Gaumont agency, and Mr. Kerr through four changes in management remained at his post and his chosen work. The office force at that time was but three. Now it numbers ten. Business has been more than doubled, and within the past few weeks the working space of the agency has likewise been doubled. With Mr. Kerr, as assistant manager is R. D. McKay, formerly with the Warner Feature Company. During the decade that he has been affiliated with the moving picture industry in this city, Mr. Kerr has seen scores come and go, while he himself has weathered all storms and changes of management. His son, Roy, has charge of the shipping department and is as fond of the business that has given him bread and butter for the past ten years as Mr. Kerr himself. In addition to those who are seen in the picture Miss McGowan, bookkeeper, and Miss Ethel Rae, stenographer, are members of the office staff.

Mutual Film Exchange, St. John, New Brunswick.

As New Year's Gift to New Glasgow.

New Glasgow, N. S.—N. W. Mason, proprietor of the Academy of Music for the past five years is investing $80,000 in a fine new auditorium, to be ready for business soon after New Year's. The new theater, which is not yet named, is located at Provost and Archimedes streets, and will seat about 1,200. Mr. Mason, prominent in theatrical circles for many years has brought such stars as Robert Mantell to Nova Scotian audiences. Exhibitors and moving picture men in general are watching New Glasgow with interest. Warren Smith is also constructing a large theater for moving pictures that is to be opened about the same time as Mr. Mason's. They say competition is likely to be lively.

In Higher Admission on North Shore.

Chatham, N. B.—North Shore exhibitors recently organized in a move to raise the admission price from ten to fifteen cents on evenings that Paramount features are shown. This affects the houses in Chatham, Bathurst and Campbellton, N. B.

Solomon Soffe to Open Theater.

Pictou, N. B.—Solomon Soffe, who is soon to open a new theater here was a recent visitor in St. John, getting acquainted with the exchange men and making purchases for the new house. Mr. Soffe bought a Powers 6B machine from the Mutual agency, and has made arrangements for Mutual service as well as Metro features.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Fred H. Trifts to Manager St. George Theater.

St. George, N. B.—T. J. O'Neill has severed his connection with the Broadway theater and turned the management over to Fred H. Trifts of St. John. Mr. O'Neill has resumed his interests in the dry goods business. Mr. Trifts, who controls the Gem in St. John is changing the policy of the house from pictures alone to pictures and three acts of vaudeville, with bookings out of Loew's, Boston.

Fred Coughlan to Take the Gayety.

St. John, N. B.—The Gayety theater, Carleton, which has changed hands several times during the past few years, is now, it is said, about to transfer from the management of William Smith, who also controls the Empress, to Fred Coughlan.

M. J. Franklin to Lease Opera House.

St. John, N. B.—It is understood from good authority that M. J. Franklin, manager of the Strand theater, Halifax, has closed negotiations with R. H. Dockrill, owner of the St. John opera house, for a lease to become effective March 1st. Mr. Franklin, it is said, will renovate the interior of the opera house, install new seats, have new scenery painted, and add several new features to the general equipment of the building.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

S. L. Wonders Leaves the Walbrook.

BALTIMORE, MD.—It has come as quite a surprise that Solon L. Wonders has resigned his position as manager of the Walbrook theater on North avenue at Rosedale street. Mr. Wonders, it is understood will take a brief rest before accepting another position, and while doing so, will visit relatives in Cleveland. He is well liked in Baltimore and has had wide experience in the managing of theaters in this and other cities.

Hull Theater Will Enlarge.

Baltimore, Md.—The Hull theater, at 1444 Hull street, will take on a new lease of life in a short time, as James Goeller, the owner, intends to build a one-story addition of brick to this house. Mr. Goeller states that he expects to spend about $3,000 on the improvements.

Colonial Shows Films.

Baltimore, Md.—The Colonial theater on Eutaw street, which is now used to present plays with colored artists, also runs three acts of vaudeville and moving pictures as an added attraction for its colored patrons. The General Film is furnishing them with two and three-reel subjects for their programs.

American Ambulance Benefit.

Baltimore, Md.—On Friday night, November 24, the war films entitled "Our American Boys in the European War," showing the Americans now serving in the French trenches, will be shown at Albaugh's theater on North Charles street. The affair is being held under the auspices of some of the most prominent society leaders of Baltimore and is for the benefit of the American Ambulance Corps. Programs and caramels will be sold by pretty misses, and members of Battery A will act as ushers.

Parents' League as Censors.

Baltimore, Md.—The Parents' League of Baltimore now has a censor committee whose duty it is to pass on the theatrical productions and moving pictures that may be recommended as permissible for children to see, which come to this city. Last week the regular Saturday morning special children's matinee at the Parkway theater was mentioned.

N. B. Morgan Honored.

Baltimore, Md.—N. Basil Morgan, a prominent member of the Operators' Unton, Local 181, has had a prominent part to play for the past two weeks acting as messenger to the American Federation of Labor Convention, which is now being held in this city. Mr. Morgan worked hard for the convention and deserved the honor bestowed upon him.

Mutual Business Brisk.

Baltimore, Md.—Business seems to be rushing at the Mutual exchange in this city and, according to the statement of O. D. Weems, the manager, they are busy. "The series in which Margarita Fisher and Mary Miles Minter are very popular with the exhibitors," stated Mr. Weems, "and the Great Wizard and Wilson theaters have both booked the first of Miss Fisher's series, 'The Pearl of Paradise.'"

Somerset Theater Dark.

Philadelphia, Pa.—The Somerset theater, which was recently offered at Sheriff's Sale, failed to find a purchaser. It is now closed and will remain in an attorney's hands, apparently for some time.

Week's Philadelphia Happenings

Charlie Chaplin's "Behind the Screen" at the Stanley, Arcadia, Victoria and Locust —Expecting Alice Brady on a Visit—Many Interesting Notes from Local Filmdom and Prominent Picture Men.

From F. V. Armato, 144 N. Salford St., West Philadelphia.

PHILADELPHIA, PA.—Charlie Chaplin has had something of a vogue here during the last week, even for him, and numerous central and suburban theaters have given pleasure to their audiences and profit to their managements by showing his latest comedy, "Behind the Screen," which in the parlance of the profession has "gone over big." At the Stanley, which in a sense sets the photoplay fashions of the town, the new Chaplin picture was a decided hit the first three days of the week, shown in conjunction with Fannie Ward's feature, "The Years of the Locust." The Arcadia, which enjoyed a week of enormous financial success, played "Behind the Screen" in conjunction with "The Prince of Graustark" every day. The Victoria in addition to showing Bessie Barriscale in "A Corner in Colleens," showed the comedy the first three days of the week and repeated it to record houses on Saturday.

"Behind the Screen" also was shown at the Locust for two days, at the Germantown for two days, at the Alhambra for three days, and the Fairmount, the Jefferson and several other local houses of equal prominence booked it for early runs with unvarying success. Charlie's big feet find ample place to rest in the city of Brotherly Love.

Alice Brady Coming.

Philadelphia, Pa.—"Bought and Paid For," starring Alice Brady, has been booked at the Belmont theater, 52nd and Market streets, for the week of November 20. Arrangements are now being completed to tender Miss Brady a royal reception upon her visit to this theater when she arrives on Thursday, Nov. 23.

Painful Tragedy in Film Row.

Philadelphia, Pa.—Herbert Effinger, of the Leader, was stalled in his Buick down in film row one day last week and received a surprising number of "helpful" suggestions from various luminaries of the local exchanges, including G. Ames, J. Clark, H. Scott and Wm. Smith. "G. A." thought his shutter was loose, John Metro Clark said his carburetor was out of focus. Messrs. Scott and Smith brazenly inquired why, "even if Herbert was delayed, 'Musty Suffer?'"

"Stick to It," Says Pierce.

Philadelphia, Pa.—J. W. Pierce, formerly assistant manager of the local Mutual exchange, has joined the Pathe forces in the same capacity. His success in film affairs he attributes in great part to the habit of never missing a chance to secure a customer. A case in point is that of Jack Gold, of the Family theater in Harrisburg, who came to Mr. Pierce's office one hot day and sank into a chair. When he attempted to arise he found himself held by some particularly sticky fly paper. Mr. Pierce made a steady customer right there, for while Mr. Gold's nether garments were in the hands of the cleaner, Mr. Pierce's suave conversation convinced him that no one else could so well supply his needs. "Stick To It" is Mr. Pierce's motto whether he admits it or not.

An Interesting Camden Theater.

Camden, N. J.—James F. McClellan, proprietor of the Forest Hill theater, at Haddon and Kaighn avenues, states that he is meeting with good business at 10-cent admissions. He is running three serials, "The Yellow Menace," "The Scarlet Runner" and "The Shielding Shadow," in addition to a special feature releases. About the first of the year Mr. McClellan will instal a handsome organ as it is his aim to keep pace with the latest developments. It is interesting to note that he allots fifty per cent. of his gross receipts to purchase pictures, and that large productions form ninety per cent. of his programs. The most remarkable thing in connection with this house is that it is not situated in a thickly populated section, but draws it's public from those who must travel many blocks to reach it. Quality pays in Camden as elsewhere.

John H. Weber Takes Attractive Offer.

Philadelphia, Pa.—John H. Weber accepted a tempting offer last week and sold his Park theater to the owners of the Jefferson. Though the Park was Mr. Weber's first venture in the picture business it proved a good investment. He built the house at a cost of $80,000, and always did a flourishing business. His recent presentations consisted of Paramount, Triangle and other high grade pictures. His patrons were chiefly of residents of the neighborhood in which the house was located, and he took care to see that they received uniformly courteous treatment. He also did not neglect to cater to transient trade. The situation of the house, directly at one of the principal entrances to Fairmount Park made an attractive lobby display effective in drawing casual visitors, and as Mr. Weber also advertised in the daily papers and the trolley cars he left few stones unturned.

During the winter months Mr. Weber states that he will probably take the management of another high class theater to keep in touch with the latest events of filmdom, and in the spring he plans to build another house of his own. An automobile of the favorite "flivver" type will enable him to enjoy a little relaxation in the shape of a motor trip now and then.

Great Northern in Ivory and Old Rose.

Philadelphia, Pa.—The Great Northern theater, at Broad street and Erie avenue, will reopen on Saturday, November 25th, after having undergone extensive alterations and improvements at a cost of between $40,000 and $50,000. The theater was closed all summer, and has undergone a complete change under the supervision of Henon and Boyle, architects, and the J. B. Barbarita Company, of Philadelphia and Pittsburg, decorators. Reproductions of Louis XVI mural designs and furnishings have been adhered to throughout. Ivory, old rose and gold is the color scheme of the auditorium. A well nigh perfect indirect lighting system displays the coloring to advantage. The projection booth is hidden and the necessary openings are well concealed. The exit of the booth is on the outside of the building thus insuring the operators from annoying interruptions, and by isolating the machines and electrical equipment decreasing the danger of fire.

Harry Ertel, an experienced film man, who formerly managed several downtown houses, is the new manager and is at present busy with the details of the construction work.

More Fortunate Than Some.

Philadelphia, Pa.—Albert Brown, of the Overbrook theater, is diligently engaged in collecting election bets. Mr. Brown, it may be inferred, is a Wilson man.

Boosting Children's Matinees

Washington, D. C. Film Men Putting Shoulder to the Wheel with Women's Clubs to Give Shows Especially Adapted to Children—What the Women's Clubs Are Trying to Accomplish.

Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Another of the conferences between the exchange managers and the Motion Picture Committee of the Federation of Women's Clubs looking to "cleaner pictures" for children, was held at the Hotel Ebbitt last week. As a result of the campaign of the Federation ten of the city's theaters have signified their willingness to give matinees for the benefit of the children each Friday afternoon for the period of one month, for which there is no charge for admission. On their part the exchange managers have agreed to furnish the films necessary for these matinees.

This meeting was the most interesting of any had thus far. Superintendent of Schools Thurston advanced a plan for determining by votes in the schools what the children want. J. H. Butner, president of the recently-formed Managers' Association, declared he was behind the movement so long as it does not attempt censorship or disparagement of theaters where the special matinees are not given. Dr. William B. Herbst, of the Circle theater, was among the first of the exhibitors to signify his approval of the plan by offering the use of his theater for the four matinees. W. A. Marceron, of the Dumbarton theater, and R. H. Campbell, of the Olympic theater, have also promised to do all possible to aid in this cause. The Motion Picture Operators' Union has offered the free services of men to operate the projection machines at the special matinees. The theaters where these matinees are to be given are the Circle, Dumbarton, Empire, Home, Carolina, Lyric, Meader's, Olympic, Victoria and the Howard theater for colored children.

What Clubs Want to Do.

The movement is being backed by Mrs. John Jacob Locher, chairman of the Women's Committee. In speaking of the plan Mrs. Locher says that "the films are to be selected not so much along educational lines, although where that class of film will be attractive to a juvenile audience, it will be shown, together with clean comedy and wholesome stories. Entertaining and amusing programs are to be the feature, however, in an effort to win the children from the questionable and pernicious subjects they have in many instances acquired a taste for.

"The men interested in the motion picture industry claim that 'motion pictures are made, and always will be made, to meet the demand of the public.' If this be true, then it is time the right-thinking majority of our public demonstrate conclusively to the producers that we do want, and will have, clean pictures.

"When we realize that we are injuring the little ones of this generation by allowing pictures of crime and the lower world in all its phases to be thrown on the screen for their eyes to see, and their minds to interpret as best they may," contiuued Mrs. Locher, "no futher appeal should be necessary to arouse every American citizen to the true importance of the question.

"On the other hand, if we are to 'cooperate,' as the resolution adopted by the general federation stated, we must not forget that the motion picture industry is one of the biggest commercial enterprises in the country today; that millions of dollars are invested in it, and that we are indebted to the men, the pioneers of the business, who have risked fortunes in the development of one of the greatest discoveries of the age; that through their efforts such excellence has been reached in the production of films that we are now able to use the motion picture in every branch of education and we are bigger and broader as a nation in our knowledge of the world through the agency of the screen; that they have placed within the reach of every one an amusement which can be made the greatest asset of our land in edueating and making good, loyal American citizens.

Demonstrating Value of Good Film.

"But we must demonstrate practically to the men of this great commercial enterprise that we will do as we would be done by. The public who want clean films must take the place of the public that will only go where they are fed on sensationalism, in which crime, the life of the underworld and the triangular situation are featured.

"We must constitute ourselves a board of recommendation. This means the public; every good picture we see we would tell our neighbor to see; it will only be a short time before the managers will begin to feel the influence of this movement, and when they understand that the public want clean, wholesome pictures that is the only kind that will be shown. It is a fair readjustment of existing conditions.

"In order to bring about this change we must have the co-operation of the public; not their good will, but their active support; not for a month, but for a year. By that time our films will be as clean and well selected as the books on the shelves in our public library."

Taxes for Vaults Under Sidewalks

Washington, D. C., Exchanges and Theaters Get Blanks Which Must Be Filled Out and Sent to Police Captains of Precinct.

WASHINGTON, D. C.—Exchange managers and exhibitors of Washington have had distributed among them by the office of the Assessor of the District blank forms to be filled out by them giving information upon which can be based taxes on vaults under the sidewalks. In the District Appropriation Bill for the fiscal year ending June 30, 1914, which became a law on September 1 last, is a provision authorizing and directing the District Commissioners to assess and collect rent from all users of space occupied under sidewalks and streets in the District of Columbia, when such space is occupied or used in connection with the business of such users.

To carry out the provisions of this law, each user of space as above described is directed to fill out a schedule which is to be returned to the police captain of the precinct in which the vault is located. The captains of the precincts are then to forward the returns to the assessor through the police department.

The schedule, which must be filled out under oath, requires the insertion of the name of the user of the vault space, address, number of square and lot, information as to whether the space is under the street, alley or sidewalk; number of square feet of vault space, and any other information the writer can furnish. The printed oath to be signed by a notary public reads that the person giving this information "being duly swirn, deposes and says that the statements given above are true to the best of his knowledge and belief, and that he has had an actual measurement made of the dimensions of said vault space and that the number of square feet in said vault space given above is based on actual measurement."

At the time this measure was pending in Congress there was a great deal of adverse comment, the men connected with the motion picture industry, and all other interests, felt this to be an imposition in view of the fact that the vaults under the sidewalks, used for the storage of merchandise, coal, and other commodities and materials and as a receptacle for heavy machinery, was as much a part of the building as the cellar itself, and that a tax was already paid on it because of the value of the building being enhanced by the additional space. Congress, on its part, overruled the objection and the provision for the tax stood as originally proposed.

Manager Spurrier's System of Handling Paper

Out-of-Town Exhibitors Can Now Order for Several Shows in Advance and Save on the Carriage—Lightens Labor All Around.

WASHINGTON, D. C.—Manager Frank B. Spurrier, of the local Vitagraph exchange, has recently installed a novel system for the handling of paper which seems to be proving quite popular with the exhibitors in the territory as well as with the employees of the exchange, and his office has had the co-operation of the exhibitors because of the way the business has been facilitated.

The out-of-town exhibitor especially likes this new manner of handling paper, inasmuch as he can order posters for as many shows in advance of exhibition as he may desire, and have the advertising matter come in one shipment. In this way he saves on expressage, which heretofore has been quite an item with the theaters. It must be understood that the exhibitor fills out the order for paper himself. The blank is complete in itself, outlining every piece of paper that may be wanted by the exhibitor and information regarding it.

For the exchange, this means the elimination of advance billing, which heretofore has been quite expensive in the use of bill heads, envelopes, postage and clerical labor. The exhibitor in sending in his order to the office attaches his check, and this in itself lightens the work of the bookkeeper and means the elimination of small balances on the books for paper, which invariably causes correspondence.

In ordering for several shows in advance, as the exhibitor usually does, the loss of paper in transit is reduced to a minimum since the packages are more bulky than when but one show is moved at the one time. In this way the shipping clerk of the exchange is given an advantage, for he can ship paper for the several shows all at the one time, whereas under the old system each show's advertising meant a separate shipment. When there is a shortage of paper and the shipping clerk is unable to completely fill the order he notifies the bookkeeping department, which in its turn issues a credit memorandum to cover the shortage and the money so involved can be applied by the exhibitor on adver-

tising matter for other shows or for the films themselves, if he so desires.

E. R. Haas Assisting S. B. Lust.

Washington, D. C.—E. R. Haas, who has been with the World Film Company for some little time, traveling through this territory, has severed his connection with that organization to become assistant to Sidney B. Lust in the handling of the Louis J. Selznick productions. In addition to looking after the work in the office, Mr. Haas will travel through the territory in the interest of these films. Miss E. M. Gibney, formerly secretary of the Hy Art Masterplays Company, and at one time connected with the General Film, has also entered the employ of Mr. Lust for work in connection with the Selznick pictures.

Changes at Local Metro.

Washington, D. C.—Quite a number of changes have been made at the Metro exchange since the appointment of Abe Dresner as manager and assistant to L. M. Day, president and general manager; and by the way, Mr. Dresden has been appointed treasurer of the corporation. One of the most important things that Mr. Dresner has done has been to supplant the girls in the inspection department with experienced union motion picture operators, he finding them far more satisfactory and capable.

Another change in the Metro offices is the addition of Harry Cohen as salesman, succeeding Roscoe B. Dayton. Mr. Dayton was vice-president and secretary. He had no previous experience in the business and did not find it quite to his liking and withdrew to enter another line.

Since the local Metro exchange has extended its activities to include the booking of travelogues, comedies, features, and the "Crimson Stain Mystery" serial, President Day has found their quarters far too small for the business now coming to them. The floor space has been distributed and redistributed, shelves have been put up in every available section of the place, until now there can be no new distribution and no more shelves. A change must be made in the near future, although probably nothing will be done until the matter of the new film exchange building is finally settled.

C. O. Moss Returns to Pathe.

Washington, D. C.—C. O. Moss, who for some few months has been managing the Charlotte, N. C., exchange of the Unicorn Film Service, has severed his connection with that concern and has re-entered the employ of the Pathe company. Mr. Moss has been assigned to his old territory and will start out within a very few days to greet his old friends among the exhibitors. And Moss has a lot of friends who are glad to see him traveling under the Gold Rooster banner again.

SMOKY CITY NOTES.

McDonald Opera House Prospers.

McDonald, Pa.—The Opera House, McDonald, which changed its policy from road shows to moving pictures recently, has been re-opened after undergoing an extensive remodeling process. With the appearance of the theater most inviting and its offerings of a high order, capacity audiences are being cared for daily.

R. B. Gallagher with Metro.

Pittsburgh, Pa.—R. B. Gallagher has taken charge of the film inspection department of the Pittsburgh Metro offices, succeeding C. A. Weaver, who was recently transferred to the Chicago branch.

Pittsburgh's Past Week

George P. Jacobs Takes Charge of Masterpiece Attractions — Changes in Local Famous Players and Pathe Exchanges—New Houses and Reopenings—State Censors and Posters.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—George P. Jacobs formerly a representative of the World Film in Pittsburgh, for the past year, has resigned to take charge of the Masterpiece Film attractions in Western Pennsylvania and West Virginia. Offices have been established in the Seltzer film building, Liberty avenue and 12th street. Mr. Jacobs broke into the film business four years ago with the Noted Players company. He then joined the Life Photo Film and later came to this city, where he has won a host of friends. He is said to be the youngest manager in the film business.

Geo. P. Jacobs.

Mrs. S. P. Dillard, formerly with the Consolidated, Atlanta, Ga., and recently with the World office in Pittsburgh, is Mr. Jacobs' secretary. Among the Masterpiece subjects now meeting with much success in this territory are "Purity," "Neptune's Daughter," and "The Libertine."

New Additions to Local Famous Players

Pittsburgh, Pa.—The Famous Players service has recently added to its force Henry P Zapp, as special traveling representative out of the Pittsburgh branch. Mr. Zapp was formerly connected with the Casino Feature Film Company, Detroit, Mich., and is widely known in the trade. C. H. Powell, formerly connected with the Cincinnati office of the Famous Players, has been appointed special traveling representative of the same company in the Pittsburgh district. L. W. Loranger, who was recently appointed special traveling representative out of the local Famous Players office, is now publicity manager of the exchange. He succeeds J. S. King.

Lewiston's National to Open.

Lewiston, Pa.—The new National theater, Lewiston, Pa., is rapidly nearing completion and the management has announced that its opening will take place about December 15. Henry Whitehouse is owner of the theater, which gives promise of being one of the handsomest and best equipped in its locality. The seating capacity will be 800. Only the best film productions will be shown at the National, as Mr. Whitehouse is desirous of maintaining as excellent a standard in his attractions as he has set in the erection of his theater.

Pathe Forces Re-organized.

Pittsburgh, Pa.—The re-organization of the forces of the Pittsburgh Pathe exchange under Manager George W. Fuller is about completed, several important additions having been made during the past few weeks. H. S. Morrison, formerly traveling out of the Pathe branch at Minneapolis, Minn., has been transferred to this city. J. R. Grier, formerly connected with the Cleveland branch of the Triangle film, has joined the road forces of the Pittsburgh Pathe. E. E. Errickson, formerly associated with Manager Fuller at the World Film offices in St. Louis, Mo., is another valuable acquisition here. In order to secure the highest possible efficiency in the shipping department, Manager Fuller has placed in charge Edward Phillips, formerly head shipper at the General exchange at 23d street, New York. Cameraman C. V. Burton has just been assigned to this office by Pathe to look after the news happenings in the Pittsburgh territory.

State Censors Now See Paper.

Pittsburgh, Pa.—Pittsburgh exchange men and exhibitors are aroused over a new order of the Pennsylvania Board of Censors by which all paper issued in connection with moving picture films must be submitted to them for approval. Heretofore the censors have demanded paper for inspection in certain instances, but, according to the latest ruling, the posters and other advertising matter must accompany the film that is to be censored. Until the paper has been thus submitted it is understood that a certificate of approval will not be issued for the film. The trade in this city is strongly in favor of a movement to enjoin the censors from enforcing this sweeping order and it is likely that exchangemen throughout the state will test its legality. It is believed that this gross discrimination against the advertisement of films will not be upheld by the courts.

Thos. Thompson Heads Nixon Theater.

Tarentum, Pa.—The management of the Nixon theater, Tarentum, has been assumed recently by Thomas Thompson, formerly manager of the Columbia theater, Fifth avenue, Pittsburgh. Mr. Thompson is one of the most able men in the exhibiting field, and indications are that he will meet with much success in his new connection. The Nixon is a 1,500-seat house and is now doing a thriving business. The attractiveness of the Nixon has been greatly enhanced by the improvements made recently and high-class feature pictures are shown exclusively.

Fort Pitt Film Sold.

Pittsburgh, Pa.—The plant of the Fort Pitt Film Company, in the Cameraphone building, Pittsburgh, was taken over recently by the Spencer Film Studios. The new concern is engaged principally in commercial film work, being one of the leaders in this line here.

The Garrick Reopened.

Glassport, Pa.—The Garrick theater, Glassport, has been remodeled and opened under new management. The house was taken over recently by the owners of the building in which it is located. Much up-to-date equipment has been installed, including two Simplex projection machines. New decorations and other improvements make the Garrick very attractive throughout.

Elmer A. Calhoun Joins Fox.

Pittsburgh, Pa.—Elmer A. Calhoon, formerly traveling representative out of the Pittsburgh office of the General Film, has become connected with the local office of the Fox exchange.

Buffalo Ball Committee Is Named

Ball Will Be Held in the Elmwood Music Hall and the Date Set Is Monday, January 29—Committees Named to Look After the Special Arrangements Assure a Record-Breaking Success for the Affair.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—The second annual ball of the Buffalo Screen Club will be held at the Elmwood Music Hall, Monday evening, January 29. The date was fixed at a meeting of the club Monday evening. A high mark was set by the ball last spring, but the coming event promises to break all former records. The names of film favorites who will come will be announced later.

The decorations will be on an elaborate scale. The music will be complete and costly. A reception committee will greet the guests and look after their comforts. The following members are in charge of the ball:

Decoration committee, Messrs. Marsey, chairman, Hofmeister, Hopkins and Becker.

Entertainment committee, Messrs. Christoffers, chairman, Mosier, Sitterly, Taylor, Mack, Leonard, Brady and Cohen.

Patronesses committee, Messrs. Brandon and Penn.

Program committee, Messrs. Mack, chairman, Becker, Hughes, Brink and Brady.

Publicity committee, B. Taylor, chairman, C. A. Taylor, Messrs. Willats, McGrath and Penn.

Music committee, Messrs. Hofmeister, chairman, and Marsey.

Ticket committee, Messrs. Taylor, chairman, Savage, Morgan, Brandon, Sitterly, Siegel, Hofmeister and Brink.

Reception committee, Messrs. Christoffers, chairman, Hopkins, Sitterly, Brandon, Mack, Brink, Mosier, C. Taylor, Hall, C. A. Taylor, Willats, Becker, Savage, Morgan, Leonard and Lorence.

Refreshment committee, board of governors of the club, and C. H. Christoffers.

President Christoffers presided at the meeting of the club. It was decided to have an entertainment, including dancing, music and refreshments, at the clubrooms Thanksgiving evening. The program will be in charge of Harry Marsey, chairman, and Messrs. Taylor, Brink, Penn and Becker. The following were elected new members of the club, Herbert Griffin, representing the Nicholas Power Co., and G. H. Penn and H. Lorence, Mutual.

Ten Per Cent. Off On Advance Payment On Serial.

Buffalo, N. Y.—Manager James K. Morgan of the local branch of the Pathe. Mr. Morgan allows a discount of ten per cent. for advance payment on any entire serial of that company.

"More than thirty exhibitors have taken advantage of our offer," said Mr. Morgan, "and the plan is being enthusiastically received. These exhibitors are living up to one of the basic principles of business, that of discounting a bill and thereby saving money. Knowing that they are dealing with a reputable firm and that our serials will be profit makers for fifteen to twenty weeks, they are willing to pay in advance."

Jack Siegel Becomes Pathe Roadman.

Buffalo, N. Y.—Jack Siegel has been appointed traveling representative of the Pathe, Buffalo. He is covering the Southern territory.

H. E. Coffey Heads Victor Film.

Buffalo, N. Y.—H. E. Coffey was recently appointed Buffalo manager of the Victor Film Service, handling Universal films. He came here from Washington, where he represented special features. He was formerly manager of the Universal office in Cincinnati. Mr. Coffey is an agressive campaigner after business. He will make personal calls on many of the leading exhibitors of his territory.

F. S. Hopkins Becomes Chief Bluebird.

Buffalo, N. Y.—F. S. Hopkins, former manager of the Victor for seven years, has taken over the management of the Buffalo branch of the Bluebird. Mr. Hopkins is held in high esteem by the exhibitors of New York, and his friends are wishing him every success in his new position. His assistant is F. M. Zimmerman, who was associated with Mr. Hopkins while with the Victor Service. Mr. Zimmerman will be road representative of the Bluebird plays. He has many acquaintances among the exhibitors. Mr. Hopkins has booked first run with the Regent theater, Rochester.

New Picadilly's Opening Offerings.

Rochester, N. Y.—Daniel J. Savage, manager of the William L. Sherry office, Buffalo, recently visited W. H. Seeley, managing director and secretary of the new Picadilly theater, Rochester, which opens November 24. Paramount programs will be featured at the Picadilly. The opening picture will be "Miss George Washington," with Marguerite Clark as the star. Howard Brink, representative of the Sherry offices, Buffalo, is working out of Syracuse this week.

J. M. Sitterly in Syracuse.

Syracuse, N. Y.—A representative in the Syracuse territory is J. M. Sitterly, of the Popular Film, Buffalo.

"Fall of a Nation" at New Victoria.

Buffalo, N. Y.—An orchestra augmented to fifteen pieces was one of the attractions at the recent showing of "The Fall of a Nation" at the New Victoria theater, Buffalo. Edward L. Hyman, manager, supervised the decoration of the theater in connection with this film. The entire house emphasized the spirit of preparedness.

"This was the first time the picture was shown in Buffalo at our prices, and we did a wonderful business," said Mr. Hyman. "We are getting fine results from our mailing list, which now exceeds 5,000. In a few weeks we will play Mary Pickford in the first of her productions, 'Less Than Dust.' Another attraction will be Sir Forbes Robertson's success, 'The Light That Failed,' by Rudyard Kipling. We are co-operating with the Buffalo high schools on this picture, and have arranged for a special matinee for the students. This picture will be played at the Victoria first in Buffalo."

Buffalo Picture Playhouse Directory Co.

The Buffalo Picture Playhouse Directory Co. has been organized in this city with a capital of $5,000. The directors are Victor F. Vieregg, Ira M. Mosher, Perry R. Cant and Edward Regester.

Complain of Careless Shipping

Southern Exchanges Suffer Losses from Mismated Features—Part of a Five-Reeler Comes Back and Part Is Sent Off Some Other Place.

By J. L. Ray, 1014 Stahlman Bldg., Nash- ville, Tenn.

NASHVILLE, TENN.—A question which is becoming more acute each week, and which is proving a heavy burden upon the exchanges, is that of mismated reels arriving as feature shows. Considerable complaint has been received within the past few weeks with regard to the careless handling of multiple-reels by employees having charge of shipments to the exchanges. For instance, many exhibitors offer a program consisting of one five-reel feature, with a one-reel filler, usually a comedy or travelogue. Quite often the exhibitor finds it necessary to ship the five-reeler to one point, and the single reel to another, and one Chattanooga exchange reports that three times within one week the comedy has been shipped with four reels of the feature, and the remaining section of the multiple forwarded to another destination. This entailed a heavy loss upon the exchange in question, which, however, was not alone in this respect.

It has been pointed out by the exchange men that the shipping instructions are plainly given with each shipment, and there seems to be no reason why a multiple feature should be split up in this manner. An exhibitor receiving a mixed shipment of this kind is at a complete disadvantage, so far as running a program for that day is concerned, unless, possibly, the exchange is located in the same city, which is rarely the case in matters of this kind. Regardless of who is to blame, the exchange invariably gets the worst of the argument, and much friction between the exhibitors and exchangemen could be eliminated merely by more care being exercised on the part of the theater managers themselves, in giving these matters their personal attention.

It is important that shipments be properly billed, in the first place, and secondly, that all parts of each picture be packed together. While many of the larger theaters, and especially chains of theaters operated by one company, maintain exclusive shipping departments, errors of this kind manage to occur with almost the same degree of frequency as experienced with the small town showmen. To quote a prominent exchange manager: "If the exhibitors would give this matter their close personal supervision, and not leave this important phase of the business to irresponsible usher and door-boy, a large part of the trouble would be prevented."

Southern Exhibitors Thriving.

Chattanooga, Tenn. — According to Manager Arthur S. Dickinson, of the Southern Metro, the exhibitors of the South are forecasting prosperous times for the winter season. "There are very few exhibitors in this territory who complain of hard times," declared Mr. Dickinson recently. "With the increase in the price of cotton, all of the Southern exhibitors are looking forward to good times this winter."

Ethridge Does Not Run Strand.

Chattanooga, Tenn.—An erroneous impression has gained wide circulation recently to the effect that D. S. Ethridge of Chattanooga has taken over the Strand at 240 Main street. Mr. Ethridge has suffered considerable annoyance as a result of the confusion and requests that the matter be made clear. The property alone figured in the transfer, which property was disposed of by Messrs. E. R. and J. W. Lawless to D. S. Ethridge for the sum of $15,000. Mr. Ethridge is in no way connected with the operation of the Strand theater, that house continuing to operate under the same management as heretofore.

"The Common Law" Scores Heavily.

Nashville, Tenn.—True to predictions, Clara Kimball Young in "The Com-

mon Law" proved a trump card at the Knickerbocker during its four-day run. Twenty-five cents for any seat in the house was the admission charged on this occasion.

North Carolina Letter

By Clarence L. Linz.

Charles H. Arrington Weds.

ROCKY MOUNT, N. C.—Chas. H. Arrington, the younger of the Arrington brothers, owners and managers of the Alamo and Grand, is receiving the congratulations of his many friends here as well as members of the trade throughout the territory, on his marriage to Miss Annie Barrett, of Wilson, N. C., on November 4. The happy bridegroom is one of the best known exhibitors in this section. Although only twenty-three years old he has had a five years' experience in the moving picture business. With his brother John, he is devising plans for the enlargement of the Grand theater so as to give it about 1,500 seats.

New Theater at Enfield.

Enfield, N. C.—Britt and Whitaker, who are operating the Grand theater here, are erecting a new building which will be equipped in the most approved manner, and it is expected will be ready for occupancy on or about December 1. Altogether seating accommodations will be provided for about 450 patrons. The house is being so constructed as to make possible the demolition of a store occupying a part of the building so that an additional 200 seats may be obtained.

Hurrying Work on Strand.

Fayettesville, N. C.—Work is being rushed on the Strand theater being built here by Mr. Drake that it may be ready for occupancy before the end of this month. This is a very handsome house equipped with very attractive lobby and balcony, which, as well as the auditorium, is elaborately decorated and outfitted.

Edenton Bell's Becomes the Alkrama.

Edenton, N. C.—A. Kramer, of Elizabeth City, N. C., has taken over the interests of H. Bell in Bell's opera house. He has remodeled this theater and has renamed it the Alkrama, which name is the same as that applied to his house in Elizabeth City. With their long experience it is to be expected that Mr. Kramer and his son will make this new venture as successful as their other.

Marx S. Nathan Opens New Exchange.

Wilmington, N. C.—The Great Atlantic Feature Film Company is the latest addition to the field here. Marx S. Nathan, who was at one time employed as a traveling representative of the Vitagraph V-L-S-E, and later in a similar capacity with the George Kleine Company, is manager of this organization, and has taken offices in the Murchison Bank Building. Charlie Chaplin releases are being handled exclusively, and Mr. Nathan has been successful in placing them in the best houses in the two Carolinas. He announces that special slides and special paper, both mounted and unmounted, are carried.

R. A. Davis Joins Mutual.

Durham, N. C.—R. A. Davis, formerly manager of the Strand theater here, has joined the forces of the Mutual Film Corporation at Charlotte, N. C. He has been succeeded in the management of the Strand by J. F. Goodrich, its former manager, who has been away from the theater during the incumbency of Mr. Davis.

F. A. Abbott to Manage Lynchburg Theater.

Asheville, N. C.—F. A. Abbott, formerly manager of the Strand theater in this city, has gone to Lynchburg, Va., where he has assumed the management of the Broadway theater.

Musicians Unfair to Small Shows

Louisville Musicians Union No. 11 Declares Unfair All Local Theaters Except Five That Employ Musicians at the Union Scale—Theaters Without Orchestras Stigmatized by Labor Paper Article.

Ohio Valley News Service, Correspondents, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, Ky.—On account of differences of opinion between members of the local musicians union and the operators of the Ideal theater, the musicians are opposing not only the Ideal theater, but every theater in Louisville with which the Broadway Amusement Enterprises have any connection, these theaters nine in number are as follows: Alamo, Walnut, Rex, Baxter, Preston, West Broadway, East Broadway, Ideal and Crown.

In a recent article appearing in the New Era, a labor trades paper of Louisville, under the heading, "The Ideal Theater Refuses to Employ Union Musicians," the following was stated:

"There are picture shows innumerable in Louisville, some of them fair to Musicians' Local No. 11, and some of them unfair—unfair because they refuse to employ members of the American Federation of Musicians or pay the scale demanded by them. Owing to this fact the Ideal theater has been declared unfair by the United Trades and Labor Assembly, and the musicians ask the moral support of all union sympathizers and friends. Elsewhere in this paper we produce a card issued by the musicians which specified the Ideal theater as refusing to recognize union musicians.

"The Moving picture theaters that employ musicians and comply with the requirements of Local No. 11, are the Mary Anderson, Orpheum, Strand, Norman and Casino. Union men and their friends will please bear this in mind when patronizing picture shows."

This article is highly unfair to a large number of small theaters in the city, which do not maintain orchestras, and which use automatic instruments, or merely employe a piano player. Out of a total of nearly thirty moving picture houses in the city, the labor organizations and their followers are asked to attend but five theaters, naming these as union musician employers, and making no comment on the large number of small theaters which are not opposing the union further than that they do not employ musicians at all.

Press L. Hamilton Dies.

Louisville, Ky.—Press L. Hamilton, 48 years old, one of the best known theatrical men in Louisville and the South, died at the Jewish hospital, Louisville, after an illness of several weeks. Mr. Hamilton for many years was connected with Macauley's theater, having had charge of the box office for twenty-five years. He was also well known at the local race tracks where he also had charge of the ticket gates during the active racing season. The old house had just been remodeled, and Mr. Hamilton was enthusiastic over this change, there not having been any real improvements made in the theater for many years prior to this fall.

Thomas Barnett in Town.

Louisville, Ky.—Thomas Barnett, formerly connected with some of the Switow theaters on the Northside of the river, who has been in charge of the Garrick at Madisonville for three years, is back in Louisville, where he is looking for a location for a new house. Mr. Barnett's lease on the Garrick recently expired, and the house was taken over by R. W. Dozier, who also took over the Princess which Mr. Barnett sold a few months ago to William Hays.

Lee Goldberg Pleased With Children's Shows.

Louisville, Ky.—Lee Goldberg, manager of the Mary Anderson theater, returned the early part of last week from Cincinnati, where he looked up some film service for the local house. Mr. Goldberg is much pleased with the way in which the new Universal Children's program is taking at the Mary Anderson. On Wednesday, November 15, the first two episodes of "The Lass of the Lumberland," featuring Helen Holmes, were shown; and "The Dollar and the Law," a Vitagraph picture, featuring Lillian Walker, has also been booked. The local bankers are behind this picture, and are preparing to give it strong support as an object lesson on saving money.

Louisville News Notes.

A. C. Farrel, manager of the Central Film Service Co., made a trip to Columbia, Ky., and other Central Kentucky points last week, getting good results.

M. Switow, head of the Switow Amusement Co., of Louisville, and also of the Phoenix Amusement Co., of Lexington, made a trip to Lexington last week to visit the Strand theater.

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Kentucky News Notes.

Bowling Green, Ky.—The Elite theater, formerly the Strand, was reopened to the public on November 14, after having been idle for months.

Paintsville, Ky.—The Stafford theater has just announced that it will give two shows a week, on Thursdays and Saturdays.

Campbellsville, Ky.—Work has about been completed on the new Alhambra theater. Wilson Offut, of Lebanon, handled the decorations which are carried out in Rose and Old Ivory.

Middlesboro, Ky.—A third moving picture theater has been arranged for here, J. A. Thompson having just made preparations to remodel a building on Third street for this purpose.

LaCenter, Ky.—The Globe theater raised prices to ten cents during the showing of "The Garden of Lies," featuring Jane Cowl.

Paris, Ky.—Due to delay in receiving its equipment the Columbia theater postponed its opening, which was to have been held on Saturday, November 11.

Georgetown, Ky.—A. B. Barkley, manager of the Opera House, has announced that higher class features will be shown every Thursday and Saturday, and that prices on these two days will be ten and fifteen cents, instead of five and ten cents.

Auburn, Ky.—T. J. Vick, operator of the Vick Hotel, has opened a new moving picture theater, planning to give shows on Tuesdays and Saturdays.

Owensboro, Ky.—The Queen theater management is well pleased with the way in which the new serial, "The Shielding Shadow," is taking at that house.

Cincinnati Exchanges Organize

Meeting Under Auspices of Chamber of Commerce Chooses Tentative Officers—Drafting of the By-Laws Will Be Followed by a Regular Election—Committees on Organization Have Been Appointed.

By Kenneth C. Crain, 610 1st Nat. Bank, Cincinnati.

CINCINNATI, O.—As a result of a meeting held under the auspices of the Chamber of Commerce, film exchange men of Cincinnati have formed a tentative organization, under the name of the Associated Film Exchanges of Cincinnati, with H. A. Buge, of the George Kleine exchange, as temporary president, I. W. McMahan, of McMahan & Jackson, vice president; C. E. Holah, of the International Film Service, treasurer, and H. Serkowich, of the Chamber of Commerce, secretary.

All of the offices are temporary, and will remain so until a permanent organization is formed, as it will be following the drafting of by-laws and an election under them. The meeting at which the association was formed was attended by a considerable majority of the film men of Cincinati, and there was virtually no dissent to the objects of the organization, which are to advance the cause of good pictures with the public.

Committees on membership and on rules and regulations were appointed, and another meeting will be held at an early date, at which time the permanent organization is to be formed, and it is hoped to have every film man in Cincinnati present.

International Office On Walnut St.

Cincinnati, O.—C. E. Holah, of the new International Film Company's service branch, is enthusiastic over his new connection, and while he is not yet in a position to announce some of the good things which he says the company has in store for the future, he says that "Jaffrey," the film dramatization of the famous William J. Locke novel, is to set a high mark. This release is to be shown privately to local exhibitors at an early date at the exchange's new quarters on Walnut street, where the Famous Players exchange was formerly located. The International will have both the second and third floors, and the space available is ample for all purposes.

League Nominating Committee Named.

Cincinnati, O.—The nominating committee of the Motion Picture Exhibitors' League is wrestling with the selection of two full tickets to be voted on at the December meeting, and the members will have a regular campaign. Messrs. Thomas Riley, Herman Bley, Charles Weigel, Otto Luedeking and Otto Dieckman are on the committee.

Takes Lease on Site for Theater.

Youngstown, O.—The Federal Holding Co., organized recently for the purpose of erecting a fine moving picture house, has taken a 50-year lease on property at the northeast corner of West Federal and Hazel streets, at an annual rental of $30,000, indicating its intention of going ahead with its plans. The company is capitalized at $200,000, and is backed by C. W. Deibel, L. J. Campbell, R. C. Steese, A. E. Adams and others. The tract leased will afford a splendid site for an up-to-date house, such as the company intends to build. The lease dates from April 10, 1917, and the work of construction will probably not begin until then.

Gives Projector to Public Library.

Youngstown, O.—Henry H. Stambaugh has presented to the public library a picture-projecting machine of the latest model, and plans are under way for a systematic course of classic and educational films during the winter. The popularity with which the Shakespeare films shown during Shakespeare week were received gave birth to the idea of showing pictures of that nature regularly, and the gift of the projecting machine was one result. Programs for children will be shown every Saturday afternoon, and for adults every Saturday evening.

Two Week Run of Dixon Feature.

Cincinnati, O.—Manager Riley, of the Colonial, reports large and enthusiastic houses at the run of "The Fall of a Nation," which was shown at the Colonial for two consecutive weeks, beginning Sunday, November 5. The original intention was to run the picture for one week only, as the high price, 25 cents, and the fact that more than a week's run of a film at one house is distinctly unusual in Cincinnati, were thought to make a longer run inadvisable. However, Mr. Riley says the success of the first week decided him to double the run, and he was able to secure the picture, fortunately. A full orchestra has been used to render the Victor Herbert music written for the picture, thus securing some telling effects.

Libson Pleased by Feature Hits.

Cincinnati, O.—Manager I. Libson expresses himself as highly pleased over the success which has so far greeted his fine trio of houses, the Strand, the Family and the Walnut, and has recently been able to land some powerful attractions for the Walnut, which, on account of its location, finds it hardest to pull the big crowds. However, Mr. Libson has found that when the attractions are there the crowds come, proving this in the two weeks' run of Fox's "Romeo and Juliet" and the two weeks of the first new Pickford release, "Less Than the Dust." All of the Mary Pickford releases will be seen at the Walnut, as well as those of the Clara Kimball Young organization, and Mr. Libson believes the Walnut, as well as his other two houses, will have the biggest season yet.

Double-Header Film Shows in Toronto

Four Instances of Simultaneous Duplicate Shows in One Week—Messenger Boys Carry the Films Back and Forth.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ontario.

TORONTO, Ont.—A double-header form of film presentation was witnessed in Toronto in four distinct instances during the week of November 13. In three cases the films of one feature were screened in two different houses while in the fourth place two different sets of reels were used in two nearby theaters. "The Blind Girl of Portici" was exhibited practically simultaneously in the Rialto and Globe theaters, and the one set of films forming "The Battle of the Somme" were screened in the Garden theater and the Playhouse, both of which are situated on College street. Metro's "The Eternal Question," starring Olga Petrova, was also shown at the Globe and Rialto theaters during the last three days of the week, the one print being used in both places. The Mutual-Chaplin comedy, "Behind the Screen," was released simultaneously in the Strand and Loew's Yonge Street theater, two prints being used here.

With the exception of the Chaplin releases, the arrangements for the exhibiting of these features necessitated the employment of messengers to carry the reels from one theater to another and back. The Globe and Rialto are located in the downtown district, about three blocks apart, and particular care had to be taken to insure a quick delivery service between these two houses from 9:30 a. m. to 11 p. m. each day of the entire week. Telephones at these two theaters were also employed to guard against possible delays, and the time schedules were fixed to dovetail each other.

In the case of the Garden and Playhouse, the reels of "The Battle of the Somme" were sent back and forth over the intervening distance of two hundred yards between the two houses immediately after each reel had been screened. The war views make up a five-reel feature, while "The Dumb Girl of Portici" is in eight reels. No difficulties were experienced in the double screening of either of these or the Petrova film.

Toronto exhibitors generally took considerable interest in the double-header arrangements, and the double billing of a special attraction will undoubtedly become a popular practice, judging by the attention aroused.

Buys Astor and Park Theaters.

Toronto, Ont.—A big move in Toronto picture circles has been the acquiring of the Park and Astor theaters by W. J. Alexander, owner of the Doric theater. The Park theater has been one of the best-known and largest film houses in Toronto's West End, while the Astor forms a substantial addition to the string which will now be controlled by Mr. Alexander. Jack Harris, formerly manager of the Park theater, has left the city.

Projection Machine Missing.

Toronto, Ont.—The moving picture projection machine, owned by the Toronto Recruiting League, has vanished. This machine was widely used for almost a year in various portions of the city in recruiting activities for the Canadian Expeditionary Force. It was frequently set up on a motor truck or wagon for a street-corner show, while it was used in a number of auditoriums and other buildings for the screening of war views and other subjects. Now the machine is missing and the league officials have not the slightest idea as to its whereabouts.

Richard Bennett Visits Local Metro.

Toronto, Ont.—While filling a week's engagement at a Toronto legitimate theater, Richard Bennett, the film star, took advantage of his presence here to pay several visits to the Toronto Mutual branch where he met C. B. Price, Canadian general-manager for the Mutual, Mr. Barrett, the Toronto Mutual representative and other local film folks. An after-theater party was held in the Mutual offices late one evening.

J. A. Davidson Becomes Roadman for Mutual.

Toronto, Ont.—J. A. Davidson, formerly with the Mutual and V-L-S-E, has returned to his first love in order to become roadman in Ontario for the Mutual Star Productions.

E. Bissell Becomes City Salesman for Vitagraph.

Toronto, Ont.—R. O. Caveness, city salesman for the Greater Vitagraph since the opening of the Vitagraph offices in Toronto eight months ago by W. C. Gookin, has been recalled to the New York headquarters of the company. E. Bissell, formerly manager of the Strand theater, Camp Borden, and recently appointed cashier of the local Vitagraph offices, has been appointed city traveler in succession to Caveness.

L. H. Watrous, Montreal manager for the Greater Vitagraph, recently spent three days here to confer with the Canadian general manager, Mr. Gookin.

Clara Kimball Young Features Notes.

Toronto, Ont.—I. Soskin, formerly at the St. John, N. B., and Vancouver branches of the Famous Players, has been installed at Toronto as the manager of the Monarch Film Corporation, in which capacity he will look after the distribution of Clara Kimball Young features throughout Canada. Louis Rosenfeld, formerly manager of the Famous Players' branch at St. John, has been transfered to Toronto to arrange bookings of C. K. Y. releases in the local territory. M. S. Bernstein, traveling representative of the Famous Players at Toronto, has been sent to manage the F. P. branch at St. John, where he formerly represented Metro.

Local Theater Notes.

Collingwood, Ont.—The Lyric theater, in this city, has been purchased by Lee and Houghton of Collingwood.

Orillia, Ont.—The King theater, Orillia, has been sold by W. Wescott to J. Welch of that place.

Daniel V. Picker a Detroit Visitor.

Daniel V. Picker, proprietor of the Burland, Spooner, Railto and Miners Eighth Avenue theaters, New York and Brooklyn, was a recent visitor in Detroit, getting theater pointers. He was favorably impressed with the amphitheater construction of the Majestic, and he has decided to use this method of seating in some new houses he will shortly build in eastern cities.

Theater Equipment Houses Busy.

Detroit, Mich.—Ray J. Branch, proprietor of the Enterprise Theater Equipment Co., 409 Peter Smith building, Detroit, reports a big business on Hertner transverters and Motiograph projection machines. C. A. Weddige, of the Michigan Motion Picture Supply Co., and L. J. Gardiner, of the Detroit Theatre Equipment Co., report a big business on Powers projection machines.

Film Club Files Articles.

Detroit, Mich.—The Film Industry Local Managers' Association of Detroit,, otherwise known as the Film club, has filed articles of association with the secretary of state at Lansing, Mich. The association is for non-profit.

Guy J. Trask Resigns.

Detroit, Mich.—Guy J. Trask, for the past two years manager of the Mutual exchange, 97 Woodward avenue, Detroit, has resigned, same taking effect Nov. 18. No announcement has been made as to his future plans. Mr. Trask came to Detroit from Cincinnati. The Detroit office of the Mutual was known to have been doing the largest business of any office in the country.

Central Exchange Coming.

Detroit, Mich.—There isn't the least doubt any more that Detroit will have a film building. The realty company planning to erect such a building has completed its plans and specifications, which are now being submitted to the exchange managers for approval. The plans call for a ten-story structure, absolutely fireproof. Every exchange, with the exception of three, have agreed to take space in this new building.

Michigan Theater Changes.

Williamston, Mich.—H. A. Thompson has taken over the Opera House here for motion pictures.

Ovid, Mich.—Beatler & Waltz are the new owners of the Pastime theater, Ovid.

Programs vs. Open Booking

Paramount Publicity Man Returns from Trip Through State of Michigan and Tells World Man What Exhibitors Have Been Saying to Him on the Question of Booking Picture Shows.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, Mich.—As open booking vs. program booking is a very important subject at present, anything on the matter is certain to be of interest. The World correspondent dropped in at the Paramount office, 278 East Jefferson avenue, Detroit, and met Will M. Elliott, publicity manager, who had just returned from an extended trip through the state. "I talked with exhibitors, large and small, in the smallest and the largest cities, and I found a big sentiment against open booking," remarked Mr. Elliott.

"The reason which most of the exhibitors gave me for favoring the program booking was that they had been successful with that policy and they could not see the necessity for changing to independent booking. Another argument was that the pictures being put out on the open booking policy are no better, and in many instances, not as good as those on the regular programs. I am not speaking particularly of Paramount, but I refer to all of the producing companies releasing features on the regular program.

"I believe all this talk about independent bookings has been misjudged. No exhibitor is more independent than when he is associated with the leading programs and can feel assured of getting the very best pictures that money can produce. Another thing, how much time can the average small theater, away from the big cities, spend in booking independent releases. He would be worse off than ever if he tried the independent policy. I can't for the life of me see where the exhibitors can see any advantage in the open booking policy as compared to program booking."

Programs and Open Booking in Detroit.

Detroit, Mich.—How the first-run situation stands in Detroit at the present time: Regent theater, Paramount; Majestic theater, Triangle; Duplex theater, Metro; Liberty theater, open booking; Washington, Greater Vitagraph, World and open booking, and Broadway-Strand, Fox and Selznick productions.

New Theater to Be Called the Dawn.

Detroit, Mich.—J. Nebis, proprietor of the Library theater, Gratiot avenue, Detroit, will shortly open a brand new house at Gratiot and Iroquoise streets, which is to be known as the Dawn theater. It will seat about 1,200. Mr. Nebis has always gone on the assumption that nothing was too good for the Library theater. He made a success of the Library, although his predecessors failed with the same house.

High Class Films or Sensations.

Detroit, Mich.—Many exhibitors are under the impression that sensational film is the only kind that will get them the money. This is not always correct. Wesley Schram, who operates the Bijou in Detroit, and Edgar Kirchner, who manages the Family, both on Monroe avenue, for many months thought they had to give their particular clientele film of a sensational character. Personally, they were opposed to such film. One day they decided to experiment with better grade features. To make a long story short, today these theaters are showing the high-class film in preference to the sensational kind, and they are doing an increased business that is steadily growing larger.

Today the sensational film is gradually taking a back seat for the better grade production.

M. H. Hoffman Says, "We Never Had As Big a Fall Business."

Detroit, Mich.—M. H. Hoffman, general manager of exchanges for the Universal and Bluebird, was in Detroit, Saturday, October 28. "Business is going along splendidly in all sections of the country, and we never had as big a fall business as this year. This is certain to be a wonderful year for the moving picture industry and for exhibitors who are progressive. I also find that as the years go by a better class of men are going into the business, and they are doing things in a businesslike way. There has been a wonderful improvement in the grade of exhibitors." Mr. Hoffman, by the way, spent a few days with his mother, who is a resident of Detroit.

Will Enlarge the Rosedale.

Detroit, Mich.—William F. Klatt, proprietor of the Rosedale theater, Detroit, announces that the Rosedale theater, 2394 Woodward avenue, is to be materially enlarged. At present the seating capacity is 1,100; the new plans call for a seating capacity of 2,000, most of which will be on the main floor. It will make the Rosedale the largest photoplay house in Detroit's north end. Mr. Klatt also announces an increase in the admission prices at the Rosedale from 10 to 15 cents on Sundays and holidays to 15 cents straight. Evening and matinee prices during the week will remain unchanged.

Will Remodel the Theatorium.

Detroit, Mich.—J. M. Neal, manager and owner of the Theatorium, North Washington avenue, Lansing, has let the contract for the entire remodeling of his playhouse. The cost will be $40,000. The framework of the new building will be of steel and the blueprints show a most handsome front, of tile and terra cotta. New foundations will be laid and the new playhouse so constructed that all adjacent walls may be removed without affecting the new structure. It will be ready in 70 days. The Theatorium, however, will be able to continue business while some of the preliminary work is being done.

Saginaw's Palace Changes Policy.

Saginaw, Mich.—Mortimer Hoffman, general manager of the Palace theater in Saginaw, writes the World that the policy of that theater will be changed to musical comedy and pictures, instead of a straight picture policy. W. V. Newkirk is the house manager at the Palace.

Grand Circus Pays a Creditors' Dividend

Detroit, Mich.—A dividend of five per cent has been sent by the receivers in bankruptcy of the Grand Circus theater, 301 Woodward avenue, Detroit, to the creditors. It is the first dividend paid since the bankruptcy was filed. The Grand Circus is now under the management of the Woodward Theater Co.

A New 2,000-Seat House.

Detroit, Mich.—Wadlow & Wilkinson, proprietors of the Virginia Park theater, Detroit, have purchased the property adjoining and will immediately erect thereon a new theater seating 2,000. C. Howard, Dime Bank Building, is the architect.

Fort Wayne's Strand a Beauty

Renovated Picture Theater a Marvel of Comfort and Attractiveness—Has a Rich and Restful Colored Interior—Concert Orchestra of Twelve Pieces Furnished Music for the Premier Night.

By Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

FORT WAYNE, Ind.—The Strand, Fort Wayne's marvel theater, in all its exquisite comfort and transcendent beauty, was opened last Sunday, and the occasion afforded thousands of devotes of the film drama their first glimpse of the transformation that has been effected within the four walls of the old Empress theater, at the corner of Wayne and Clinton streets.

Every line of the drab, dull uninviting interior of the old Empress has been effaced with the result that the Strand is now regarded without a peer in any city the size of Fort Wayne in the entire United States

The heavy draperies, the rich yielding carpets that cover ever inch of the floor of the auditorium, the soft glow of the hidden lights that peep through the bowers baking the walls, the massive chandeliers and restful old ivory color scheme followed throughout the lobby and auditorium, give a feeling of complete enjoyment as one enters this new home of the film drama. That much abused abbreviation, "comfy," best describes one's feeling when entering the Strand for the first time.

In addition to a special feature bill, the Strand concert orchestra of twelve pieces conducted by Samuel M. Malanes, cornetist and for several seasons first soloist with Sousa, furnished an elaborate musical program for the opening. The new theater is owned by the Rialto Amusement Company, of Fort Wayne.

A. N. Nokes Buys Ft. Wayne Theater.

Fort Wayne, Ind.—A N. Nokes, president of the Rialto Amusement Company, the organization that will operate the new Strand theater on the site of the old Empress, has purchased the Elmer Leonard home on Berry street, near Broadway. The consideration was $11,000. Mr. Nokes will move his family to Fort Wayne soon.

Col. Hoover Takes Over Star Theater.

Union City, Ind.—Col. E. L. Hoover has purchased the Star theater from Edward Fouts and Pearle Turner, who have been operating the house for the last few years, and will assume active charge in the next few days. Col Hoover, who has moved to Union City from his farm along the Mississinewa River, says he will continue the theater along the same policy as it has been run in the past. The Star Theater Corporation was organized about six years ago and has been a success financially.

Star at Van Buren Sold.

Van Buren, Ind.—The Star theater, Van Buren's popular motion picture house, has been sold by Wilson Grove, of Bluffton, to Mrs. Emma Leverich, of Van Buren. The consideration was not made public.

Grand Theater Changes Hands.

Kokomo, Ind.—The Grand theater in North Main street has been sold to Walter Dolan, of Upland. Mrs. Alice Sweeney, who owned the house, is said to have secured eighty-one acres of farm land near Upland and a cash consideration for the property. Mr. Dolan announces that he will continue the same excellent service that has characterized the Grand under Mrs. Sweeney's management.

Newcastle Theater to Be the Kaler.

Newcastle, Ind.—The Alcazar theater, recently purchased by Peter Kaler, will henceforth be known as the Kaler theater. Workmen are rapidly changing the interior into a place of real beauty. A new lighting and ventilating system will be the big features of the remodeling. The theater will not be opened for several weeks.

Improving Pruett Theater.

Rockville, Ind.—John Pruett, proprietor of the Pruett theater, is building a large addition to the rear of the theater. Mr. Pruett says the patronage of the theater has increased so rapidly that he is forced to have more room to accommodate the crowds.

Roy Whitesell to Manage the Cozy.

Rockville, Ind.—Roy Whitesell has assumed management of the Cozy theater for J. T. Johnson, the owner, who has gone to Terre Haute, where he will open a shoe store.

Court Theater Now Ready.

Auburn, Ind.—That Auburn's new playhouse, the Court theater, will be thrown open to the public sometime this week was the prediction of the board of directors of the incorporated Court Theater Company. The company had hoped to have the theater open earlier, but as with all improvements, it takes longer to get the work done than first expected. Owing to the unusual amount of building and remodeling in Auburn the last few months, the company has had difficulty in obtaining labor.

New Montmorence Theater.

Montmorence, Ind.—G. M. Shoemaker, of Otterbein, has opened a moving picture show in the vacant brick storeroom in Chestnut street. The theater will be opened twice each week, Wednesday and Saturday nights.

Screening Room Under the Alhambra.

Indianapolis, Ind.—This city is the possessor of one of the smallest of photoplay houses. It is situated in the basement of the Alhambra theater, and has a seating capacity of twenty persons.

The new theater, according to Edwin Booth and Thomas Moss, managers of the Alhambra, is for showing the newest releases. The films are screened, and the managers point out to their representatives, about to cover the district, the good or bad points about the pictures. The theater's hours are from 9 to 12 in the morning, and from 4:30 to 6:30 in the afternoon. By a special arrangement with the managers, pictures may also be shown after 10:30 at night. The new theater is proving very popular and fills a long felt need.

Iowa Injunction Won by Selig for "Spoilers"

Gate City Feature Film Restrained from Showing Beach Feature—Claim That Contract With Selig Has Expired.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

DUBUQUE, Ia.—An injunction was granted by Judge Reed of the United States Court of the Northern District of Iowa against the Gate City Feature Film Co., restraining that company from showing "The Spoilers" in Iowa. The injunction was asked by the Selig Company of Chicago, declaring that it had leased the Iowa rights for the film to the Gate City company, but that the contract expired Dec. 31, 1915. The Selig Company further declared that the Iowa concern had been showing the picture in this state since the expiration of the contract.

New Iowa Theater.

Hancock, Ia.—O. C. Dennis, of Omaha, has opened a moving picture show in the opera house.

Sioux City, Ia.—The remodeled Model theater has opened, using five reels of pictures and vaudeville.

Wapello, Ia.—Roy Cooper has purchased a moving picture theater here.

New Exchange In Omaha.

Omaha, Neb.—The Fontenelle Feature Film Company has been formed here by Max Wintroube and Paul LeMarquard to distribute features in this territory. One of the attractions which they will exploit is "War's Women." They introduced it into this field by renting the Hipp theater and showing the picture there for seven days.

Nebraska Theater Notes.

Beatrice, Neb.—W. B. Gilbert has sold the Gilbert theater to Mrs. Emma J. Hapke of Hanover, Kans. Mrs. Hapke has a son who is an exhibitor at Hanover, but as Hal Kelly has a five year lease on the Gilbert it is not likely there will be a change here soon.

Wayne, Neb.—J. E. Hostettler has installed a new pipe organ and is featuring organ recitals.

Omaha, Neb.—The Suburban theater has installed a new pipe organ, and is featuring organ recitals.

New Dakota Theaters and Changes.

Williston, N. D.—The Northwestern Theater Co. has been incorporated. Capital, $10,000. Incorporators: J. Walker McGuiness, R. L. Welliver, Kate Welliver, all of Williston.

Edgeley, N. D.—Sheils & Weaver have opened the Iris theater.

Grand Forks, N. D.—Gus Meyers, manager of the Metropolitan theater for the last eighteen years, is taking a vacation of several months, which he and Mrs. Meyers will spend in California.

Quincy, Ill., Board Limits School Benefits

Board of Education Will Permit Not More Than One Benefit Picture Show in Each School Term for Any School.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

QUINCY, Ill.—The Quincy Board of Education has placed a restriction upon the number of benefit performances which moving picture theaters may give for the school children in the course of a term. The subject was discussed at a meeting of the Board, and as it was believed that the practice might speedily become an abuse it was decided to have each school have one benefit a year.

New Companies In Illinois.

Springfield, Ill.—Articles of incorporation have been issued to the following:

Illiscope Motion Picture Corp., Rockford; capital, $350,000; incorporators, William E. Clode, Edwin J. Hurley, R. H. Frost.

Home Theater Co., Danville; capital, $10,000; incorporators, Ralph B. Holmes, John H. Harrison, Clint Tilton.

Illinois Theater Changes.

Quincy, Ill.—Floyd Lee has sold the Colonial theater on Sixth street, between Maine and Hampshire streets, to L. A. Morest, of this city. The Colonial recently was damaged by fire and since has been closed. The new owner has had plans drawn for its remodeling.

Waukegan, Ill.—S. Heyman has resigned as manager of the Barrison theater, and is succeeded by John McConnell, former circulation manager of the Waukegan Gazette.

Personals and Business Notes.

Beardstown, Ill.—Manager Goodell, of the Princess theater, conducted a popular young ladies voting contest to exploit the serial "Liberty." The winner rode as Liberty on a float in a parade and in addition received a cash prize.

Galesburg, Ill.—The Elite theater has installed an automatic ticket selling machine, the first in the city.

Peoria, Ill.—Leander C. Noble, manager of the Princess theater, mourns the death of his week-old son, Leo Carlton Noble.

Rockford, Ill.—"Less Than the Dust," the first Artcraft release, was so well received at a mid-week engagement at the Palace theater that it was returned for the Sunday attraction.

Galesburg, Ill.—The Parent-Teachers' association, of Galesburg, will be given a benefit performance every week at West theater. In addition Manager West is giving a special children's show from 4:00 to 6:30 every Saturday.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Visitors in Minneapolis.

Thomas Saxe, Milwaukee and Minneapolis exhibitor; A. M. Eisner, DeLuxe Film Co., Chicago; J. B. Learner, Empress and Strand, Eveleth, Minn; Thurlow Bergen, New York City; Pat Rooney, Universal star; H. O. Mugridge, Moveum, Aitkin, Minn; W. B. Crosby, opera house, Willmar, Minn.; A. J. Dix, exhibitor, Mitchell, S. D.; Manager Bell, Bijou, Akeley, Minn.; J. E. Peterson, Viking, International Falls, Minn.; C. J. Woodmansee, Ruby, New Ulm Minn.; Manager Burke, Majestic, Ellsworth, Minn.

New Theaters in the Northwest.

Malta, Mont.—The new Lyric theater here was opened to the public last week.

Sturgeon Bay, Wis.—Arthur Bell has taken over the lease on the Crystal theater.

Willow Lake, S. D.—H. J. Sniederman has purchased the picture theater here.

Millville, Minn.—M. E. Wadley and Arthur Schleicher are president and secretary of a company formed here to open a picture theater in the near future.

Herman, Minn.—E. Bjorge and Rolla Frank have leased the local picture house.

Kiester, Minn.—The New Princess theater here was opened to the public last week.

Lewiston, Minn.—J. J. Litcher bought the opera house here at auction early this week.

Garrison, N. D.—E. L. Voracher has taken over the management of the opera house here.

Flaxton, N. D.—Harry Mohr, of Bow Bells, contemplates running pictures twice weekly in the Flaxton opera house in the near future.

Ida Grove, Ia.—Harry and Madeline Dugan have purchased the Princess theater here, and will open the same to the public next week.

A Change Among Mill City Exchange Men

Fred S. Meyer Resigns from Minneapolis Universal and Is Succeeded by J. F. Cubberley Whom P. A. Carey Succeeds.

By John L. Johnston, 814 Produce Exchange Building, Minneapolis.

MINNEAPOLIS, Minn.—A big surprise was sprung in Mill City film exchange circles last week when Fred S. Meyer resigned as manager of the Minneapolis Universal-Laemmle exchange, 721 Hennepin avenue, and was succeeded by Jesse F. Cubberley, who resigned as general manager of the Zenith Feature Film Co., Inc., 606 Produce Exchange. Mr. Meyer, well known and well liked by the Northwest territory, has gone to New York City, and although before leaving he made no statement to that effect, it is believed he went East in search of good features to be put on the state rights basis. Mr. Cuberley, who was one of the organizers of the Zenith, and has done much to make that company a big success, has been succeded by Patrick Howard Carey. Mr. Carey was for some time an exhibitor in two different Minnesota towns, and began in the exchange business as shipping clerk. His rise to the post of manager has been rapid, his energy, patience and ability strongly asserted. Mr. Cubberley and Mr. Carey assumed their new duties Monday, November 6.

A. M. Eisner Visits De Luxe Exchange.

Minneapolis, Minn.—Manager J. A. Bashman, of the De Luxe Film Co. exchange, which is opening offices in the Film Exchange building here, was visited by A. M. Eisner, manager of the Chicago headquarters, last week. Mr. Bachman states that he has received numerous requests for bookings on "Purity," and ads that six Minneapolis theaters have bid for the first run of the feature.

New Palace Theater Open.

St. Paul, Minn.—Ruben & Finkelstein's New Palace theater here was opened to the public Nov. 20. Vaudeville will be switched from the New Princess to the New Palace, and on Nov. 25 the New Princess will begin as an exclusive picture theater. First run Fox and Vitagraph and other features have been contracted for. Bert Goldman is manager of the New Princess.

A. A. Hixon Goes On the Road.

A. A. Hixon, of the Minneapolis Metro exchange, has gone out on the road, covering Northern Minnesota.

R. C. Fox and M. E. Maxwell Touring "Ramona."

R. C. Fox and M. E. Maxwell have joined the Elliott-Sherman forces, and are now touring the territory with "Ramona."

O'Brien-Brothers Wedding.

S. T. O'Brien, roadman for the Universal-Laemmle exchange, Minneapolis, was married to Miss Jessie Brothers, of Minneapolis, last Saturday.

Closed Sunday Ordinance in Granite Falls.

Granite Falls, Minn.—A new ordinance prohibiting the showing of films on Sunday went into effect here Nov. 12. Women's clubs and would-be censors are believed to have caused the passing of the ordinance.

Thurlow Bergen in St. Paul.

St. Paul, Minn.—Thurlow Bergen, Pathe and Unity film star, spent all of last week here, and was the guest of Manager Morton Nathan, of the Starland theater, the first few days, and visited various theaters of the Twin Cities under the auspices of the Minneapolis Pathe exchange later on. Mr. Bergen, formerly director of the Shubert Stock Co. here, is visiting his wife, Elsie Esmond, leading lady of the Shubert Stock Co. now, and who played opposite him in "The Lottery Man" to be presented at the Starland theater Nov. 26, 27, 28 and 29. Mr. Bergen visited several theaters showing "A Woman's Fight" (Pathe) in which he also starred.

Changes at Greater Vitagraph.

Minneapolis, Minn.—Three additions to the Greater Vitagraph's sales force were made last week. C. L. Booth has been secured to handle Twin City bookings, H. P. Johnson succeeds George W. Malone as Northern Minnesota roadman, and C. J. Howard, brother of Manager Howard, has been secured to cover Northern Wisconsin and the Michigan peninsula. Manager W. K. Howard, of the Vitagraph, reports an increasing business and demand for Moreno, Storey, Stewart, and Sothern releases especially brisk. "The Devils' Prize," and "The Price of Fame" have been booked in the New Astor, Minneapolis

Among Twin City Exchanges.

Minneapolis, Minn.—H. C. Andress, manager of the International exchange, Produce Exchange building, spent five days in visiting exhibitors of Southern Minnesota last week. Mr. Andress made several bookings on "Jaffery," "Beatrice Fairfax" and weekly films while away and found several requests for films awaiting his return.

Minneapolis, Minn.—Gilbert M. Tyler, who led the United States in booking "The Strange Case of Mary Page," has resigned from the road staff of the Minneapolis General exchange.

Minneapolis, Minn.—C. J. Ver Halen, publicity manager, Paramount exchange, visited several out of town exhibitors the last two days of last week.

Minneapolis, Minn.—Henry P. Greene, one of the Twin Cities' foremost exhibitors, has booked Pathe Gold Rooster features and a serial for several of his houses.

Minneapolis, Minn.—S. N. Robinson, manager of the local Fox exchange, Jewelers' Exchange building, has returned from the international convention of Fox exchange managers at New York. Mr. Robinson is loud in his praise of "The Daughter of the Gods" and "The Honor System."

Minneapolis, Minn.—Ben Rosenberg, jovial manager of the E. L. K. Film Co. exchange, has returned from Chicago, where he secured a big feature, the name of which he will not announce until a later date.

Northwest Brevities.

Winner, S. D.—The "finishing touches" are being put on the new picture theater here.

Stevens Point, Wis.—Fred Shaurette will soon reopen the Ideal theater.

Dillon, Mont.—The new $50,000 picture theater here is rapidly nearing completion and will probably be opened the first week of December.

Minot, N. D.—The Shubert theater here has been closed.

Shelly, Minn.—Messrs. Englestad, H. G. Magrund, Hanson and Mauritson have opened a picture theater here.

Little Falls, Minn.—H. B. Smoots, manager of the Milo here, has leased the Victor theater here.

Peterson, Minn.—C. K. Sundby has resigned as manager of the local opera house.

Oelwein, Ia.—Fire almost wrecked the Princess theater here recently.

Jewell, Ia.—G. H. Peterson contemplates erecting a new picture theater.

Dyersville, Ia.—A. E. Bennett has bought the Nemo theater here.

Colo, Ia.—F. C. Perry is erecting a picture theater here.

Tandy Interests Get Triangle

Ernst Boehringer Nearly Had the Brand in His Safe, but Tandy Interests, Already Controlling Paramount and World Film Locally, Get the Triangle—Boeringer Keeps His First Runs in New Orleans.

By N. E. Thatcher, 2301 Canal St., New Orleans, La.

NEW ORLEANS, LA.—Another shift has been made in the Triangle situation as it affects New Orleans and adjacent territory. A few weeks ago the announcement was made that Ernest Boehringer has secured control of the franchise and also a half interest in all of the film for Louisiana, Mississippi, Arkansas and portions of other territory. The retainer fee passed and the actual cash for the consummation of the deal was in hand upon the specified date. There were conditions to the sale which Manager Boehringer insisted should be observed and which were in the process of adjustment.

Meanwhile C. E. Tandy and his associates, of Atlanta, who control the eleven Southern states for the distribution of the Paramount and the World films, continued to bid for the Triangle franchise. An alignment was effected with the Welsh interests at Atlanta and the Hulsey interests in Texas, both of which had been interested in the Boehringer deal, and Manager Boehringer decided to relinquish his claim to the service, in the exchange sense, for the territory which he had purchased. On November 5 he left for New York to make the official transfer of his interests as they stood at that time and the report which announced the acquisition of the Triangle service for the eleven Southern states by the Tandy interests was marked "official."

With the acquisition of the Triangle, Mr. Tandy finds himself in control of three feature releases that are considered among the best in this section—the World, Paramount and Triangle. He has been eminently successful with the first two and it is naturally predicted that he will apply the same business methods to the Triangle features when he actively begins their distribution. It is stated that Manager Boehringer will continue to control the first-run Triangle features in New Orleans and that they will remain a feature in the Triangle theater.

P. A. Blankenship Joins Boehringer Interests

Has Been Put in Charge of the Columbia Theater and Has Made It Not Only Distinguished but Popular.

NEW ORLEANS, La.—An affiliation that is regarded of more than ordinary moment in local motion picture circles is that of P. A. Blankenship with the Boehringer Amusement company. He, for the time being, is in charge of the Columbia theater which Manager Boehringer has converted into a first-class house and installed first run features of the best class.

P. A. Blankenship.

The Columbia has been practically rebuilt and all of its former griminess has been removed. It is one of the most attractive of the smaller of the Canal street theaters and Manager Blankenship has put it on the road to as great popularity as Manager Boehringer has gained for the Triangle theater which he took over when its atmosphere was about as commonplace as has been that of the Columbia. The initial high-class feature to be exhibited on regular program in the Columbia was Mary Pickford in the new Artcraft production, "Less Than the Dust." The success of the exhibition was unquestioned. The S. R. O. sign was frequently in evidence and the audiences were pleased with their reception and with the picture.

Manager Blankenship had removed the gaudy trappings which for so long had marked the character of the house, and replaced them with potted plants, palms and judiciously selected and properly framed lithographs and portraits. The effect was immediate upon the patrons and they set their approval upon the enterprise. The new manager is an adept in the art of motion picture exhibition. He served his apprenticeship of several years with the Pearce interests and tried to learn something about the business every day. Then he took over the Isis.

Recently he disposed of his Isis interests and was not long in forming an alliance with the Boehringer interests and was placed in charge of the Columbia pending the completion of the new Liberty theater when it is the intention to place him in charge of the house management. It is hardly likely that a better selection could have been made for Manager Blankenship has that rare quality of being able to make and retain friends and to have people seek him out in order to cultivate his friendship. He is quiet and unassuming, but he is never asleep on the job and there is nothing with relation to the conduct of a first-class theater with which he is not familiar. He is always on time, neat, without conceit and always obliging, which, it is submitted are characteristics much to be desired.

Change for Better in Local Showmanship

New Orleans Audiences Are Easy-Going and Not Critical, but Theaters Are Beginning to Feel the Need of Improvement.

NEW ORLEANS, La.—C. R. Seelye, business manager for Pathe, Inc., spent several days during the first of the month in New Orleans to study conditions. First of course, he went over the field with local manager Raoul Junet with an eye only to the Pathe interests but, finding them in good shape, he soon branches out to the broader contemplation of the general field and his deductions in this direction naturally become of general interest.

Mr. Seelye was not slow to express his surprise at the equinamity with which the photoplay patrons of the city accept the miserable service that is offered by some of the theaters in the suburban districts. The fact is that Canal street is not one glittering array of bewitching beauty when it comes to the picture shows, but some of those in the outskirts of the city are absolutely depressing. Yet the people flock to them and happily make excuses for their primative appointments, for there is not a more careless, pleasure-loving people in the world than those in New Orleans.

Nevertheless Mr. Seelye sees a marked change coming and in a way his vision of the future of the New Orleans picture field is already taking tangible shape. The very evident unrest of the people has caused a general brushing up. Improvements in the physical condition of all of the houses is the rule, and the house that presents the best front is the house that is getting the best patronage.

Exhibitors and exchange men did everything in their power to make the stay of Mr. Seelye a pleasant one and one of the most enjoyable events of his visit was a short cruise as the guest of J. Eugene Pearce, of the Josiah Pearce & Sons syndicate, in the latter's trim yacht, Spitfire III. In the party were S. T. Stephens, manager of the Mutual exchange; Karl A. Bugbee, manager of the Metro; Manager Raoul Junet of the Pathe exchange and N. E. Thatcher, photoplay editor of the Times-Picayune. A short visit was made to the elaborate club house of the Southern Yacht Club and a most delightful trip followed. Mr. Seeyle was quite complimentary in the expression of his opinion concerning the conduct of the Pathe business in this territory and manager Junet is now trying out new inventions in efficiency.

Charles Burkes and Miss Edna Duffy Wed.

New Orleans, La.—For over five years Charles Burkes has been one of the trusted huse managers in the employ of the Josiah Pearce & Sons Amusement Syndicate. The greater part of this time he has presided over the immediate affairs of the Trianon theater. Henceforth, however, he is to have another house over which he is to preside and in this house there will be but one person to please. That person was formerly Miss Edna Duffy, but is now being proudly introduced as Mrs. Burkes, by the proud manager of the Trianon. In order that the event might properly be remembered, the employes of the Pearce houses clubbed together and presented the happy pair with a chest of silver and another of linen. The presentation was in the nature of a surprise. Mrs. J. Eugene Pearce quietly slipped down to the Pearce business office and garnished the beautiful gifts with flowers and other attractive decorations while "'Gene" lent his artistic influence to the operation. Then the managers of the eight local Pearce houses filed in and the bride and groom were summoned. Their surprise was only equalled by their appreciation of the beautiful gifts and the event was the occasion of a most enjoyable hour of comradeship.

Cameraman Weigle Locates Here.

New Orleans, La.—E. F. Weigle, cameraman for the Selig-Tribune news service has taken up permanent residence in New Orleans and is preparing to put on some special news features for the Selig-Tribune weekly. He believes he has discovered a fertile field for his operations for there are many points of interest and many odd industrial enterprises in this city which will have a distinct news value when properly presented.

Heard Along Film Row.

NEW ORLEANS, La.—Manager T. O. Tuttle of the General Film company exchange has returned from Houston where he had been sent to straighten out some of the kinks in the Texas business for the company.

Manager J. E. Evans, of the local Fox exchange has returned from New York where he was called to take part in a conference of all of the Fox exchange managers. Manager Evans is highly elated with the success of his trip and is busy at putting some of the new trade plans received at the conference, into practical execution.

A. Melacan, of the Victory Amusement company, of Lutcher, La., and Alex. Bloomenstein, of the Grand theater at Donaldsonville were among the visitors to the New Orleans exchanges this week.

NOTES FROM WISCONSIN.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Brewery Workers' Secretary Gets Censor Job.

MILWAUKEE, Wis.—Fred Schaefer, secretary of the Brewery Workers' Union, has been appointed by Mayor Hoan as a member of the citizens' board of moving picture censorship. He succeeded John J. Handley. J. S. Grauman also has been appointed to succeed B. K. Fischer as the exhibitors' representative on the commission.

Worth a Passing Glance.

Waupaca, Wis.—"Captain Courtesy" was shown at the Lyric theater under the auspices of the high school.

Milwaukee, Wis.—The local Paramount program was transferred from the Alhambra theater to the Princess the week of Nov. 12, when Manager George Fischer inaugurated the Artcrafts' service with "Less Than the Dust." The orchestra was increased to twenty-five pieces for the engagement of the Pickford picture.

Chippewa Falls, Wis.—R. Hoch, of Duluth, has recently acquired the Victor theater, and has been planning to remodel the building.

Hiawatha, Kan.—Roy Sweetland, Sixth street theater, Hiawatha, is co-operating with the mothers and teachers' club of that place by selecting and running such subjects as they recommend. One of the first pictures run under this arrangement was the "Eternal City," and another was the "Life of Shakespeare."

Now for the Kansas Censor Law

New Legislature Has Many Members Who Either Favor the Killing of the State Censorship Law or Want It Radically Changed — An Extended Discussion of the Matter Is Sure to Follow Opening.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

TOPEKA, Kan.—Exhibitors of Kansas feel that the recent election has put them in a much better position than ever before, with reference to the censorship law. Governor Capper, who has been re-elected, is so widely recognized as fair and just, that the exhibitors had absolutely no complaint against him. Indeed, he has rather been considered the best possible man to help the exhibitors in their troubles. Superintendent of instruction Ross, head of the censorship department, was also re-elected—and it is well known that Ross has frequently made the statement that he is merely doing his best to enforce the censorship law as the lawmakers had given it to him.

The crux of the situation lies in the fact that in nearly every district, candidates for the legislature were put on record as to their position on censorship; and in a very large number of districts, the legislators elected were those who favor a change in the state law. Some of them favor abolishing censorship altogether; others favor a radical modification of the law, others the placing of the censorship elsewhere than in the department of education.

There will surely be an extended discussion of the law at the next session of the legislature, and almost surely a change of some kind. What this change will be, may depend somewhat on the activity of the exhibitors in recommending what they want. And the associations, it is said, will not be asleep when it comes to making suggestions. They have a legislature favorably disposed to listen.

Rose Tapley Coming.

The Vitagraph exchange of Kansas City, is sending letters to all of its exhibitors in the territory notifying them of the coming of Miss Rose Tapley under the auspices of the Vitagraph. A number of replies have been received asking to have Miss Tapley come to their town and give talks. Miss Tapley will speak at all the women's exchange clubs in Kansas City, besides a number of other clubs and high schools.

Frank Smith Gets the O. K.

Paola, Kan.—Frank Smith, proprietor of the Empress theater, Paola, recently purchased the O. K. theater of the same town, which gives him possession of the two shows in the town. Mr. Smith will run one of the theaters, and his wife will run the other.

Business Notes of Interest.

R. C. Cropper, manager of the Universal Film and Supply Co., of Kansas City, and district manager of the Midwest territory, together with P. L. Ryan, salesmanager of the company, recently returned from Oklahoma City, where they have been instituting a new sales promotion plan for publicity and advertising. This plan is now effective in the entire territory and is proving a big success.

J. W. Morgan, manager of the Unicorn Film Corporation exchange, at Kansas City, reports that the new serial, A. K. Lincoln in Jimmie Dale, alias the "Grey Seal," will be ready for release December 4.

Walter Quade, traveling representative of the Unicorn Film Corporation, while in Kansas City recently reported that the "Billy West" series is going well in the territory including Iowa and Nebraska.

Kansas City, Mo.—H. G. Gill, manager of the Motion Picture Supply House, reports that he has increased his mailing list for the "Dope Sheet," which he publishes to two thousand. The sheet is meeting with the approval of the exhibitors.

Screen Club Doings.

Kansas City, Mo.—The Kansas City Screen Club is already practically self supporting, and the plans for further facilities for members will, it is believed, provide an income that will enable the club to do much constructive work for the benefit of the industry. The club rooms are popular, not only as a meeting place during the day, but in the evenings when the ladies are present.

The club gave a dance and received bulletins of the election returns on election night. A large crowd was there to spend the evening.

Recent Visitors in Kansas City.

Recent visitors to the Kansas City exchanges were: Stanley Chambers, of the Palace theater, Wichita, Kans.; Don Powell, of the Colonial theater, Witchita, Kan.; Lee Gunnison, of the Crystal theater, Atchison, Kan.; Herbert Thatcher, of the Strand theater, Salina, Kan.; Chris Smith, of the Golden Bell theater, Ellsworth, Kan.; Abe Frankel, Casino theater, Des Moines, Ia.; Robert Welsh, of the Orpheum theater, Atchison, Kan.; E. F. Feeney, Cozy theater, Okmulgee, Okla.; T. K. Fridoritz, of the Opera House, Hays, Kan.; J. I. Miller, of Cameron, Mo.; T. J. Tindale, Elite theater, Iola, Kan.; Miss Anna McLaughlin, Grand theater, Nevada, Mo.; and Mrs. Howard, of the Lyric theater, Salisbury, Mo.

J. S. Applegate Opens International Branch

Leases Third Floor of Building at Thirteenth and Walnut Streets, Kansas City—Official Opening Nov. 27—Local Forces.

KANSAS CITY, Mo.—The International branch recently opened in Kansas City, at Thirteenth and Walnut streets, will be managed by J. S. Applegate, formerly manager of the Pathe exchange at Denver, Colorado. The company has leased the entire third floor of the building, some five thousand feet, but will sub-let a part of it to some other exchange. The official opening for business will be November twenty - seventh, but booking is already beginning to come in by mail.

J. S. Applegate.

The St. Louis office was too far away from the great southwestern country to take care of it adequately and so the company established the Kansas City branch. The new exchange will be equipped completely. It will handle "Mysteries of Mira" series, Split-reel cartoons, the "Beatrice Fairfax" serial, Golden Eagle features, and Hearst News pictures.

Two road men will handle the territory for the present, and W. R. Clarkson, formerly booker for the General Film and the Paramount exchange of Kansas City, will be the booker for the International Film Service. B. J. Lyon, district manager of the company, who has recently established branches at Cincinnati, Seattle, Cleveland, and Oklahoma City, was in Kansas City helping to get the Kansas City branch started.

F. L. Newman Supervising Butterfly Theater.

F. L. Newman, proprietor of the Royal and Regent theaters of Kansas City, is now supervising the Butterfly theater at Milwaukee, Wisconsin.

Take Over Theater at Slater, Mo.

Kansas City, Mo.—Mr. and Mrs. W. D. Jenkins, formerly proprietors of the St. John and Highland theaters of Kansas City, have recently leased the Auditorium theater at Slater, Mo., which is owned by a stock company. The theater has a seating capacity of six hundred. As a result of their luck with Blue bird features in Kansas City, Mr. Jenkins has booked a contract for Bluebird features at the Auditorium.

G. W. Hinton Joins Universal.

Kansas City, Mo.—G. W. Hinton, formerly with the World Film at Denver and at Cincinnati recently joined the salesforce of the local Universal. He has just finished his first trip to the territory and has been very successful.

Ted Morris Loses Young Son.

Kansas City, Mo.—Ted Morris, traveling representative for the Universal, recently suffered the loss of one of his two boys, who died from diphtheria, and the other boy is now recovering from the same disease.

Texas Film Trade Improves

Southwest Texas Had Been Feeling Something of a Slump, But Is Picking Up Splendidly—Exchanges Report Thirty Per Cent. More Customers and a Fifty Per Cent. Better Business Than Ten Weeks Ago.

From C. A. Walker, 614 Milam St., Houston, Texas.

DALLAS, TEXAS.—All over Southeast Texas there is a noticeable improvement in conditions among the exhibitors. Ten weeks ago many theaters in the smaller towns were closing down altogether, and those running every night, dropping to two and three nights a week. Every day one hears of a house that within the past week or two has been closed, opening up again; and in many instances the towns where the exhibitor has been running only part-time, is now running every week-day night and a lot of them Sundays also, the business being so good. Film exchanges report almost 30 per cent. more customers on their books now than three months ago; and say that business is at least fifty per cent. better.

Central, New Exchange, at Waco.

Waco, Texas.—The Central Film Service Corporation has opened offices at Waco, Texas, composed of D. J. Byars, formerly in the Central Feature Film Co., at Waco, and W. H. McCullough, president of the Central Texas Exchange National Bank at Waco. The company will operate in Texas, Louisiana, Arkansas and Oklahoma, with headquarters at Waco, Texas.

The concern has made contracts with B. S. Moss Motion Picture Corp., for all Moss productions in the territory; and are now busy exploiting their initial Moss production, which is "One Day," never before handled in the Southwest. It is rumored that the Central will also handle the productions of another prominent manufacturer within a short time.

Exhibitor J. N. Stewart.

Dallas, Texas.—J. N. Stewart, owner of the Dreamland theater, Denton, Texas, and partner of E. O. Kirkland in the Roseland theater, Dallas, died November 7, after a brief illness. Mr. Stewart, formerly in a mercantile business, started his exhibiting career last year, when he purchased the Dreamland at Denton from Mr. Kirkland; and he built up an excellent business with this house and was well liked by the people of Denton, for giving a clean, wholesome show. Mr. Stewart leaves a widow, two boys and a daughter.

Manager C. C. Ezell Coming to Dallas.

Dallas, Texas.—Claude C. Ezell, formerly manager of the General at Dallas, and recently at the head of that company's exchange in Atlanta, Ga., has been transferred to Dallas, succeeding Dave Prince, who was sent to Detroit for the General. Mr. Ezell has been in New York, in conference with heads of the organization, and a booming reception is planned for him when he returns to Dallas. He is one of the most popular exchangemen ever in Dallas, and is well liked by his competitors as well as exhibitors.

President Dave Reed Called to New York.

Dallas, Texas.—Dave Reed, president of the Metro Pictures Corp. of Texas, at Dallas, returned from an extended trip to New York on November 9, and was greeting fellow exchangemen when a wire was received from the New York office of the Metro, asking him to "take the first train for New York." Old Dame Rumor is whispering many things that are "going to happen" because of the suddenness of Mr. Reed's second trip. One exchange man said "Something's going to happen quick—but it hasn't yet."

Made Quite a Record Already.

Dallas, Texas.—F. J. Boyer, head of the Southern Cabiria Company in Dallas, is the proud owner of a new Overland automobile. Mr. Boyer says he, the new car and a print of "The Unwritten Law" will start traveling over the territory as soon as he learns to drive "all right." He's evidently learning rapidly—one lamp post, the rear of his garage, a policeman's coat-tail and a yellow houn' dog is the sum total so far.

W. G. Underwood Taken Sick.

Dallas, Texas.—W. G. Underwood, manager of the Pathe exchange, Dallas, was taken ill November 8, and after a hasty examination his physician ordered him to prepare for at least a month in bed, as he was completely "run down." Word was gotten to the Pathe company and Mr. C. A. Meade, former manager of the V-L-S-E in Dallas, and recently with Pathe in Atlanta, was transferred to take charge of the Dallas office until Mr. Underwood was fully recovered.

J. W. Cotter Now Mutual Roadman.

Houston, Texas.—J. W. Cotter, formerly Joplin, Mo., manager of the Western film exchange, and connected with the Universal and other concerns in the Middle West, is the new road man in the Southeast Texas territory for the Mutual, with headquarters at the Mutual exchange in Houston.

Theater Changes in Texas.

Seadrift, Texas.—R. H. Beirman has purchased the equipment for a picture house from E. J. Fitzpatrick and has opened a new house at Seadrift.

Refugio, Texas.—W. R. Glass, at Refugio, has thrown open the doors of his new Majestic theater.

Sinton, Texas.—The Isis theater at Sinton, closed for some weeks, has been reopened by J. V. Swinney.

Ellinger, Texas.—Another house to reopen after being dark for some time is the Majestic at Ellinger, operated by Chas. Meyer.

Galveston, Texas.—The Rex theater at Galveston has been sold by the Bell Enterprises to M. Forest and J. F. McFarland.

Moulton, Texas.—Fred Marbarger has sold his theater at Moulton to A. F. Kountzebue; and his house at Shiner to L. B. Richter.

Henderson, Texas.—The Star theater at Henderson, formerly operated by Mrs. W. E. Young, is now in the hands of Sterling Brothers, formerly of the Texas Fire Prevention Bureau at Houston, who purchased the theater from Mrs. Young.

Beaumont, Texas.—J. I. Pittman, for several years an exhibitor at Beaumont, has bought the Crystal, a modern house, from J. C. Christopher.

Berclair, Texas.—Arra Bros., who have been operating a show at Tivoli, have opened a new house at Berclair, Texas, seating 250.

Marlin, Texas.—A new negro theater has been opened at Marlin, Texas, known as the Lincoln, operated by J. S. Washington, colored.

Bremond, Texas.—Ed. Muret has leased his Rosary theater at Bremond, Texas, to Jas. Turner.

Brazoria, Texas.—Another South Texas theater to reopen after several weeks of darkness, is Hopkins Bros.' theater at Brazoria.

Blessing, Texas.—The Cozy theater at Blessing, operated by George W. Baker, has been reopened after making several improvements.

Maramaros, Mexico.—At Maramaros, Mexico, across the border from Brownsville, A. W. Barthel has leased his light plant from his theater to the city authorities, because of the failure of the local plant to produce electric current—this condition caused him to close his theater for the past several months. He has reopened the theater as the Matamaros city government has installed a new electric plant capable of taking care of the electric consumers. The theater is the Germania, and is getting a good business since reopening.

Nederland, Texas.—A new theater, recently opened, is the Key West theater at Nederland.

Aransas Pass, Texas.—E. Warren has purchased the Acme theater at Aransas Pass.

Mission, Texas.—T. A. Humason has sold his Lyric theater at Mission to E. J. Richards.

Texas Business Notes of Interest.

The Consolidated Film & Supply Co., Houston, have installed a projection room for their customers.

Miss Lucille Watson, formerly with the Mutual, Coquille, World and Pathe at New Orleans, is now stenographer at the Consolidated's exchange in Houston.

IN DENVER, COLORADO.

By E. C. Day, Denver Times.

Charles R. Gilmour Local Park Head.

Denver, Colo.—Charles R. Gilmour, manager of the Pathe exchange in Denver, who succeeded J. S. Applegate, is not new to this territory. He is one of the best known exchange managers in the Rocky mountain region, and his appointment is a popular one with the trade.

He is a native of Colorado, and served his apprenticeship in the moving picture industry in this city. Up to a few months ago he had been connected with the World Film Corporation. He served this company as branch exchange manager at Salt Lake, Denver, and Minneapolis. On a recent visit to New York he opened negotiations with the Pathe company which led to his being appointed representative of the business manager in the West. He was making a trip over the Denver territory in this capacity when he received a wire ordering him to the Denver office to assume the duties of manager.

C. R. Gilmour.

Gilmour is of the youngest managers in the business.

MORE SEATTLE NOTES.

(See page 1370.)

Seattle Exchange Managers Make Trips.

Seattle, Wash.—Last week seemed to be one of globe trotting for most of the exchange managers in Seattle.

Mike Rosenberg, of the De Luxe company, made a quick trip to San Fran-

cisco, and while there entered into a transaction with Sol Lesser, of the All-Star Feature Distributors, for "The Libertine," a forthcoming John Mason feature.

C. R. Coulter, owner of Coulter's Attractions, has just returned from New York, where he bought several big features, the names of which will be announced later.

H. G. Rosebaum, manager of Artcraft, returned the first of the week from a trip through Western Oregon, making the larger towns. Every one of those towns, he says, are now assured of seeing Mary Pickford pictures.

E. S. Coates, manager of Fox's Seattle office, is just back from a trip through eastern and central Washington. Mr. Coates says that, with potatoes high and still climbing, the farmers are getting ready to make a lot of money in that section and that Fox business has already begun to feel the reaction.

W. A. Mead, traveling representative for Triangle out of Seattle, recently returned from a two weeks' tour of Eastern Washington, where he reports contracts closed for Triangle pictures in nearly every town visited.

New Assistant Manager for Artcraft.

Seattle, Wash.—Manager Roseblum of the Seattle Artcraft office announces the engagement of an assistant manager to help him out with his volume of work. The new man is Guy Navarre, recent graduate of the University of Washington Law School.

Unity's Vice-President in Seattle.

Seattle, Wash.—Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation spent several days in Seattle this week. We had a nice little talk with Mr. Cobe about the motion picture business, and among other things he told us that he had just arranged with the Reel Play Feature Film Company to handle for Seattle all productions of his company, and that a similar arrangement with the De Luxe-Lasky Corporation in Portland completed the list of cities in all parts of the United States from which Unity pictures were distributed.

Interesting Visitors in Seattle This Week.

Seattle, Wash.—Nell Clark Keller, who with her husband, Edgar Keller, played the parts of Madame Croissett and Jean Croissett in "God's Country and The Woman," called at the Seattle Vitagraph office en route to New York from Los Angeles.

W. L. Stern, business manager of the G. A. Metcalfe Company arrived in this city the latter part of the week for an indefinite stay here.

John W. Drum, Coast division manager for World, and H. B. Dobbs, road man for World, are making things interesting around the Seattle World office this week.

Chehalis, Wash.—A new theater has opened in the new town of Onalaska, 16 miles by stage from here. The house seats 250, and is operated by a local timber company. The patrons are mostly loggers and business is reported good.

North Bend, Ore.—Geo. Hegle has sold his theater.

California Briefs.

Oakland, Cal.—Emil Kehrlein & Sons, who have taken a lease on the Oakland Photo theater, will change the name to the Kinema when this house is opened by them in December.

Dinuba, Cal.—The Dinuba theater was destroyed by fire on Nov. 3.

Lindsay, Cal.—The building formerly occupied by the Rink theater has been remodeled and reopened as the Empress theater. Contracts have been signed for Bluebird, Paramount, Triangle and Metro pictures, which will be offered at 5 and 10 cents.

Frisco License Fees Abolished

City Attorney Long Finds That New Ordinance Superceding Censorship Abolishes Old License Fee of $25 the Quarter Paid by Picture Theaters—New Measure May Call for a Fee of Some Kind.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—According to an opinion rendered by City Attorney Percy V. Long moving picture theaters will hereafter not be required to pay a license fee of $25 a quarter. This opinion was rendered to the Tax Collector, who wanted to know if the recently enacted ordinance by which the Board of Censors was abolished also repealed the prior license fee ordinance passed in 1909. The City Attorney held that the new act specifically repeals all sections of the old ordinance which are inconsistent with it. This will make it unnecessary for the proprietors of moving picture theaters to obtain a police permit and pay a license fee. The present ordinance provides merely that the police have authority to prevent the showing of pictures of an immoral nature.

The new ordinance was adopted solely for the purpose of getting rid of censorship, and the ruling of the City Attorney came as a surprise to exhibitors. But little complaint has ever been made here in regard to the local license fee, and it is considered likely that the Board of Supervisors will pass a measure calling for the payment of a fee of some kind, possibly on a graduated scale.

Fred Frisk Buys Out Partners.

San Francisco, Cal.—Fred Frisk has purchased the interests of his former associates in the United theater exchange, Pacific building, and is now the sole owner. Among the recent sales made through the medium of this office has been that of the Modesto theater, Modesto, Cal., whereby the interests of A. A. Richards have been taken over by Alabert & Berand; the Poppy, on Sixteenth street, San Francisco, transferred from Mr. Coffee to Mr. Bolt, and the Park on East Twelfth street, Oakland, which has been sold to a company recently organized to conduct a chain of theaters. Mr. Frisk is also representing Mrs. Emma J. Whitman, who has invented and patented a hat holding device for theater chairs, and who intends to place this on the market shortly.

Magner Sells Kellermann Production.

San Francisco, Cal.—Nat A. Magner has disposed of the California, Arizona and Nevada rights to "Neptune's Daughter," featuring Annette Kellermann to Sol Lesser for the amount originally paid by him to the Universal. Mr. Magner recently went East in company with S. Hertzberg, of the Apollo theater, Shanghai, China, whom he represents in this country, and returned after a short stay in New York to meet Arthur Zeihm, who conducts a large theater at Manila. Mr. Zeihm has since left for New York, but will return shortly. Mr. Magner does a very large export business, and this is showing a steady increase.

Fox Film Exchange to Move.

San Francisco, Cal.—Arrangements have been completed for the erection of a fine building on Golden Gate avenue, just beyond Leavenworth street, to be occupied exclusively by the Fox corporation. The location is one block from the present quarters, and just beyond the site chosen by the Mutual for its new home. Work has already been started on the building, and as there is but little excavating to be done, it is believed that the structure will be completed some time in February. The building will be of fireproof construction, with a frontage of forty feet, and will have a basement and mezzanine floor, with the most modern facilities for the handling of film and advertising matter.

Manager William Citron returned from the convention of branch managers at New York in time to cast his vote and is very enthusiastic over the forthcoming offerings of the concern he represents, and its new policies. Charles I. Luntz and Harry Carney, traveling representatives of the firm, came in from the road to meet Mr. Citron and have gone out again.

Empress Books "The Libertine."

San Francisco, Cal.—Sid Grauman, manager of the Empress theater, has booked "The Libertine" for the week of Nov. 19, and is now following the policy of offering a stellar moving picture production each week as a part of his vaudeville bill, feeling that this is essential. Sol L. Lesser recently secured rights for about one-half the United States for this picture, and is offering it in California, Arizona, and Nevada through the All-Star Feature Distributors, Inc.

Mrs. Vernon Castle May Appear.

San Francisco, Cal.—Mrs. Vernon Castle is coming to California, where a portion of "Patria" is to be filmed, and an attempt is being made to secure her presence at the Imperial theater when the first showing of this serial is made in December at this exclusive house. Manager Knappen of the International is hopeful that an arrangement of this effect can be made. This concern has booked the third of its feature releases, "The Ocean Waif," over the entire Turner & Dahnken circuit.

Rialto Plans Theda Bara Week.

San Francisco, Cal.—The management of the Rialto theater announces a novelty for the week of November 12, when the seven days and nights will be given over to the presentation of productions in which Theda Bara is the star. Each day there will be a change, the following being the program in the proper order: "Sin," "A Fool There Was," "The Clemenceau Case," "The Devil's Daughter," "Kreutzer Sonata," "Carmen" and "The Galley Slave."

"Intolerance" Engagement Extended.

San Francisco, Cal.—Owing to the unprecedented demand to see "Intolerance" arrangements have been made for rerouting other attractions and this production will be shown for two weeks longer. It is still necessary to secure seats in advance and the picture is shown to capacity houses at all performances.

San Francisco Notes.

J. J. Unger, district manager for Metro, is making a business trip to Seattle.

J. R. Saul has secured a lot on Clement street, in the Richmond District, and plans to erect a moving picture theater with a seating capacity of 1,800.

A number of changes have been made in the plans for the California theater on Market street since construction work started and it is now planned to have the Fourth street side finished to conform with the Market street frontage.

William P. Muir, manager of a moving picture house at 1264 Jackson street, passed away recently under mysterious circumstances.

The Savoy theater has been closed, owing to trouble in regard to the lease.

Herman Wobber, general manager of the Progressive Company, is making a trip of inspection to the southern part of the State.

Merced, Cal.—The Lyric theater has been reopened by Mike Athens, of Fresno.

Oregon Blue Law Repealed

Sunday Closing Statute Enacted in 1864 Repealed—Vote in Portland Overwhelmed Adverse Voting in Agricultural Neighborhoods—Power of the Screen a Telling Factor in the Election.

PORTLAND, Ore.—Oregon's Blue Law is no more. Section 2125, Lord's Oregon Laws, which prohibits "keeping open any store, shop, grocery, bowling alley, billiard room, etc., for the purpose of labor or traffic, or any place of amusement (theaters excepted) on the first day of the week, commonly called Sunday," was wiped from the statute books by a substantial majority. The victory of the liberals over the kill-joys was decisive, and before midnight of the election day the outcome of the vote was clearly apparent.

The repeal of the measure was most favored in Portland and vicinity. Many of the small towns in the Willamette valley voted that the law should stay, but the overwhelming vote in the state's metropolis counteracted the votes cast in the small towns and farming communities.

Although enacted in 1864, Oregon's Blue Law first attained notoriety a few months ago when it was resurrected and enforced against a small grocer who had always kept his store open. His arrest resulted in litigation and injunctions, and many people then for the first time became aware of the existence of the law.

The motion picture industry in Oregon was interested in the law for the reason that while it excepts theaters from its operation, there is no decision here that a motion picture show is a theater. The exhibitors anticipated that if the law were not repealed, the Sunday closing faction would immediately test the issue.

Will Home Rule Not Apply?

The legal question now arises: Will the Oregon Home Rule amendment permit municipalities to pass local laws closing theaters on Sunday? Judge Coke indicated in a recent Eugene decision that where there was no Sunday closing provided by state statute, local laws would govern and demand that Eugene's theaters close Sundays in a manner noted in another article on this page. The Oregon Home Rule amendment provides:

"The legal voters of every city and town are hereby granted power to enact and amend their municipal charters, subject to the constitution and criminal laws of the State of Oregon."

Screens Are Effective.

The Sunday closing law was repealed largely through the efforts of the Independent Retailers' Association working in conjunction with the Oregon Motion Picture Men's Association. An extensive campaign was carried on by means of slides and the work of the motion picture men is conceded to have played the most important part in the victory.

Oregon Theater Changes.

Rainier.—Palmer and Hoyle have opened the Majestic theater here. Mr. Hoyle formerly managed the Hoyle Musical Comedy Company in Portland, which played a long engagement at the Nickelodeon last year.

Sheridan.—E. M. McGann has sold the Grand to E. E. Lewis.

Silverton.—M. G. Cooley has taken back the Gem, reported as sold last week.

Portland.—The Derby, Kenton, reopened Nov. 5, by Neil O'Hare, who recently purchased the building.

Roseburg.—Woods and Woods are preparing to reopen the Palace. These men formerly conducted a theater at Cottage Grove, and A. H. Woods was piano player at Hood river at one time.

McMinnville, Ore.—F. A. Watrous sold the Star theater to C. L. Dagg. Mr. Watrous had owned the theater for several years. Mr. Dagg formerly managed the Emma theater, Payette, Idaho.

Astoria, Ore.—The Columbia theater has been purchased by Verd Wilson from D. H. Welch. Mr. Welch has signed up for Universal service.

Baker, Ore.—L. Pefferie has reopened the Baker opera house.

O. Wogg Working Montana With "Purity."

Portland, Ore.—O. Wogg, formerly roadman for the Standard Feature Film Co., is now working Montana with "Purity" for M. Rosenberg.

Portland, Ore.—The Pastime theater, Pendleton, and the Baker at Baker, Ore., are reported to have installed new photoplayers, operators to handle them coming from San Francisco.

Portland, Ore., Visitors.

Portland, Ore.—Among the visitors on Film Row were S. Danz, Star, Astoria, Bart Bertleson, with Clemmer, Seattle, R. W. Bertleson, road man for K-L-S-E, Hugh Renny, World, Geo. P. Endert, Greater Features, Seattle.

Use Power of the Screen Intelligently

Oregon Election Has Demonstrated the Political Power of the Picture Screens—Vote-Power of the Screen Should be Carefully Guarded.

PORTLAND, Ore.—The election demonstrated to the motion picture men of Oregon the value of the screen to educate the people on political measures. The re-election of Judge Gatens to the Circuit bench was undoubtedly due to the fact that he had the support of the Portland motion picture theaters, and that moving pictures of the judge in characteristic action were shown in the city's show houses.

It is anticipated that next election politicians will be coming to exhibitors asking them to run moving pictures of candidates for pay. A prominent picture man warns exhibitors against so doing.

"Never show a moving picture of any candidate unless you are actually supporting him and his policies," he said. "The moving picture is a more effective way of spreading political propoganda than the newspaper. Use it like a newspaper uses its power. Take sides with the man who is one your side. Support the man because he is your man and not because he pays you to run his film. In fact, it is not advisable to take pay for running any political film. Make it a matter of policy and not one of money. The screen is the exhibitors' weapon against adverse and ruinous legislation. Do not throw your weapon away by running political pictures for money."

People of Eugene, Ore., and Sunday Closing

Judge Coke of the Trial Court Says That Sunday Shows Are Now Up to the People of the Locality—Law's Constitutionality.

EUGENE, Ore.—The Progressive Amusement Company, of which A. H. McDonald, Rex theater, is the leading spirit, recently sought to enjoin the city of Eugene from enforcing its Sunday closing law against theaters. Theaters here are closed under a city charter adopted before the enactment of the Oregon Sunday closing law exempting theaters. After the passage of the state law, known as Section 2125, the Eugene charter was reenacted carrying the original Sunday closing provisions.

The Progressive Amusement Company contended that the provisions of the original charter were made void by the enactment of Section 2125, and the the reenacted charter had no more effect than the original one, and further that the reenacted charter conferred a greater power with respect to Sunday closing than the state itself had, and that the local provision was unconstitutional.

Judge Coke did not rule on the big point in issue, viz: the constitutionality. Denying the injunction, the judge took the view that inasmuch as theaters were exempted from the state Sunday closing law, there was no state law applying to theaters. Concluding his decision, the judge said: "The entire question of whether theaters may be opened and operated on Sunday was and is a question exclusively for the consideration of the people of Eugene, unless the ordinance is unconstitutional, and I regard this as a question for the Supreme Court of the state, rather than the trial court."

Mr. McDonald, of the Rex, contends that Judge Coke's decision will have a far-reaching effect unless it is reversed by the Supreme Court. Although the state Sunday closing law has been repealed, the fight will have to be carried up on constitutional grounds, namely, that it is discrimination for cities to close theaters and permit other businesses to remain open. Mr. McDonald and his attorneys believe they will be on the winning side if an appeal is had. So far Mr. McDonald has borne the expense alone.

New Supply Store to Open in Seattle

Glen W. Waring and W. H. Fink Are Starting Out in the Supply Business—Will Have Temporary Store at 1014 Third Avenue.

By S. J. Anderson, Benvenuto, East Seattle, Wash.

SEATTLE, WASH.—Glenn L. Waring, manager of the G. A. Metcalfe supply store here, tells us that he is getting ready to go into business for himself. W. H. Finck of this city will be his partner, and the new supply house will operate under the name of "Waring and Finck."

Mr. Waring has been in the supply business for about seven years, having been with the firm of George Breck in San Francisco for six years. He left Breck to go with G. A. Metcalfe, and after two or three months with that firm in San Francisco he came to Seattle to open up the Metcalfe branch here. During the year he has been here he has made a long list of friends for himself among the exhibitors of the Northwest and has acquired an enviable reputation as a business man.

Mr. Finck was formerly associated with the banking and mining businesses in this city. He is a native son of Seattle, a former student in the University of Washington law school, and a National Guard Officer. His wide popularity is sure to be an effective asset in his new business venture.

The new store will open within the next week or ten days at the temporary address of 1014 Third avenue. As soon as

the new exchange building is completed, "Waring and Finck" will move into it

Glen W. Waring.

with a complete line of projection machines, supplies, motor generators, and

W. H. Finck.

general theater equipment. A repair department will also be installed.

International to Open Office in Seattle.

Seattle, Wash.—L. M. Hyslop is here from the San Francisco office of the International to open a branch. The location has not been decided upon, but F. W. Locker will be manager, while Mr. Hyslop will have charge of the booking end of the business. The exchange will open within a couple of weeks.

Strand at Winnipeg Reopens

"Mezzanine De Luxe" With Especially Luxurious Chairs Is One of Its New Features—Will Be for Ladies and Children and Ladies With Escorts—House as "Lightest Spot on Main Street."

By E. C. Thomas, 821 Rogers Bldg., Vancouver B. C.

WINNIPEG, MAN.—The Strand theater, entirely remodeled in the three weeks during which it was closed, reopened on Nov. 6 to capacity houses. A prodigious amount of work has been accomplished in the theater, under the personal supervision of James Lailey, of Lailey & Menzies, who held the contract.

The seating capacity has been increased to about 1,500, and new opera chairs have been installed throughout. The balcony is henceforth to be designated "mezzanine de luxe," and here especially luxurious chairs have been provided, as this section has been set aside exclusively for ladies and children, and ladies with escorts. At the rear of the balcony is a spacious lounge room, which is designed as a waiting room for balcony patrons, especially during inclement weather. Connecting with this is the ladies' room, with tables and easy chairs.

The entire house is now a blaze of light, inside and out, and amply deserves its appellation of "the lightest spot on Main Street." In the auditorium have been installed lights with a combined power of 26,000 watts, while an additional 15,000 watts have been used in decorating the exterior.

The stage is equipped with entirely new scenery, drop curtains and hangings, and the redecoration of the interior has been carried out in old rose, ivory and gold. This work was done by J. E. Dolen, who also had charge of the decorating of the Orpheum and Pantages theaters. A new ventilating plant has been installed, with an exhaust capacity of 7,000 cubic feet per minute.

E. F. Seamans contiues as manager of the Strand, with N. Chambers as assistant manager. The house is the principal Canadian unit in the Allardt circuit, controlled by L. F. Allardt, of Chicago. In addition to the Strand in Winnipeg, other houses have lately been secured in Port Arthur, Fort William, Saskatoon, Regina, Moose Jaw, Weyburn and Brandon, in association with C. P. Walker of this city and Barney Groves of Regina.

Vaudeville and moving pictures will be shown at the Strand, and the "Yellow Menace" serial will be featured. Performances are continuous, with matinee prices at 5 and 10 cents, and 10 and 20 cents after 6 p. m.

Herbert Lubin, Slinger of Type.

Winnipeg, Man.—Under the guiding hand of Herbert Lubin of the Standard Film Service, the smashing Metro publicity campaign in behalf of M. J. Williamson's National and Imperial theaters has begun. The Motion Picture Department of the Winnipeg Tribune on a recent Saturday contained a one and one-half page ad. setting forth the attractions for the following week at the National, and the remaining half page was also devoted to Metro publicity, in the form of reading notices. In addition to all this there was a further half-page giving the bill at the Imperial theater, and still more readers scattered about. (When H. Lubin, Esq., starts to sling type, no one else on this side of the line can keep within sight of his flying coat tails. As a publicity promoter he is in a class by himself.)

The Imperial Made Quite a Beauty.

Winnipeg, Man.—The newly-opened Imperial theater, formerly known as the Majestic, has been vastly improved by the alterations made recently. The auditorium has been decorated in cream and gold, while the seats are finished in silver-gray. In the foyer old ivory and gold are the predominating colors, with handsome draperies of old rose. Here also have been added new rugs and mirrors. A large ladies' room has been fitted up, and a new ventilating and heating system installed. A four-piece orchestra is used.

Vancouver Expects a Better Censor

Vancouver, B. C.—The moving picture interests recently came to the rescue of the Vancouver City Liberal Association, which found itself financially crippled following the recent election which resulted in a Liberal landslide. There existed a deficit of about $2,000, to relieve which various local exhibitors and all the Vancouver film exchanges except one, each contributed $50.

The counting of the overseas soldiers' votes gave Premier Bowser a seat in the next Legislature, but the five other members from Vancouver will be Liberals, and the entire house will be overwhelmigly Liberal. It is generally thought at this time that a new censor will be appointed, and it is persistently rumored that the mantle will fall on a veteran Vancouver exhibitor who has only recently retired from active participation in the management of a theater.

Pickford Production Blanks Asks Questions.

Vancouver, B. C.—Local exhibitors have recently received application blanks for the new Mary Pickford productions, which are being handled in Canada by the new-formed Monarch Film Co., Ltd.—a subsidiary of the Famous Players, with I. Soskin as general sales manager. Very detailed information is required from exhibitors applying for the service, including seating capacity, amount now spent on advertising, additional amount which would be spent on the Pickford subjects, exact location of the house, prices charged, etc. Ben Soskin, manager of the Famous office in Vancouver, states that all contracts will be made direct with the head office of the company in Toronto. The Monarch will also handle the new Clara Kimball Young releases.

Studio for Dominion Educational Films

Site in Victoria, B. C., Has Been Chosen—Proposal to Spend $10,000 at Once on Improvements and $100,000 in Three Years.

VICTORIA, B. C.—Considerable progress has been made in regard to the establishment of a moving picture studio in this city, and the Dominion Educational Films, Limited, now located in Vancouver, is willing to commence operations at once if the citizens will give them a site. The committee of business men recently chosen has already selected such a site, and the property has been inspected and approved by J. Arthur Nelson, manager of the company. The land in question is situated near the Gorge, and at present belongs to the Hudson's Bay Company, to whom a definite offer and agreement have been forwarded, for approval or rejection.

The proposal is that the film company shall expende the sum of $10,000 in improving the property, and pay out in actual cash in conection with the business $100,000 within the next three years. If this is done the title to the property is to be handed to them free of all charges. Should the company fail to fulfill the provisions of the agreement the land would revert to the Hudson's Bay Company. Should the Hudson's Bay Company turn down the proposal of the citizens' committee another site will be chosen at once, as several were inspected during Mr. Nelson's recent visit to this city.

"Ashes of Embers" Censored Out."

Vancouver, B. C.—The Famous Players subject, "Ashes of Embers," with Pauline Frederick, booked for showing at the Globe theater here, and extensively advertised, was rejected by the British Columbia censors. It was found impossible to so cut the film as to meet the approval of the censors, so the B. S. Moss production, "The Salamander," the Canadian rights for which are controlled by the Famous Players, was thrown into the breach.

The officials of the National Amusement Company were especially disappointed at this rejection, as Pauline Frederick is a very heavy drawing card here.

Calendar of Daily Program Releases

Releases for Weeks Ending December 2 and December 9

(For Extended Table of Current Releases See Pages 1390, 1392, 1394, 1396.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, NOVEMBER 27, 1916.

SELIG—Following the Flag (Three parts—Dr.)....21456-57-58
VITAGRAPH—Taking the Honey Out of Honeymoon (Comedy)..... 21459
SELIG—The Selig-Tribune No. 95, 1916 (Topical).. 21460
BIOGRAPH—The Influence of the Unknown (Drama) (Biograph-Reissue No. 100)..... 21461

TUESDAY, NOVEMBER 28, 1916.

ESSANAY—A Tin Soldier (Two parts—Comedy)... 21462-63
KALEM—Dudes for a Day (Comedy)..... 21464

WEDNESDAY, NOVEMBER 29, 1916.

ESSANAY—Dreamy Dud Joyriding with Princess Zlim (Cartoon) 21465
—A Scenic subject on the same reel..... 21465
VIM FEATURE COMEDY—Hubby's Chicken (Comedy) 21466
KALEM—Border Wolves (No. 17 of the "Girl From Frisco") (Two parts—Drama) 21467-68
BIOGRAPH—The Wages of Sin (Three parts—Drama) (Biograph-Reissue No. 101).....21469-70-71

THURSDAY, NOVEMBER 30, 1916.

SELIG—The Selig-Tribune No. 96, 1916 (Topical).. 21472
VIM—The Prize Winners (Comedy)..... 21473

FRIDAY, DECEMBER 1, 1916.

KNICKERBOCKER STAR FEATURE—Butts Casey, Crook (Two parts—Drama) 21474-75
KALEM—The Wizard's Plot (No. 7 of "Grant, Police Reporter") (Drama) 21476
VITAGRAPH—Have You Heard About Lillie? (Comedy) 21477
VIM—Ambitious Ethel (Comedy)..... 21478

SATURDAY, DECEMBER 2, 1916.

ESSANAY—The Final Fraud (Three parts—Drama).21479-80-81
VITAGRAPH—Our Other Lives (Three parts—Drama) (Broadway Star Feature).....21482-83-84
KALEM—The Trial Run (No. 108 of the "Hazards of Helen" Railroad Series) (Drama)..... 21485
SELIG—Mistakes Will Happen (Drama)..... 21486

General Film Company.

Advance Releases.

MONDAY, DECEMBER 4, 1916.

SELIG—The Brand of Cain (Three parts—Drama).
VITAGRAPH—Where Is Your Friend? (Comedy).
—Swedish Model Farm (Educational).
SELIG—The Selig-Tribune No. 97, 1916 (Topical).
BIOGRAPH—My Baby (Comedy) (Biograph-Reissue).

TUESDAY, DECEMBER 5, 1916.

ESSANAY—The Egg (Two parts—Comedy).
KALEM—Jailbirds (Comedy).
BIOGRAPH—A Bit of Human Driftwood (Two parts—Drama) (Biograph-Reissue).

WEDNESDAY, DECEMBER 6, 1916.

ESSANAY—A Waiting Game (Comedy).
VIM FEATURE COMEDY—Title not reported.
KALEM—The Poisoned Dart (No. 18 of the "Girl From 'Frisco" Series) (Two parts—Drama).

THURSDAY, DECEMBER 7, 1916.

SELIG—The Selig-Tribune No. 98, 1916 (Topical).
VIM—Title not reported.

FRIDAY, DECEMBER 8, 1916.

KNICKERBOCKER STAR FEATURE—
KALEM—The Trunk Mystery (No. 8 of "Grant, Police Reporter") (Drama).
VITAGRAPH—His Wife's Allowance (Comedy).
VIM—Title not reported.

SATURDAY, DECEMBER 9, 1916.

ESSANAY—A Failure at Fifty (Three parts—Comedy-Drama).
KALEM—The Lineman's Peril (No. 109 of the "Hazards of Helen" Railroad Series) (Drama).
SELIG—The Purchase Price (Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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General Film Service

NOV. 29
REFINED FEATURE COMEDY
HARRY MYERS &
ROSEMARY THEBY
IN "HUBBY'S CHICKEN"
It's a real chicken but Wifie thinks it wears skirts

Calendar of Daily Program Releases

Releases for Weeks Ending December 2 and December 9

(For Extended Table of Current Releases See Pages 1390, 1392, 1394, 1396.)

Universal Film Mfg. Company.

(Serial No.)

SUNDAY, NOVEMBER 26, 1916.

REX—No release this day.
IMP—No release this day.
POWERS—Sammy Johnsin at the Sea Side (Comedy-Cartoon) 01950
POWERS—In and Around Ancient Japan (Educational) 01950
BIG U—The Heroine of San Juan (Two parts—Drama) (Special) 01951

SPECIAL FOR WEEK OF NOVEMBER 26, 1916.

UNIVERSAL SPECIAL—Liberty, No. 16, "Court Martialed" (Two parts—Drama)..... 01971

MONDAY, NOVEMBER 27, 1916.

RED FEATHER—The Mainspring (Five parts—Drama) 01953
NESTOR—The White Turkey (Comedy)..... 01954

TUESDAY, NOVEMBER 28, 1916.

GOLD SEAL—Should She Have Told? (Three parts—Drama) 01955
VICTOR—No release this day.

WEDNESDAY, NOVEMBER 29, 1916.

LAEMMLE—The Last of the Morgans (Two parts—Drama) 01956
L-KO—Eat and Grow Hungry (Comedy)..... 01957
UNIVERSAL ANIMATED WEEKLY—Number 48 (Topical) 01958

THURSDAY, NOVEMBER 30, 1916.

VICTOR—No release this day.
BIG U—The Mother Call (Drama)..... 01959
POWERS—The Fascinating Model (Comedy)..... 01960
POWERS—At the Top of the World—Alaska (Educational) 01960
IMP—The Heel of the Law (Two parts—Drama) (Special) 01961

FRIDAY, DECEMBER 1, 1916.

IMP—The Mansard Mystery (Two parts—Drama).. 01962
REX—No release this day.
L-KO—Tattle Tale Alice (Comedy)..... 01963
BIG U—The Circle of Death (Drama) (Special)..... 01964

SATURDAY, DECEMBER 2, 1916.

BISON—The Greater Power (Two parts—Dr.)..... 01965
LAEMMLE—No release this day.
JOKER—Scrappily Married (Comedy)..... 01966
LAEMMLE—A Designing Woman (Drama) (Special) 01967

SUNDAY, DECEMBER 3, 1916.

VICTOR—Just Her Luck (Two parts—Comedy-Drama) 01968
POWERS—Sammie Johnsin's Love Affair (Comedy-Cartoon) 01969
—Ancient India (Educational)..... 01969
L-KO—No release this day.
IMP—The Wall of Flame (Drama) (Special)..... 01970

SPECIAL FOR WEEK OF DECEMBER 3, 1916.

UNIVERSAL SPECIAL—Liberty No. 17 "A Trail of Blood" (Two parts—Drama)..... 01990

MONDAY, DECEMBER 4, 1916.

RED FEATHER—Kinkaid—Gambler (Five parts—Drama) 01972
NESTOR—Pass the Prunes (Comedy) 01973

TUESDAY, DECEMBER 5, 1916.

GOLD SEAL—Ashes (Three parts—Drama) 01974
VICTOR—No release this day.
VICTOR—His Golden Hour (Comedy) (Special)... 01975

WEDNESDAY, DECEMBER 6, 1916.

(Serial No.)

LAEMMLE—No release this day.
L-KO—The High Diver's Curse (Two parts—Comedy) 01976
UNIVERSAL ANIMATED WEEKLY—Number 49 (Topical) 01977
LAEMMLE—The Children Shall Pay (Drama) (Special) 01978

THURSDAY, DECEMBER 7, 1916.

VICTOR—The Shadow (Two parts—Comedy-Drama) 01978
—Raccoons (Educational) 01979
BIG U—No release this day.
POWERS—No release this day.
BIG U—Seeds of Jealousy (Drama (Special)..... 01980

FRIDAY, DECEMBER 8, 1916.

IMP—The Call of the Unborn (Two parts—Drama). 01981
UNIVERSAL SCREEN MAGAZINE—Number 2..... 01982
NESTOR—Oh, You Honeymooner (Comedy)..... 01983

SATURDAY, DECEMBER 9, 1916.

BISON—The Good Woman (Two parts—Drama)..... 01984
LAEMMLE—No release this day.
JOKER—The Tramp Chef (Comedy)..... 01985
REX—A Story from Life (Drama) (Special)..... 01986

Mutual Film Corporation.

SUNDAY, NOVEMBER 26, 1916.

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MUTUAL STAR PRODUCTION—A Dream or Two Ago (Five parts—Drama) (No. 156)..... .....

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GAUMONT—Mutual Tours Around the World, No. 4 (Travel) 05195

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ESSANAY.

A TIN SOLDIER (Two Parts—Nov. 28).—The cast: Mr. Bridge (George Beane); Mrs. Bridge (Florence Oberle); "Rats" Bridge (Bruce Kent); Miss Dilly Dally (Florence Barr).

Mrs. Bridge, making preparations for the mask ball, is not in sympathy with her husband's predicament. He is suffering with a severe toothache. Dragged to the ball in his costume of a soldier he escapes early and, leaving the uniform at home, goes to a dentist. "Rats" Bridge dons his father's uniform and goes to the ball. Miss Dilly Dally, a coquette of considerable weight, resumes her attentions to the supposed Bridge, Sr., and starts a riot. Mrs. Bridge discovers the deception but it doesn't make her feel any more kindly toward her spouse. She drags him out of the dentist's chair at the early morning hour and leaving the tooth behind hurries him home. "If a fat woman comes here chase her until she evaporates," Bridge orders his son. Mrs. Bridge's second cousin, somewhat fat, arrives for a visit and "Rats" promptly locks her in an ash pit. But all's swell that ends swell and Bridge gets rid of his aching tooth, his affinity and his other troubles.

DREAMY DUD JOYRIDING WITH PRINCESS ZLIM (Nov. 29).—Dreamy Dud finds himself in Africa, the reluctant escort of Princess Zlim, the ebony lady of pronounced pulchritude. She invites him to take a ride in the Royal Jitney Bus and after cranking the elephant's tail, they climb aboard. Gasoline is taken on for the elephant and after drinking it he becomes unsteady and engages in various fights with other animals, making it extremely hard for the Princess to make love to Dreamy Dud. The resultant adventures give Dud a thrilling time, but he soon wakes up to find his mother calling him.

Half a reel of Apache Trail, and the beautiful scenery of the adjoining locality make up the rest of this offering.

THE FINAL FRAUD (Three Parts—Dec. 2).—The cast: Richard Denton (Bryant Washburn); Marie Weston (Gertrude Glover); Louis Le Strange (Ernest Maupain); Henry Weston (John Cossar).

Dick Denton, a young man of uncertain identity, wins the love of Marie Weston. Notwithstanding that Denton refuses to give an account of himself, her father, a millionaire, finally consents to their marriage. Weston is entrapped by Le Strange, the chief of a coterie of international blackmailers. Led to the crooks' den, he finds Denton, apparently a crook, also. Weston tells his daughter and forbids the marriage. She is heartbroken. However, when Dick and the blackmailers are arrested finally in a spectacular raid, Marie goes to him at the prison. She tells Dick she will marry him if he will promise to reform. It is then that the chief of the federal secret service enters and congratulates Dick. For instead of being a crook, Denton is in reality a secret service agent who had disguised himself in order to round up the blackmailers.

BIOGRAPH.

THE INFLUENCE OF THE UNKNOWN (Reissue—Nov. 27).—The cast.—The Girl (Mae Marsh); her Sweetheart (Robert Harron); Revenue Officer (Henry Walthall).

He was a young man and out of work. The baby was about to come and he was in despair. He took a position with the revenue officers who were about to leave to suppress the manufacture of illicit whiskey. Down in the Kentucky hills they were sent on the trail of the moonshiners. They seemed a hard band to capture. The young officer hit upon a plan which would gain admittance into their hard and secret natures. He posed as a hunted moonshiner and the other officers were on the trail. They pursued him to the cabin of the old leader and then across the valley to another cabin where dwelt the old man and the girl. The girl was impressed by his story and agreed to save him from the officers. She hid him in the cabin and the officers went their way leaving the young man a spy.

On the old father's return, he believed the young man's story and when the other moonshiners, a father and his young son in love with the young girl, came in, they consented that he should join the gang. Soon he was at work on the still with them. But down in the valley the officers called to him. The moonshiners heard and covering up their still with the brushes which they use for this purpose, they compelled him to be blindfolded and led away from the territory. He asked for one moment to be alone and was given a little freedom. He had arranged with the officers that a certain tree should act as their post-office. The girl who had climbed a tree nearby saw one of the officers come to the appointed tree and leave a note behind. Her curiosity overcame her and she went to the tree and took out the note and read: "Your wife sends this and longs to see you now the baby has come. The chief says now is the time to strike the moonshiners." A photograph of the baby was also enclosed. The horrible truth dawned upon the girl—the man was a spy, yet the baby in her young mother heart aroused her sympathy and her heart went out to the man.

From a distance she watched him approach the tree, take out the letter, which she had placed back, and return to the shack. The other members of the gang, however, had become suspicious and coming into the shack they declared that the man was a spy and demanded that he be searched. In the next room, however, he heard them and escaped through an open window. He was pursued, brought back and tied. They decided to wait a few days and then make away with him. The girl, who had kept the copy of the baby's photograph, left alone in the cabin with the man while her boy lover paraded outside, looked at the picture of the baby. Again her sympathies were aroused. She thought of the little baby and the mother waiting at home. She went into the next room and let the man go. There was another chase over the mountains, but this time the man got away by hiding in a clump of bushes. The girl tried to explain that she did it for the baby, but naturally the moonshiners could not understand. Perhaps they understood better when a letter came, telling them that the young revenue officer had left the service and would never return to molest them.

THE WAGES OF SIN (Reissue—Three Parts—Nov. 29).—The cast.—Barbara Dale (Irene Howley); Rev. George Brand (Walter Miller); Stephen Marley (Franklin Ritchie); Lieutenant Wentworth (William Jefferson); Rose Dean (Frances Nelson); Ruth Hope (Violet Horner).

Sentenced to a term in prison for stealing money to save her baby's life, Ruth Marley comes out to find the world against her. Ill and destitute, forsaken by the good-for-nothing Stephen Marley, whom she married in the belief that the man she really loves has committed a great wrong, Ruth sends for her foster-father, Mr. Dean, and his daughter, Rose. They take her home, where she is denounced as a thief by Lieutenant Wentworth, Ruth's fiance, whom she robbed.

Despite the fact that she has given the alarm that prevented her husband and his pal from robbing the house, she is turned out. Juliana, an actress, takes her in. Stephen and Ned, hiding in a basement, are found by Barbara Dale, a girl whom Marley first betrayed and then forced to accuse the Reverend George Brand, Ruth's former lover, as the guilty man. Barbara discloses the hiding place to Ruth, who confronts Stephen and threatens to denounce him if he will not clear George Brand's name. He is beating her when George and a policeman enter. A confession follows, and Ned, in panic, fires a shot which finds its mark in Stephen. Ruth and her lover are married and she is reconciled with the Dean family.

KNICKERBOCKER STAR FEATURE.

BUTTS CASEY, CROOK (Two Parts—Dec. 1).—Butts Casey, crook, is summoned to the police station and questioned by Chief of Police Curren about a robbery that took place the night before in which a watchman was stabbed. Third degree methods are used with the knife that had been found on the scene. Butts rises and calmly says, "Curren, you haven't anything on me, and never will. So long." And Butts walks out unmolested.

Then a new element comes into the life of Butts. Ruth West, stenographer in a factory office, and her crippled mother, move into the tenement flat adjoining Butts' room. Butts rescues Ruth from the attentions of a gang of young toughs, and they become acquainted. Harry Allen, Ruth's sweetheart, who is employed by the factory where she works, has been ordered out on the road for a month's trip. Therefore, Butts knows nothing of Harry, and Ruth is silent on the subject because she never dreams that Butts is falling in love with her.

Butts, however, is hard hit. He puts away his burglar tools and gets a job on a construction gang. Chief Curren is amazed when he learns that Butts has gone to work. Meanwhile, in another city, Harry has fallen into the hands of Bert and Olga Lang, card sharpers. When Harry finally quits the game, Lang holds his I. O. U. for $2,000.

At a holiday picnic Butts tells Ruth of his love. The girl is surprised. She tells him that she is engaged to Harry. Butts takes the blow like a man, promising always to be Ruth's friend, and resolving to himself to continue on the straight path.

Harry returns, trailed by the Langs and the fatal I. O. U. Harry's worried manager seems coldness to Ruth. One day Butts finds her crying after she had seen Harry had spoken to Olga. Butts starts an investigation and trails Olga. In a cheap cafe, Butts overhears Olga telling Lang that Harry will "get the money from the office tonight and meet us here."

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Butts, alarmed, fearful for Harry, hurries from the cafe.

Harry, threatened by the Langs, who say they will tell the factory boss about the I. O. U., has finally, in desperation, gone to the office to rifle the manager's desk, knowing that there is money in one of the drawers. Butts gets his revolver and tools and hurries to the office, where he finds Harry breaking open the drawer. For the sake of the girl, Butts saves Harry from actual theft and so arranges the trial that it points plainly to Butts Casey as the intruder. Then Butts takes up the I. O. U. with his own money and gives it to Harry and Ruth as a wedding present, making Harry promise that he will not transgress again. Butts, again brought before Chief Curren, acknowledges he is caught this time. As Butts is led to jail, the chief puzzles over the strange case, of which he has seen only the outward signs.

VIM.

THE PRIZE WINNERS (Nov. 30).—When Babe and Billy are released from the county jail where they were serving sentences for chicken stealing, they resolve that in the future they will work honestly for a living. However, they are not wonders at keeping their minds on work, for the first job they secure is that of inspectors of the beer at a local brewery. All that they know of inspecting beer is to sample it, and after they have sampled it for a few hours, they couldn't even see the buildings, so, of course, when the boss comes around, they lose their positions.

The question of food now beset the Babe and Billy, so to ease their famished stomachs they enter Lady Kate's house where a big masquerade ball is in progress. Finding their way into the cloak rooms they steal everything that they see, but once having secured the silver and other trinkets, they discover that their exit is blocked by the servants, who insist on mistaking them for guests. Forced into the ball room, they are seen by Lady Kate, who immediately gives to them the prize for being the best masqued persons in the room.

After basking for a few moments in the sunny smiles of Lady Kate, Babe decides that honesty is the best policy, so he catches the unwilling Billy and forces him to give up all the stolen jewelry. Babe leaves it on the table for Lady Kate, and with his disgruntled pal leaves the house before their deception is discovered.

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SELIG.

SELIG-TRIBUNE NO. 90 (Nov. 9).

New York, N. Y.—Allen Anderson, a victim of infantile paralysis, christens a new Militia of Mercy ambulance.

Washington, D. C.—This enterprising young inventor perfects a new steel helmet which may be used to dig trenches.

Washington, D. C.—Thousands of women are victimized by a chain letter scheme whereby they were promised a petticoat for ten cents for writing five copies of a letter to be mailed to other women.

Mobile, Ala.—Catherine Stinson, 18, conducts an aviation school and gives fundamental instructions to several of her society pupils.

Nw York, N. Y.—In celebration of the 250th anniversary of St. Paul's Chapel, Trinity Parish, 250 ministers, Sons of the Revolution, and members of the Society of Cincinnati, participate in the ceremonies. The rafters in this old church were hewn from the forests of Manhattan, ten years before the Declaration of Independence.

San Francisco, Cal.—Erected in 1876 at a cost of $2,000,000, the old Hall of Records is raised.

El Paso, Tex.—Uncle Sam's soldiers on the border are kept fit for fighting by setting up exercises and other maneuvers.

Somewhere in France.—German prisoners of war and the prison camps behind the French lines.

New York, N. Y.—It costs $6,000 to get a "look in" on the kennels of Pekinese dogs.

Oakland, Cal.—High school girls of this city enjoy the rather strenuous sport of whaleboat racing.

Lake Keechelus, Wash.—This new government dam costing over $1,000,000 and taking two years to build is rapidly nearing completion.

SELIG-TRIBUNE NO. 91 (Nov. 13).

Macon, Mo.—Skipper Grove navigates the Charlton River in an air-propelled boat equipped with an engine taken from a wrecked aeroplane.

Washington, D. C.—After all the mud slinging in the recent Presidential campaign, is it any wonder that the Capitol is washed down?

El Paso, Tex.—Pennsylvania National Guard Artillerymen give a splendid exhibition of the training they have acquired on the border when the State's Field Batteries get into action.

Easton, Pa.—The New York extensions of the William Penn Highway from Reading, Pa., to New York City is formally opened by Governor Brumbaugh.

Wellesley, Mass.—Field Day at Wellesley College brings out scores of shapely Misses, who play hockey, baseball and participate in archery contests.

New Orleans, La.—Captain Sir Ernest Shackelton, the Antarctic explorer, arrives here.

New York, N. Y.—One feature of the 1916 Presidential campaign was the revival of the old-fashioned torch light procession.

Washington, D. C.—The United States Department of Agriculture opens its annual Chrysanthemum show.

Latest Fashions in fur are presented by pretty models.

FOLLOWING THE FLAG (Three parts—Nov. 27).—The country was patriotically stirred when President Wilson ordered Uncle Sam's land forces to the Mexican border. These forces included not only the regular army, so-called, but the National guards of the various states.

When Pershing and his column crossed the border and penetrated Mexico in search of Villa, there was not a man, woman or child in this country who was not proud of the courage displayed by this indomitable little force, which entered alone the deserts of Mexico after a blood-thirsty bandit.

To see how quickly the National Guardsmen become real soldiers; to see these troopers on long and dusty hikes; to see the artillery and cavalry maneuvers; to see the life in the encampments, the soldiers at mess, etc., are not only entertaining but instructive details.

The difficulties encountered by Pershing and his cavalrymen, the long lines of communication necessary to supply the Pershing forces with munitions, and provide them with supplies are but details of the scenes afield and in camp of Uncle Sam's army. Lessons of patriotism are instilled, and the cause of preparedness is fostered.

MISTAKES WILL HAPPEN (Dec. 2).—The cast: Tom Warner (Tom Mix); Vicky Mason (Victoria Forde); Sneaky Bill (Pat Chrisman); the Sheriff (Sid. Jordan). Written and produced by Tom Mix.

Tom Warner and Vicky Mason are to be married, but Tom forgets the marriage license and starts for town after it. While Tom stops at a creek for a drink, Sneaky Bill, a horse thief, takes Tom's fresh horse and leaves the horse he has been riding.

A posse searching for Sneaky Bill sees Tom on the stolen horse and jails him. Vicky's father goes in search of Tom, and seeing Sneaky Bill on Tom's horse, gives chase. Bill jumps from the stolen horse into an automobile, which finally blows up. Vicky and her father rescue Tom from jail, and while Sneaky Bill takes Tom's place in the cell, the wedding ceremony begins.

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POWERS.

THE FASCINATING MODEL (Split Reel Release—Nov. 30).—The cast: Billy (Ed Sedgwick); his wife (Violet Eddy); a husband (Jay Belasco); his wife (Belle Bennett). Written by Harry Wulze. Produced by Roy Clements.

Billy is a ladies' tailor who is blessed with a very jealous wife. Jay is a husband of the type that considers their wives as mere servants. He refuses to allow his wife to buy any new clothes and is a tyrant in his home.

Jay's wife gets an idea and goes to work as a model at the tailor's establishment to get a new dress. The tailor is very much taken with her and they go home to have a fitting. There the hubby comes in and there are a great many complications. In the end, however, the jealous wife and the stingy husband are both cured and the picture ends happily.

The second half of the picture is a series of views of Alaska, in which much of the beautiful scenery is shown, as well as the way that the natives live. The natives are shown at their sports and dances and also in one of their primitive hunts.

SAMMIE JOHNSIN'S LOVE AFFAIR (Split Reel Release—Dec. 3).—Sammie has a terrible time. He is in love with a little pickaniny, but she does not return his sentiments. He buys her all sorts of candy and other goodies, but in the end, after taking all these things, she turns him down in favor of the other fellow. So Sammie vows that never again will he fall for the fair sex.

ANCIENT INDIA AS SEEN BY DR. DORSEY (Same Reel).—Shows some of the ruins that prove what a wonderful civilization they had in those days. Some of the structures that are shown could not be constructed today with all the wonderful engineering contrivances that we have at our command.

BIG U.

THE MOTHER CALL (Special Release—Nov. 30).—The cast: Mother (Mary Talbot); John (Charles Cummings); Mary (Dorothy Davenport); Doctor (George Pearce). Story by Lynn Reynolds. Produced by Ruth A. Baldwin.

Mary Page's two children, John and Mary, have given their attention to making a success, rather than to their mother. Her letters stir their sympathies, yet the two always seem to find some reason for remaining away from home and mother. As mother's birthday approaches she invites her children to come to see her.

John instructs his secretary to write that he will be unable to come home, and Mary sends a card saying that some social event will claim her. But through some prank of chance the letters were not delivered until the evening of the birthday. Fate brings Mary and John together at lunch time. Each thinks the other is going home and they decide to break all engagements and surprise mother.

Meanwhile with the dinner prepared and table arranged, mother sits down to the table with only the pictures of her children before her. But at last the mother's heart can bear the loneliness no longer—in spite of herself the tears will come. Suddenly the sound of an auto is heard and the children rush in and make up to the dear old mother for all the heart hunger which had been hers.

THE CIRCLE OF DEATH (Special Release—Dec. 1).—Mona is a little Indian girl who is friendly to the settlers. When some of the white men infringe on the Indians' reservation rights they go on the war path, but Mona warns the whites in time so that they can escape.

NESTOR.

THE WHITE TURKEY (Nov. 27).—The cast: Lee (Lee Moran); Priscilla (Priscilla Dean); Eddie (Eddie Lyons); Father (Fred Gamble). Written by Bess Meredyth. Produced by L. W. Chaudet.

Lee and Eddie are both in love with Priscilla, who has been feeding a white turkey for many weeks in preparation for the Thanksgiving feast. Lee and Eddie also bring their offerings. When Priscilla attempts to remove the turkey's head she feels so sorry for the bird that it makes its escape.

Both the boys search in vain for the white

turkey and have many ludicrous mishaps. At last one of the boys secures a white chicken and the other whitewashes a turkey and take them to Priscilla, only to be turned out of the house by her irate father.

As they emerge from the house both spy the white turkey feeding in the yard and take up its pursuit. Both get hold of it and take it to Priscillo, who prepares it for the feast.

LAEMMLE.

THE LAST OF THE MORGANS (Two parts—Nov. 29).—The cast: Col. Morgan (William V. Mong); Peter (Harry Holden); the Wife (Nellie Allen); Frank (Billy Human); "Smooth" McGuire (Wm. C. Carlock). Scenario and production by William V. Mong.

Colonel Morgan, the last of the Morgans, has finally come to the end of his resources and is compelled to sell his old homestead. On the day before the sale he visits the grave of his wife and before his vision pass the many happy events of their married life. While he is dreaming the real estate man brings some prospective purchasers to see the place. Morgan cannot stand this invasion of the spot so sacred to him and orders them from the premises.

The next day the place is sold and Morgan is forced to leave. His colored servants feel this keenly, and old Peter tells Morgan that if only he could find the jewels which Mrs. Morgan had hidden when the Northern army invaded the town it would enable him to repurchase the old plantation.

Meantime, with the money obtained from the sale, Morgan goes to the city. "Smooth" McGuire, a confidence man, notices the roll of money and with a confederate of his frames up a deal to sell Morgan a street car. They show the old man many passengers riding on the cars and point out that it would be a lucrative investment. Old Morgan buys the car, but soon learns that he had simply given his money to the stranger. A kindly policeman gives him sufficient money to return to the old homestead.

Old Peter, while ploughing the fields, has discovered the jewels and with the money obtained from the sale of them Colonel Morgan is enabled to buy back the old plantation, although the present owners are loathe to part with it and only do so when Peter threatens to establish a colored church on the adjoining plantation.

A DESIGNING WOMAN (Special Release—Dec. 2).—The cast: Pastor Jones (William Shay); Freda Leary (Jane Fernley); Margaret (Vivian Prescott).

Freda is a nurse in a hospital at the front when Margaret is brought in. She is said to be dead, so Freda, who has a past, takes her place and goes to America. But Margaret recovers and goes to expose Freda. There are many complications, but at last Freda finds happiness in the love of Pastor Jones.

L-KO.

EAT AND GROW HUNGRY (Nov. 29).—This is the sad tale of a poor husband who is the janitor in a boarding house. His wife runs the house and gives the star boarder all the good things to eat so that all he can get is a little pea soup. In sheer desperation he plans a scheme. He rigs up a string so that he can pull things off the dumb-waiter as they go up to his rival. In this way he is at last satisfied.

TATTLE-TALE ALICE (Dec. 1).—Alice is the tattle-tale of the whole village. So when a real opera singer comes to town she has a great deal to do. There are two of the men in the town who are smitten with the opera singer and first one and then the other gets into a compromising situation with her. Alice tells on both of them and in the end she gets the proper deserts for such conduct. There is a motor boat race and then a ducking.

IMP.

THE HEEL OF THE LAW (Special Release—Two parts—Nov. 30).—The cast: Officer Benton (King Baggot); his sweetheart (Jane Gail).

Benton is promoted to the position of lieutenant of the vice squad for his exceptional services. He tries to break up the vice trust that is flourishing, but encounters strong opposition. At last he is about to succeed when they frame a bribe on him. But his sweetheart has overheard the plot and takes it down on a dictaphone so that she is able to prove his innocence when the marked bills are found on him.

THE MANSARD MYSTERY (Two parts—Dec. 1).—The cast: Geo. Etherbridge (Francis McDonald); Col. Mansard (Howard Crampton); Count Des Auteils (Wadsworth Harris); Brina (Neva Gerber); Butler (William Quinn); Dr Ballard (Joseph Girard). Scenario by Harvey Gates. Produced by Stuart Paton.

On the evening of the Colonel's marriage he attends a dinner given in his honor. The next morning at the breakfast table he is laughed at by his ward, Brina, and nephew, George Etherbridge, who has just returned from Europe, because he does not seem to relish the dishes set before him. But their laughter turns into fear when the Colonel falls unconscious and they are not able to revive him.

Dr. Ballard is sent for and he declares that the Colonel has been poisoned. While the Colonel is conscious Count des Autells, who has been paying court to Brina, is seen to bend over him and whisper something in his ear. Then the Count repairs to the bathroom and a short time later he rushes forth, highly insulted because one of the servants has been spying upon him.

The Count wants to leave the house, but George and the doctor smooth matters over. As they are in the hall they encounter the butler, who has been spying upon the Count. He declares that the Colonel's tooth-brush is missing.

The Colonel's fiancee arrives and voices her opinion that some one had poisoned the Colonel to prevent their marriage—some one who would be deprived of their inheritance should the marriage be performed.

The doctor administers a stimulant to the Colonel, who responds, and with great effort orders the Count held. He is not a count at all, but a chap from India, who has come to revenge an ancient wrong done his mother by the Colonel.

The Count had poisoned the Colonel's tooth-brush.

THE WALL OF FLAME (Special Release—Dec. 3).—Wallace is a fire inspector who is in love with the daughter of a wealthy factory owner. The latter says that the match is impossible, as Wallace is incorruptible and insists that he make his factory fireproof. Then the building catches fire with the daughter in it. Wallace rescues her and then her father consents to the match.

JOKER.

SCRAPPILY MARRIED (Dec. 2).—The cast: Dr. Keen (William Franey); his wife (Gale Henry); Maid (Lillian Peacock); her lover, Bill (Charles Conklin); Cop (Milburn Morante). Written by Harry Wulze. Produced by W. W. Beaudine.

It is all a bad mistake because Bill calls to see the maid. The maid is the servant in the home of the terrible doctor, and Bill is just naturally afraid of the doctor. So he leaves a note to the maid to that effect, and it is found by the master of the house. This makes the old man angry, as he thinks that it is his wife whom Bill has come to see.

Bill escapes, but is hurt in getting away. So they take him to the hospital and there he is operated upon by the doctor himself. With fiendish glee he goes to it. But Bill manages to escape from this delicate situation and at last the whole affair is cleared when the old man finds that Bill is attentive to the maid and not to his wife.

GOLD SEAL.

SHOULD SHE HAVE TOLD? (Three Parts—Nov. 28).—The cast: John Randall (Edward Hearn); Ed Randall (George Beranger); Mary (Ruth Clifford). Written and produced by John McDermott.

Of the brothers, John and Ed Randall, the one employs his spare time in studying law, while the other seeks low companionship and drink. Before long the ways of the two are so far apart that Ed decides to leave his brother assume another name, go to a distant city, and there live as he pleases.

Soon he becomes the leader of one of the most notorious bands of crooks in the vicinity. Then he meets Mary, a little flower girl, whom he befriends, and ere long she has become his bride. She remonstrates with him, tries to persuade him to give up his evil companions, but he will not listen to her. On the night of their wedding he receives a note calling him for a big "job." He starts to leave, but Mary, reading the note, knocks him unconscious and for a time prevents his going, but later he leaves. She follows and the whole gang are apprehended and arrested. Ed is sent to prison, but Mary is released and the district attorney's wife takes her into her home as her daughter.

Soon after the attorney brings John home with him, and the two meet and love. Mary, hiding her past from her lover, marries him and for some time everything goes happily in the little household, until John discovers that their son, Roy, is reading bad books and smoking.

One day while Mary and Roy are playing ball, it rolls away to a park bench upon which is seated Ed, just recently released from prison. He recognizes Mary and later extorts money from her as the price of his silence. The time comes when she has no more money for him, and then he kidnaps Roy, intending to make him a member of his gang, which Roy is willing to do. Mary rescues him from the den, but Ed, awakening and finding the boy gone, follows to Mary's home, where there is a scene between the three. John returns home as Ed and the boy hide behind a curtain, but Roy calls and John comes back into the room. A fight takes place and a ray of light falling upon Ed's face, makes it possible for John to discover it is his own brother. Ed begs forgiveness, tells John that he had come to rob the house and had been prevented by Mary—so her secret remains with her.

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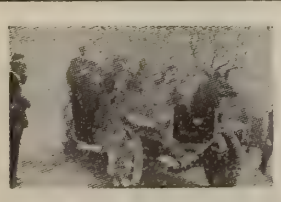

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UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 16—Two Parts—Nov. 27).—The cast: Liberty Horton (Marie Walcamp); Major Winston (Neal Hart); Jose Leon (L. M. Wells); Capt. Bob Rutledge (Jack Holt); Pedro (Eddie Polo); Pancho Lopez (G. Raymond Nye).

This episode opens with the Major crawling out of his improvised grave, where he finds the bodies of his dead men. He is horror stricken as he sees the ravages of death that are strewn about him. His wounds pain him so that he can scarcely walk. He takes a canteen from one of the bodies, and after quenching his thirst he starts out, alone on the desert, to find civilization.

In the meantimé Jack and his band of men have decided that they will not go back to the States until they have found Liberty. So they start out in the direction of the Leon Hacienda to learn what news they can. Marie is still in the subterranean chamber. She has not had anything to drink for more than two days, and the thirst is terrible.

In the torture chamber Eddie is faring scarcely any better. They have tortured him so that the spark of life has almost gone out. At last he faints from utter exhaustion and they take his limp body and put it through an aperture. The door snaps back and his body is swallowed up in the black. In the dungeon Liberty is about to yield and drink some of the water when the body of a man comes down the chute. It is Eddie. Liberty drags him out of the water, and so saves him from drowning.

In the meanwhile Major Winston is wandering on the desert. He has no more water and is almost dying of thirst. In a frantic effort to find water he digs into the sand. The buzzards are hovering near in the hope that his body will soon be theirs. Finally he falls exhausted and there he is found by Bob.

VICTOR.

JUST HER LUCK (Two Parts—Dec. 3).—The cast: Miriam (Irene Hunt); Jack Gardner (Lee Hill); Miriam's Father (A. E. Witting); Geraldine Gardner (Nina Cunard); Mrs. Vandervelt (Lydia Titus); Mrs. Dupont (Helen Wright); Gladys Ferris (Peggy Coudray).

Miriam and Jack are lovers who have a slight quarrel, and Jack goes to the city without leaving any address. Later Miriam decides she will go to the city also, but finds that she has little money. To one of the girls in the apartment house where she takes up her abode she gives practically all her funds when the latter appeals to her for help. So Miriam decides to pawn her ring so as to be able to procure a hat and cloak so she can make a presentable appearance when she answers the advertisement for an understudy.

It so happens that the star, Geraldine Gardner, playing at one of the opera houses, becomes tempermental one morning and orders her maid to get rid of a beautiful cloak and hat. The maid takes them to the pawn shop and Miriam exchanges the ring for them.

Arrived at the opera house, Miriam is so busy trying to comfort a girl who did not secure the position that she forfeits her turn and the other girl secures the place. On her way home some crooks attempt to kidnap her, thinking that she is the celebrated Geraldine, but Miriam is rescued by a policeman, and, finding the singer's address in the pocket of the cloak, takes her to the singer's apartments.

When Geraldine returns she is astonished at Miriam's presence, and the next morning, after hearing her story, gives Miriam the position of maid. While Geraldine is absent at rehearsal Jack calls upon Miriam. Geraldine and her friend, Mrs. Vandervelt, return sooner than Miriam expected, and she makes Jack leave. Later Mrs. Vandervelt discovers Jack's hat, which he left behind in his hurry, and Geraldine dismisses Miriam. She sees Jack and tells him that he had better tell his sister the truth, but Geraldine will not believe him.

Returning to her apartments, Miriam finds that they have burned during her absence and she has lost all her possessions. She leaves and falls exhausted in the park, where she is seen by Jack and taken to the hospital. Jack secures a minister and they are at last married.

RED FEATHER.

THE MAIN SPRING (Five Parts—Nov. 27).—The cast: Lawrence Ashmore and Larry Craven (Ben Wilson); Jesse Craven (W. J. Higby); Richard Creelman (Henry Holland); Edith Craven (Francelia Billington); William Ramsdale (C. Benson); Shackleton (R. Whittaker); Israel Farnum (Marc Robbins); James Sharp (Thomas Jefferson); Jerviss (E. J. Brady); Bernice (Mrs. Maurice). Scenario by William Parker. Produced by Jack Conway.

Jesse Craven, the great financier, is ill, but is so closely guarded that the public can obtain no details. Lawrence Ashmore, a young reporter, is detailed by his paper to obtain an interview. Larry Craven, Jesse's son, is expected one morning, and the chauffeur mistakes Ashmore for him. But when Edith, Jesse's niece, and Richard Creelman, Jesse's friend, see Ashmore they realize that he is not Larry and hold him a prisoner, fearing that he may be a reporter. Larry has been kidnapped by the orders of Shackleton, who is the confidential man—also the former secretary to Craven—to Farnum and Sharp, two brokers who are bent upon the ruin of Craven and the thousands of stockholders who have entrusted their investments to him.

Creelman and Ramsdale, the latter Craven's broker, offer Ashmore a large sum of money if he will pose as Larry, and he agrees. He and Edith become friends. Farnum and Sharp, thinking they have Larry safe, manipulate the stock market and things are looking rather serious for the Craven interests.

In order to carry out their bluff further, it is planned that it shall be reported that Larry—in reality Ashmore—and a party will take a yachting cruise. Ashmore and the party leave on the trip, and Shackleton, who has secured the services of a chauffeur of the Craven's, kidnaps Ashmore, having enticed him from his own yacht by a ruse, and takes him on board their vessel. A storm comes up and the boat springs a leak. All are forced to jump overboard. Ashmore reaches the shore more dead than alive.

Edith and the others think that Ashmore has deserted them at the crisis. Ramsdale and Creelman decide to give their entire fortunes to trying to save Craven interests. Craven is better, but Larry has control of his account, and he is helpless. Ashmore hails a passing car to take him back to the Craven place. He rushes to the stock exchange and turns the tide against the conspirators. The Craven fortune is saved.

Farnum threatens to have Ashmore arrestd for impersonating a member of the stock exchange. Ashmore defies him and tells him that he is the son of the man whom Farnum ruined, and that he possesses evidence which will send his enemy to jail. Farnum sees himself defeated at every turn.

In the meantime Larry has caught Bernice trying to drug him and has managed to escape from her apartment. He hurries to the Craven's and is recognized at once as the real Larry Craven. He arrives just in time to prevent the shooting of Ashmore by Farnum. Ashmore is presented to Larry as the man who saved the Craven fortune. Larry sees that Edith and he are in love and offers him the position of manager of the Craven interests, which Ashmore accepts. Soon after Edith accepts him as her life partner.

UNIVERSAL.

ANIMATED WEEKLY, NO. 46 (Nov. 15).

Girls Swim Hard Race.—Mermaids dare swift tides and currents of Golden Gate—San Francisco. Subtitle: Cups for the winners.

A Palace of Corn.—500 farmers compete for prizes at annual corn show—Bloomington, Ill.

Auto Owners and War.—General reviews parade of motor volunteers—London, England. Sub-title: Major General Lloyd addressing women chauffeurs.

Church Shelters Battle Flags.—116th Ontario Battalion deposits its colors in famous Westminister Abby—London, England.

Moslems Feast and Pray.—Followers of Mohamet gather in mosque at Eid festival—Woking, England. Subtitles: Prayers before food. "Glad to meet you." The feast.

$20,000,000 Here.—Steel kings of nation gather for annual session—St. Louis, Mo. Subtitle: Judge E. H. Gary (with soft hat on) in center.

Latest Fashions.—Fur trimmed dresses in vogue for the winter—Courtesy Brill Abrahams Co.

Where Kiddies Can Play.—Celebrate 5th anniversary of city's first park for children—Phila-

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delphia, Pa. Subtitles: Gov. Brumbaugh steals a kiss. Awkward, but willing.

Uncle Sam's Prize Posies.—U. S. Department of Agriculture gives its annual chrysanthemum show—Washington, D. C. Subtitle: "Queen Mary," the prize winner.

"Fighting 9th" Back from Border.—City welcomes famous regiment on return from service on Mexican border.

Whom Did They Vote for?—Rivals for presidency shown on way to and from polling places. Subtitles: Ex-Gov. Hughes voted in (New York) laundry on ballot No. 13. President Wilson leaving Princeton (N. J.) polls.

Washing the Capitol's Face.—Fire department gives home of Congress its annual bath—Washington, D. C.

A Cheap Chauffeur.—Here's a dog that will drive your auto cheaply—New York City. Subtitles: In the park. Fire trouble. No self starter.

54 Drown in Wreck.—Trolley car's plunge through open drawbridge fatal for many—Boston, Mass. Subtitles: Scene of fatal leap. Car was mausoleum for many. Wreckers at work.

Crack Shot of the Navy.—Crew of Battleship New York is presented with cup from National Defense Society for the best marksmanship—Brooklyn Navy Yard, N. Y. Sub-title: Off for speed trials.

Cartoons by Hy Mayer.

Mutual Film Corporation

GAUMONT.

THE VAMPIRES (Episode Two—"The Red Notebook"—Three Parts—Nov. 30.)—The cast: Philip Guard, (Edmond Mathe); Mrs. Guard (Florence Simoni); Normandin (Marcel Levesque); Irma Vep and Amie Goff (Juliet Musidora); Great Julot (Eugene Ayme).

When Philip Guard and the police broke into the cellar where the Vampires had planned to execute him, the mysterious bandits fled through an underground passage. However, one of them dropped a red notebook which contained a mere jumble of letters. Guard, a wide-awake newspaper man, finally deciphered it, and from its pages learned many of the secrets of the Vampires. Upon finding that the book had come into the reporter's possession, the desperate men planned to get it back. A spy was set to watch him, but Philip escaped from his home unnoticed and made his way to a cafe in the slums where the band often met.

At the cafe, Guard was surprised to find that a pretty woman who sang there, Irma Vep, appeared to be in league with the Vampires. The Grand Vampire, or as he was known, The Great Juiot, soon led his followers into an inner, secret room. Here the reporter was unable to follow them. Returning home, he was overtaken by the breaking of day and knew that it would be hard to escape the spy. Fortunately, he remembered that the chimney in his room was very large, and down this he climbed to escape observation. No sooner was he in his room than a brick about which a note was tied came crashing down the chimney. It said: "A friend who knows the house is watched is waiting above for you to make a signal in the chimney, as he must pay you a short visit." Philip burned a newspaper in the fireplace as a signal. Soon Normandin crawled out of the chimney.

Normandin warned Philip of the Vampires' scheme to do him harm and at the same time recover the red notebook. He gave Philip a fountain pen filled with a deadly poison, which he had stolen from the Grand Vampire. No sooner had Normandin disappeared up the chimney than a ring of the bell announced the arrival of Amie Goff, a new maid. Mrs. Guard found nothing unusual about her, but Philip, instinctively suspected the pretty young woman. He kept wondering where he had seen her flashing eyes before.

When Amie had been observed by Philip trying to drug him, he knew that she was a Vampire. The girl thought that she had administered a sleeping potion. Word came for Mrs. Guard that her brother had been dangerously injured. Despite the lateness of the hour she set out to go to him. Philip was unable to accompany her, but he pressed upon her the poison pen which he had received from Normandin.

Mrs. Guard had been tricked. Her brother had not been injured. She found herself in the clutches of the Vampires. A mute, Father Silence, was left to guard her and extort from her a letter to her son telling him to come to her. Mrs. Guard stabbed Father Silence with the poisoned pen, and made her escape from the den. She hastened home to find that Amie Goff had admitted a Vampire to search for the red notebook. Philip had shot him, as he thought, and then hurried for the police. Upon his return they had vanished, and when his revolver was examined it was found that the Vampires had substituted blank cartridges for those which he had himself placed in the chambers.

The Great Juiot, the Vampire admitted by the maid, who was herself Irma Vep, hastened with the girl to the den of Father Silence in the hope of finding Mrs. Guard there. What they found was the dead body of their comrade. The Vampires swore a mighty oath to continue their efforts to kill Philip Guard.

VOGUE.

THE WICKED CITY (Two Parts—Dec. 3).—The cast: The proprietor (Ben Turpin); His sweetheart waitress (Gypsy Abbott); The cook (Paddy McQuire); The wife (Margaret Templeton); The drummer (Arthur Moon).

Ben, proprietor of a small town restaraunt and in love with his waitress, presents her with an engagement ring. About this time the waitress goes to the city to buy her trousseau. The cook receives word that a fortune awaits him in the city, and he and his wife leave. When the waitress arrives she finds that her aunt is not in town so puts up at the Chargealot Hotel. A drummer also decides to stop at the same place, but his room is given by mistake to the waitress. The cook and his wife get the rooms adjoining the waitress', and that night after the proprietor of the restaraunt who has sold his restaraunt and who has come to the hotel, arrives there, and things happen that sure keep everyone jumping, and finally a wild chase ensues, which results in the drummer and waitress bungling into the home of a preacher, where they are married.

AMERICAN.

CALAMITY ANNE, GUARDIAN (Nov. 23).—The cast: Calamity Anne (Louise Lester); The ranger (J. Warren Kerrigan); The girl (Jesselyn Van Trump); Her brother (Marshall Neilan); The villain (Jack Richardson).

During the raid on an emigrant train the girl and her brother, the only survivors, are attacked by the villain, who kidnaps the girl and takes her to the camp of Calamity Anne, who takes a liking to the girl who becomes her guardian angel. The girl's brother is killed and a ranger takes the locket containing the girl's picture from his neck and recognizes the girl in Calamity Anne's camp. Later Calamity Anne holds the villain and his band at bay, and the girl and the ranger make their escape. The girl and the ranger come to the spot where the girl's brother is buried, and here she asks the ranger if he is going to leave her there alone. His answer is to take her into his arms.

THE STARBUCKS (Two Parts—Nov. 23).—The cast: Jasper Starbuck (Opie Read); Mrs. Jasper Starbuck (Mrs. C. S. Smith); Lou Starbuck, their daughter (Miss Logan); Jim Starbuck, their nephew (William Lee).

At the home of Jasper Starbuck, in the Tennessee mountains, arrives Tom Elliott, his aunt aud father. Tom and Lou, Starbuck's daughter, learn to love each other while Jim Starbuck and Tom's aunt fall in love. Later Starbuck is brought before Judge Elliott, having been arrested by a suitor of Lou's for making illicit whiskey. Judge Elliott gives Starbuck his freedom and he is congratulated by his family and friends who have come to the city to witness the trial.

THE CAPTURE OF RATTESNAKE IKE—(Dec. 2).—The cast: Jack Stevens (J. Warren Kerrigan); Elsie Elliott (Pauline Bush); Rattlesnake Ike (Jack Richardson).

Jack Stevens, a young Eastener, is spending his vacation on a ranch owned by Mrs. Elliott, a widow whose daughter, Elsie, is his constant companion. While Jack is carrying the cowboy's pay to them he sees a sign offering $5,000 for the capture of one Rattlesnake Ike. Through a strange coincidence Jack finds the desperado's gun and with the aid of this captures him, brings him to town and receives the reward. Elsie is much pleased at this exploit and agrees to become Mrs. Jack Stevens.

CUB.

JERRY'S WINNING WAY (Dec. 1).—The cast: Jerry (George Ovey); Hank (George George); The Girl (Claire Alexander); The Landlady (Helen Gilmore); The Father (M. J.

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McCarty). Directed by Milton H. Fahrney.

In this picture Jerry has a serious duty to perform, that of rescuing his girl from a "perfectly horrid" boarding house where her father has taken her. True to his character, Jerry causes mix-ups in which the landlady, the father, the policeman and Hank figure prominently.

The first difficulty into which Jerry projects himself is a melee with the police in which the latter get the worst end of a garden hose encounter. Jerry escapes and disguises himself as a woman. In this garb he goes to rescue the girl. He cannot resist the temptation to have a little fun out of the cop, the boarder, and the father, who are misled by his costume and make love to him. But Jerry's fooling on the job and neglecting the serious business in hand finally gets him into trouble and at the end he suffers for his pranks.

MUTUAL.

MISMATED (Two Parts—Nov. 20).—The cast: The Girl (Reina Valdez); Her bethrothed (Dick Le Strange); His rival (Harry Schenck).

Flo is forced to marry a man she hates. Her real lover still holds an affectionate part in her heart, and she is unhappy with her husband. In a little play given in the fishing town, Flo takes the leading part. The theme of the play is a reconstruction of the happenings of her daily life. The husband is cross and unbearable, and the lover pays secret visits to the heart-sick wife. Finally the husband is saved from drowning by the lover. When he revives he thanks the young man and forgives his wife for all of her past.

Later Flo's lover is actually wrecked at sea, and she pleads with her husband to get into a boat and save him from a watery grave. This the husband does, but it results in his death. Before he dies he realizes that he has been cruel to his wife, asks her forgiveness, and dies blessing she and her lover.

WHEN THE TIDE TURNED (Two Parts—Nov. 27).—The cast: Fred (Frederick Church); Lillian (Lillian Hamilton); Mal (Malcolm Blevins). In After Years—Lillian (Carolyn Higby); Fred, Jr. (Frederick Church).

The woman's husband is jealous of her former suitor, Mal Blevins, and decides he can stand it no longer. He sends their only child, a boy, to his brother. Some few days later he is brought to her dead, and it is not long before the woman marries Mal.

Years later, the woman, whose husband is owner of a western hotel, is surprised to see a young man resembling her first husband come to the hotel. He registers under a strange name, however, and does not make known his identity. Mal learning that the young man has a sum of money on his person decides to get it from him. His wife learns of the plot and protests to him, for which she is locked in her room. Later the woman finds, after saving the young man's life, that he is her son.

MUTUAL STAR PRODUCTION.

A DREAM OR TWO AGO (Five Parts—Nov. 27).—The cast: Millicent Hawthorne (Mary Miles Minter); Millicent (at the age of six) (Dodo Newton); her mother (Lizette Thorne); her father (Clarence Burton); Humpy (John Gough); Kraft, manager of cafe (Orral Humphrey).

Millicent Hawthrone, the petted and pampered six-year-old daughter of a wealthy New York family, becomes estranged from her nurse, during a panic in a jewelry shop, and is found by Mother Gumph, the leader of the crooks of the underworld. The little girl is brought up to be a "stool" and becomes a match girl. At day she remembers nothing of her old life, having been injured in the panic. But at night she continually dreams of her beautiful home and her mother's fond love. Later Millicent becomes a cabaret performer. She is trapped by the manager of the cafe and in the struggle that ensues she drops a purse which identifies her as the daughter of the owner of the cafe. She is returned to her home and after an operation regains her memory.

MISS JACKIE OF THE NAVY (Five parts—Nov. 30).—The cast: Jackie Holbrook (Margarita Fischer); Captain Robert Crowne (Jack Mower); Bill Blount (J. Gordon Russell).

Miss Jackie Holbrook is the daughter of wealthy Californians. She is noted for her frolicsome nature, and is the favored of all but Captain Robert Crowne, U. S. A., whose ship is anchored off Coronado awaiting further orders. Jackie decides to make Crowne fall in love with her, and her opportunity comes when she hears of a new sailor going to ship with Crowne to the Isle of Vergania, to quell a native uprising. The girl dons sailor clothes and sails with the ship. She is the butt of Big Bill Blount's jokes and jeers because of her effeminacy, and causes the others on board much laughter. When they arrive at Vergania she is one of those chosen to go into the interior and is the one that saves Crowne's life. Her identity is discovered to the delight of the sailors, and Crowne asks her to marry him immediately.

MUTUAL.

MUTUAL WEEKLY NO. 99 (Nov. 22).

New Haven, Conn.—Fun at Yale-Brown game. The "Whiffenpoofs" caricature campaign issues between halves.

Washington, D. C.—Cardinals at Jubilee. Gibbons and Farley attend Dominican Celebration here.

New York City.—Toto, the Hippodrome clown, bet on Hughes. He agreed to wheel one of the pretty chorus girls down Fifth avenue. Subtitle: Another election bet paid. Young couple emulate "Paul and Virginia" on crowded Broadway.

Tacoma, Wash.—A new tractor attachment. Will turn any Ford car into a useful farm implement.

Paris, France.—Latest styles in Children's Hats (Courtesy of Cora Maison). Subtitles: Paris fashions. Projected in natural colors. A tabloid visit to St. Louis, the Metropolis of Missouri. Across the Merchants Bridge and along the Levee.

Washington, D. C.—Dr. Karl Armgaard Graves, alleged international spy. On trial for attempting to dispose of letters of value to German Embassy.

New York City.—Heroic statue of "Electricity" is placed atop new telephone-Telegraph building. It is made of bronze, is 24 feet high and weighs 16 tons.

San Francisco, Cal.—Sir Ernest Shackleton arrives here en route to the Antartic to save his companions marooned on Ross Island.

Toledo, Ohio.—Midnight blaze causes $100,000 loss. Tramps' campfire starts conflagration which threatens entire city.

On the Border.—How the soldier boys cast their ballots for the Presidential candidates.

San Diego, Cal.—Daring aviator drops to death. Joe Bocquel, in spectacular spiral flight, falls 2,000 feet.

Anchorage, Alaska.—Far North celebrates election. This little Alaskan village commemorates President Wilson's re-election.

Glen Cove, N. Y.—Millionaire's summer home burns. Beautiful country residence of F. W. Woolworth, the five-and-ten-cent store king, goes up in flames. Sub-title: Mr. Woolworth is an interested spectator.

Miscellaneous Subjects

FOX FILM CORP.

THE MISCHIEF MAKER (5 Parts, Nov. 27).—Effie Marchand is so full of fun that she keeps Auntie Marchand sitting up nights worrying about her pranks. When the girl finally refuses to notice the photograph of the man her aunt has selected for her—Effie's—husband, the old lady decided Effie must go to Madame Briand's boarding school. Such procedure does not dampen Effie's ardor in the least.

When the art instructor, Jules Gerard, asks that Effie come to his home and pose for him, she never though of hesitating. It meant another lark. The only objection comes from May Mupree, who had posed for the figure, and who does not wish Jules to take another model.

Neither Madame Briand nor the other girls know of Effie's latest prank. One day, in visiting Jules, Effie meets Al, his friend. It is a case of love at first sight—that is all. May continues to get incensed about Effie's visits to Jules' studios. In a final outburst of exasperation, she tells Madame Briand that the other girl has been posing for the figure at the artist's home. Jules, jealous of Al, says that May is telling the truth.

Effie is expelled. As she leaves the building,

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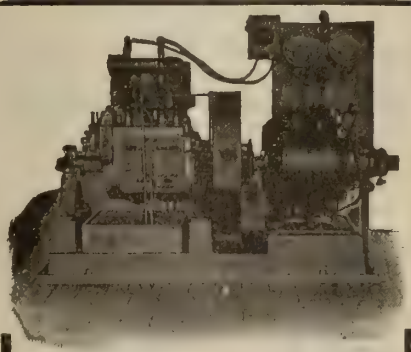

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she sees Al again, and he calls her by the endearing term of "Moonsprite"—the name which first won her heart. The result is inevitable. Aunt Marchand receives a telegram saying that Effie had married the finest man in the world. She is wrathful until she meets Al. Then comes forgiveness.

BLUEBIRD PHOTOPLAYS, INC.

THE BUGLER OF ALGIERS (Five Parts—Nov. 27).—The cast: Gabrielle (Ella Hall); Anatole Picard (Kingsley Benedict); Pierre Dupont (Rupert Julian). Scenario by E. J. Clawson. Produced by Rupert Julian.

In a little town in France live the orphan, Gabrielle Picard, and her brother, Anatole. She has been a mother to the boy since their own mother died and they are devoted to each other. A friend of the two is Pierre Dupont, who is in love with Gabrielle. When the call comes to fight for France, the two men join the colors. Gabrielle promises Pierre that if he will watch out for her brother that she will marry him upon his return.

In the field, Anatole becomes the bugler of the regiment and during one of the skirmishes he and Pierre become separated from the main division of the army and with them, Peppy, the drummer boy, who dies. So it is that the report comes to the village that the two men are dead. Later the invading army reaches the village. They enter the cottage of Gabrielle and order her to serve them with drinks, which she does, but when they order her to drink a toast against France, she throws the liquor in the officer's face.

Years elapse and Anatole and Pierre return to the village. No one knows of Gabrielle's whereabouts, as she was last seen when the invading army entered the village. Their search is fruitless. At last they settle down in the rebuilt cottage. But never does Pierre lose an opportunity to recount the valor of Anatole when the commander of the foe ordered him to give the bugle call for retreat with the promise that he would be spared and instead Anatole had given the call to charge. Thus the enemy was routed.

Dissard, an officer of the French Government, is at the head of a committee to bestow honors upon those who have done brave deeds. It so happens that the reception which he has planned for a certain officer will have to be abandoned, owing to the hero's death, unless Dissard can find some other one to take his place. The records are searched and it is decided to decorate Anatole Picard. Accordingly he is sent for.

Pierre and Anatole decide to march to Paris in spite of the protest of the villagers, but just as they are at the gates of Paris, Anatole becomes so weak that he cannot go further and dies in a peasant's cabin. Pierre goes on alone and receives the decoration from the President and makes a speech which wins the hearts of his audience. He tells them of Gabrielle and the part she had had in making a hero of Anatole, the spectators thinking that Pierre is Anatole. Much to his surprise, Gabrielle, now an old woman, enters the banquet room and the two are united.

On their way back to the village, she asks where her brother is and Pierre promises to take her to him. They go to the little peasant cabin where Pierre left Anatole enshrouded in the flag of France. Then Pierre decorates the body with the cross which he received for Anatole; as he never intended keeping the honor for himself.

GREATER VITAGRAPH.

THE DOLLAR AND THE LAW (Five parts—Nov. 20).—The cast.—Lola Brandt (Lillian Walker); Amost Brandt (Edward Elkas); George Gray (Walter McGrail); Richard Denton (Thomas R. Mills); A. L. Jenkins (Arnold Storrer); Cora (Josephine Earle); Tommy Connolly (Victor Norman); Rose (Vera Norman); Mrs. Connolly (Mrs. Ashley); Mahitable King (Mrs. Maurice); Micha Conle (Harry Fisher); Mrs. Adams (Mrs. West); Butler (Hugh Wynn). Directed by Wilfred North.

Lola Brandt, upon her graduation from high school, enters college. She is not encouraged in her ambitions by her father, who is a miser, so she finally decides to work her way through without his aid. George Gray and Richard Denton are suitors for her hand, and although Denton is far more wealthy, Lola shows a marked preference for George, and before she is through college they are engaged.

Meanwhile a company has been organized and urges the people to place their earnings in a twenty per cent. investment. Many foolishly do this. Denton becomes a member of the firm and, with the president, he continues to exploit the fraudulent scheme. Amos Brandt, Lola's miserly father, makes her a present of a dollar bill, as a reward for working her way through college. One night Denton's business is investigated by the postal authorities, and in order to save himself from the penitentiary it becomes necessary for him to raise $10,000. While at a nearby cafe he learns of old Brandt's wealth and determines to use this means out of his difficulties.

While he is visiting at the house that evening a thunder shower comes up and makes it necessary for him to remain there through the night. Coming upon the miser when he is counting his hoard, he learns the secret hiding place, and late that night, when he believes all to be sleeping, he descends to the library. Just as he is about to extract the money, Brandt appears, and a struggle ensues in which the old miser is killed. In the morning when the old butler, who discovers the body, is accused of the murder, Denton believes himself freed of all complications and returns to his office, where he is arrested by the postal authorities.

The dollar bill which was given to Lola falls into the hands of George Gray, and he finds upon its face the initials which her father had placed there (proving it to be the same bill) and a bloody finger-print. Lola and George rush to the authorities with the bill and the finger-mark thereon is found to agree with that found on a wine decanter the night of the murder. This evidence points to Denton, and, placed under the third degree, he confesses his guilt. Lola, now wealthy through her father's years of hoarding, proceeds to put the money into circulation by depositing it in the savings bank, and George is able to claim the bride who has waited so long.

THE SCARLET RUNNER (Episode No. 10—"The Lost Girl"—Two Parts—Dec. 4).—Christopher Race receives a letter from a Mr. Brown saying he would like to hire Scarlet Runner for a month's trip, provided it meets with his approval. Race sets out to make a record trip, but on the way he meets Paul Western, who is making a trip in his balloon. Christopher through sheer love of adventure is persuaded to forego his mission and goes with Western instead. They land near a large house in time to see a man apparently committing suicide. The balloon breaks loose and flies upward, but not before they have seen a lovely girl on the roof of the house who implores them to take her away. They try to descend but find themselves over the water. They are forced to drift until they reach land again. Then they go to where they left Scarlet Runner and the search for the girl and the house starts. They find both in an unexpected way and they arrive in time to present important evidence to the coroner's jury, clearing the girl of a charge of murder. Paul has fallen in love with the girl, almost at first sight, and the feeling seems to be reciprocated. Thus does Scarlet Runner win another bride, but not for its gallant owner.

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HEARST INTERNATIONAL NEWS PICTORIAL NO. 91) Nov. 14).

New York City.—U. S. S. Arizona leaves the Brooklyn Nevy Yard for her first trial trip at sea Pictures show the Arizona passing under the bridges down the East River.

Cambridge, Mass.—Harvard and Princeton meet in the first big eastern game of the 1916 football season, Harvard winning by the close score of 3 to 0.

Williamstown, Mass.—President and Mrs. Woodrow Wilson attend the christening of little Eleanor Axson Sayre, granddaughter of the President.

San Antonio, Tex.—Preparations are made for the National Guard for the cold winter on the border. Mountains of hay which will feed the cattle and horses are erected; winter clothing is dealt out to the Guardsmen and firewood in large quantities is chopped and stacked.

Footlights and Fashions.—Miss Florence Shirley, star of "His Majesty, Bunker Bean," Astor theater, New York City, poses exclusively for the Hearst International News Pictorial in gowns of her own design.

Toronto, Can.—Liteutenant-Governor Hendrie of the Province of Ontario, presents the colors to the 198th Battalion, which is about to leave for the European front.

Susquehanna, Pa.—The largest locomotive in the world is taxed to its utmost efforts to push heavily-loaded freight trains over the mountains of Pennsylvania.

With the French Army (in the region of the Somme).—Giant 240-millimetre guns are unlimbered for action. These guns fire shells into the German lines twelve miles away.

San Diego, Cal.—While San Diego Exposition throngs look on, Joe Bocquel, "Devil of the Air," plunges 700 feet to his death.

Glen Cove, L. I.—$500.000 country mansion of F. W. Woolworth burns to the ground while society crowds watch.

BEATRICE FAIRFAX (Episode No. 15—"Wrist Watches"—Two Parts—Nov. 13).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Dorothy Dane (Evelyn Fariss); Clinton Harding (Nigel Barrie).

Clinton Harding of the U. S. Revenue Service, sleuthing for smugglers at Smith Harbor, falls in love with Dorothy Dane, the niece of Donald Dane, of whose occupation as a smuggler Harding in unaware. He tells Dorothy of his love and when he bids her good night at her cottage inadvertently leaves his gun. He is stopping at the village hotel and late that night goes to the cottage for his gun which he finds against a tree near the old well, just where he left it. He is about to return when he sees Dane and two fishermen slide down the well rope. Harding hides his gun in the bushes and follows them. At the bottom he comes upon a large cave which extends through the cliff to the sea. He sees Dane and his helpers taking cargo from a small boat at the cave's opening, but before he can get away with his information he is discovered by the smugglers and overpowered.

Two days later Beatrice Fairfax received a letter from Dorothy saying that her sweetheart has mysteriously disappeared. At the same time Jimmy Barton, a reporter on the same paper with Beatrice, who has been on the trail of a smuggling story, learns that Harding has not been heard from by his chief in two days. The fact that both disappearances occurred at Smith Harbor leads the reporter to connect the two. He advises Beatrice to pay a visit to Dorothy and without taking Beatrice into the secret goes down to Smith Harbor himself disguised as a peddler.

While Beatrice is talking to Dorothy, Jimmy as the peddler appears and arouses Dorothy's interest by a display of wrist watches. Dane coming up is induced to put on what he thinks is a watch, but which is in reality a symograph. "That won't tell," he says. "No," Jimmy replies. "It tells secrets. I can sell it cheap because I buy from smugglers." The hand on the dial of the instrument attached to Dane's wrist rises to "high" and Jimmy is elated. As he is going away he stumbles over Harding's shotgun and observes the initials G. H. carved on the stock. He looks down the well and mentally connects it with Harding's disappearance.

Quickly hiding his pack Jimmy writes a note telling Beatrice to summon the revenue officers and creeping to the edge of the cliff drops it at Beatrice's feet as she is returning to the village from her visit to Dorothy. Jimmy then returns to the well and lowers himself by means of the rope. He finds the cave at the bottom and sees Harding bound in one corner. He crawls to him unobserved by the smugglers and cuts his bonds, returning to the well opening, where he shouts, "Didn't I tell you that watch told secrets?" As the smugglers rush for him Jimmy climbs up the rope, and Harding running the other way escapes by diving into the sea. The revenue officers arrive in time to arrest the smugglers and the lovers are made happy in their reunion.

METRO PICTURES CORP.

THE SUNBEAM (Rolfe Photoplays, Inc.—Five Parts—Nov. 27).—The cast: Prue Mason, "The Sunbeam" (Mabel Taliaferro); Danny O'Maddigan (Raymond McKee); Stephen Rutherford (Gerald Griffin); Stephen Rutherford, Jr. (David Thompson); Ellen Rutherford (Helen Alexander); Mrs. Helen Van Tuyl (Lillian Shaffner); Launcelot Van Tuyl (Al Lee); Granny (Mrs. Breyer); Bobby Rutherford (Warner Anderson); Biff the Brute (Louis Wolheim); Ike the Rat (Eddie Reddway); Hogan the Mush (Daniel Bertona). Scenario written by June Mathis. Directed by Edwin Carewe.

Prue Mason, who is employed in Stephen Rutherford's candy factory, is known as "Sunbeam" because of her happy spirit. Prue lives with her old grandmother. With them is Danny O'Maddigan, a product of the reformatory. Across the hall from Prue lives a young widow, Ellen Rutherford, with her little son Bobby. To Prue Ellen confesses that that she is the daughter-in-law of the wealthy Rutherford. When his son married beneath his station the old man disinherited him, and when the son died the young wife struggled along as best she could to support herself and her baby. Out of work, she sends a letter to Rutherford appealing for aid. He refuses it, and the rose that she encloses from his son's grave he throws into the fire. But he cannot forget Prue's reminder that "a rose is a message from Heaven."

When Prue and Danny reach home they find Granny just waking. It is her seventy-fifth birthday, and she has dreamed that she had a birthday cake with seventy-five candles on it. Prue and Danny make up their minds that she must have that cake, and they combine their savings to get it for her. Prue goes over to see Ellen, and finds that she is about to be dispossessed for not paying the rent. Prue gives her the money, and goes back to Danny to tell him they cannot buy the cake. Danny, angry and disappointed, leaves the house and meets the gang, who try to induce him to "crack" Rutherford's safe for them. He refuses, but later goes to the safe alone and extracts from it a ten-dollar bill to pay for Granny's party.

Hearing a noise, Danny hurries away, leaving the safe open. The gang comes and rifles it. The "job" is traced to Danny, and he is arrested. He tries to escape, but Prue prevents him, saying "You must take your medicine like a man. I shall be waiting for you." A rose-bush Prue has given Ellen blooms, and Prue takes the first blossom and puts it in a vase on Rutherford's desk. He knocks it over angrily, and calling Burke, the old bookkeeper, asks where it came from. Burke tells him the young lady who placed it there said it was a message from Heaven. Rutherford throws the rose into the waste-basket, but later picks it up again. The rose seems to work Rutherford's reformation. He sends for Prue, kisses her and raises the old bookkeeper's salary.

Soon after, Rutherford's automobile knocks down a child in the street. It is his own grandchild. He takes Bobby home and gives him every care. Bobby has toys without number, and when he is lonely his little friends of the tenement house are brought in to play with him. The Helping Handers, under the leadership of Mrs. Van Tuyl (who has an ambition to become Mrs. Rutherford) have been invited to dinner. Rutherford has not told the butler who his guests are, but only the number of them, so when the children come he ushers them all into the dining room to partake of the elaborate feast that has been prepared. The Helping Handers come later, find the dinner eaten, and leave in high dudgeon, Mrs. Van Tuyl suddenly abandoning her ambition to become Mrs. Rutherford. A storm comes up and the children are all put to bed on mattresses on the floor, Prue acting as "little mother."

Rutherford realizes that it is the love of little children he has needed all these years. The moment is auspicious, and Prue brings the young mother to him. Ellen and Bobby remain under his roof. Prue steals over to the window and cannot keep the tears from falling. Ellen tells Rutherford: "All her life Prue has been a sunbeam to others, but no one has ever thought of her." Rutherford tells Prue he will be needing her Danny very badly at the factory, and he believes he has influence enough to get him free.

PARAMOUNT PICTURES CORP.

THE PLOW GIRL (Lasky—Five Parts—Nov 13).—The cast: Margot (Mae Murray); John Stoddard (Elliott Dexter); James Varley (Theodore Roberts); Lord Percy (Charles Gerard); Lady Brentwood (Edythe Chapman); M. Pantani (Horace B. Carpenter); Kregler (Lillian Leighton); John Stoddard's mother (William Elmer).

Lady Brentwood is constantly longing for her grandchild of whom no trace has been found since her parents perished in South Africa. She tells Lord Percy, a titled fortune-hunter and distant relative, that if he will find her granddaughter, he may marry her and share the estate. He imparts this news to Pantani, his friend and confidential agent, and they make arrangements to send John Stoddard, a struggling attorney, into South Africa to find the heiress—or a substitute.

Margot, a delicate little girl, is the family drudge of John Varley, a drunken South African farmer. She is forced to work in the fields. Varley sells her to Kregler, for forty pounds, the amount of his indebtedness. Kregler goes to Margot's room at night and she flees. She is overtaken by Kregler and her screams are heard by Stoddard, who rescues her. Stoddard has previously whipped Varley with the lash which he (Varley) was wielding upon Margot, and he now takes the girl to his own cabin. Lord Percy instructs him to present Margot to Lady Brentwood as the lost grandchild and Stoddard makes Varley and Kregler sign a receipt for forty pounds, the price he pays for Margot's release.

Lady Brentwood's cordial reception wins the girl's love and a wonderful transformation takes place in Margot, now Alice. Stoddard and Alice decide to make known to Lady Brentwood their deception, and as the girl is telling the old lady she is an impostor, Varley enters and states that she belongs to him. Lady Brentwood leads

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the way to the art gallery and takes them to her daughter's portrait, telling Margot, who is dressed in an old gown she has found, that this is her mother, who in the picture is wearing the same gown. Varley then confesses that he took Margot from her dying mother's arms. Stoddard, conscience-stricken at his part in the deception, is reminded by Margot that he bought her, and quickly takes her into his arms.

THE YEARS OF THE LOCUST (Lasky—Five Parts—Nov. 16).—The cast: Lorraine Roth (Fannie Ward); Aaron Roth, her husband (Walter Long); Direk Mead (Jack Dean); Williams, Roth's secretary (H. M. Best); McKenzie, Mead's mine manager (Charles Ogle).

Aaron Roth and his wife, Lorraine, are unhappily married. Roth deals in fake oil and mining stocks, and by enthusiastic promises sells the worthless stock to the poor and needy widows and orphans. Finally the federal government takes a hand and investigates these worthless companies, and Roth is compelled to flee to escape prison.

Before Lorraine's marriage to Roth, she and Direk Mead were deeply in love, but Mead had very little money, and Lorraine finally married Roth. Mead goes to South Africa and soon becomes the head of a big diamond mining company. He returns to New York just as Roth is on the verge of exposure. Roth tries to induce Lorraine to get Mead to invest in his stocks, but this she refuses to do. Roth stows away on a vessel and just as he is approaching the southern coast of Africa, he jumps overboard and swims to the shore. It is reported that he has committed suicide. Lorraine sells all of her possessions and goes to live in a cheap boarding house, where she is found by Mead. When they hear that Roth is dead, they marry and go to Mead's home in South Africa.

Roth has drifted to the mining district, grown a heavy beard, and has made a fair living. He recognizes Lorraine, and discloses his identity. She is panic-stricken and starts to leave Mead and return alone to America. A big diamond has been found and Mead, fearful of keeping it around the camp, starts to take it to Kimberley. Roth and other tough characters hear this and plan to intercept him. Lorraine learns of Roth's plan, notifies the police and the mine manager, and they start to the rescue. In a fight over the diamond, Roth is killed, and Lorraine returns to Mead without having to tell him of the reappearance of her husband.

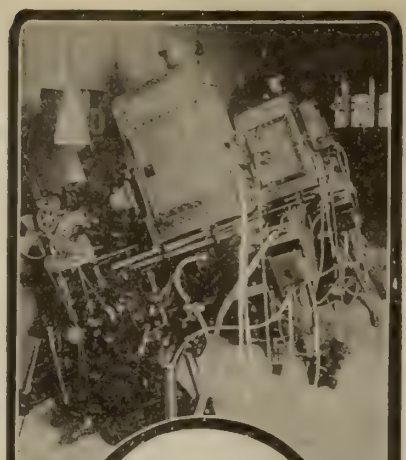
MISS GEORGE WASHINGTON (Famous Players—Five Parts—Nov. 20).—The cast: Berenice Somers (Marguerite Clark); Judge Altwold (Frank Losee); Cleverly Trafton (Niles Welch); Alice Altwold (Florence Marten); Paul Carroll (Joseph Gleason); Mrs. Altwold (Maude Turner Gordon); Miss Perkins ("Billy" Watson); Col. J. P. Worthington (Herbert Prior). Directed by J. Searle Dawley.

Berenice Somers, a pupil at Miss Perkins' School for Young Ladies, so impresses the George Washington Truth Society with her truthfulness that she is presented with a medal for her veracity. As a matter of fact, she is a frightful little fibber, as her school friend Alice Altwold can testify. Berenice is engaged to Paul Carroll, who is not known to any of the Altwold family except Alice. Carroll invites the two girls to meet him and go to a matinee. They accept, Berenice telling Miss Perkins that they are going to the Marblend Hotel to meet "Mr. and Mrs. Gardner." But Miss Perkins accompanies them to the hotel and they are forced to pass Carroll in the lobby without recognizing him, and finally flee into Room 72 in a blind effort to dodge Miss Perkins.

But Room 72 is occupied by Cleverly Trafton, a young diplomat who is about to be sent abroad on a secret mission. Astounded at the sudden arrival of two strange girls in his room, Trafton is told of their predicament. A few moments later, Mr. and Mrs. Altwold encounter Miss Perkins in the lobby of the hotel and are told of their daughter's presence in the "Gardner" apartment. Rushing upstairs to find her, they discover her in the presence of Trafton and Berenice. The latter promptly introduces herself and the stranger as Mr. and Mrs. Gardner in order to save the situation.

Alice is taken home by her parents and Berenice accompanies them. Trafton's diplomatic complications forces him to consult Mr. Altwold, who is an international lawyer, and he goes to his home. Berenice, meanwhile, has accounted for the absence of her "husband" by saying that he has been called abroad suddenly. When Trafton arrives at the Altwood home there is a scene, but he declares that his real name is Gardner, the name Trafton being used in secret diplomatic work. When it comes time for them to retire, Berenice and Trafton are frightfully embarrassed by the efforts of their hostess to place them in the same room. After many complications, Berenice succeeds in getting into Alice's room for the night, and Trafton retires on a balcony.

Matters are still further complicated by the arrival of Carroll, who is engaged to Berenice and his jealousy when he discovers her trying to be affectionate to Trafton. Meanwhile Trafton and Alice are becoming interested in each other and the betrayal of this fact leads to still deeper complications. Finally, in order to save her host and hostess from dying of apoplexy, Berenice persuades her three friends to tell the truth, and decides to forfeit all claims to the truth medal which has helped her over many serious difficulties in the past.



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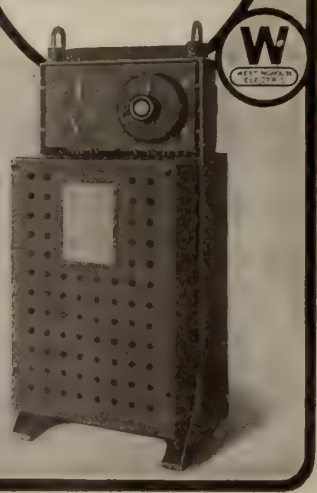

UNITY SALES CORP.

A PATH TUB ELOPEMENT (Nov.)—Tweedledum decides to go on a lark with another man's wife, leaving his own to sit lonesomely at home. But like many another adventurer, who plans to stray away from his own fireside, Tweedledum proceeds to get into trouble.

The wife goes out on a still hunt for her erring partner and catches him with the third member of the triangle. Tweedledum and the woman naturally try to elude the pursuing wife and finally take refuge in a bath tub, which they find floating on the water. The last we see of them, they are in mid-ocean. Just how long Tweedledum can dodge the wrath of the wife in this manner is left entirely to our imagination.

THE YELLOW MENACE (Episode No. 14—"The Interrupted Nuptials"—Two Parts—Dec. 4).—It will be remembered that one of Ali Singh's victims was Maxwell Judson, who invented the formula for quadrinolite, the highest known explosive. After his death the invention came into the possession of Captain Cook, his nephew, who, being warned by Errol Manning, turns over the formula to Police Captain Kemp for safe keeping.

Thinking that Captain still has the formula in his possession and determined by all means to get possession of it, Ali Singh's followers lasso Cook from a bedroom window and drag him to the top of a high building. He is subjected to terrible torture at the hands of Ali Singh, but is saved by one of Hong Kong Harry's erratic changes of mind.

Najla is again brought under the spell of her uncle's baleful influence and is made the innocent means of introducing a bomb to Errol Manning's house. But for the quick work of Willard Bronson, who detects the presence of the bomb in time to get rid of it, both the house and those who were caught in it at the time would have been doomed to certain destruction.

CHRISTIE FILM CO.

TRAMP, TRAMP, TRAMP (Nov. 27).—The cast: The tramps (Eddie Barry and George French); the girl (Billie Rhodes); the boys (Harry Ham and Frank Schroeder); Mr. Morton (Harry Rattenberry). Scenario written by H. B. Hagenah. Produced by Al. E. Christie.

Harry and Frank have been promised $1,000 by Mr. Morton, retired theatrical manager and their guardian, upon completion of their dramatic course. Mr. Morton receives a note saying the boys will arrive next day in a disguise which he and his niece, Billie, are challenged to penetrate.

Upall Knight and Gud Knight are touring by freight and alight in Mr. Morton's town to eat. After funny misadventures with dogs and irate housewives, Upall vows that he will go to no more back doors. He tries Mr. Norton's front door and he and Gud Knight are mistaken for the boys in makeup and welcomed.

Meantime Harry and Frank arrive in town, while the tramps make the best use of their cordial reception, and joyfully receive the thousand dollars tendered by Mr. Morton. Their weird manipulations of the food considerably alters the wall paper pattern, but Mr. Morton and Billie, who is in love with one of the boys, are tolerant of their "acting."

The tramps are sent upstairs to dress and there pack up everything in sight for the final getaway. Harry and Frank, donning false beards, come to the door and get the "cold shoulder." When they remove the disguise Mr. Morton's first thought is of the thousand dollars he gave the tramps, and he calls the police.

The Knights escape, but they are so closely pursued by the boys and the police that they have to "impress" a flivver. This meets with an accident and they are caught. The boys get the money and the tramps sixty days. Even in jail, Upall Knight is not cast down, but only awaits his release to try some more front doors.

WORLD PICTURES.

BOUGHT AND PAID FOR (Five Parts—Nov. 13).—Virginia Blaine, on the death of her mother, is thrown on her own resources with no one except a married sister to turn to for help. She secures a position as telephone operator at a club and here attracts the attention of Robert Stafford, a self-made millionaire. When he sees that Virginia is not to be won by dinners and jewels, he falls in love and courts her. Virginia is attracted to this man of the world, so different from the uncouth Gilley, her sister's husband, but

because of this difference, the wide gulf between their social positions, and most of all, because of Stafford's love of drink, she fears to marry him. However, his pleas finally win her and she marries him. She receives every luxury that she could expect, and, he even takes the happy-go-lucky James Gilley, her bother-in-law, into his office, paying him a salary entirely out of proportion to his ability. But in spite of all these attentions, a growing spirit of discontent gnaws at her heart strings. She loves her husband, for he is invariably attentive and affectionate. But of late he has succumbed to a habit of drinking to excess, and at such time he has given evidence of a growing disposition to degrade her.

One evening Mr. Stafford comes home intoxicated. He is pleasant until his wife refuses to drink to a toast which he desires to propose to her. The beast in him is aroused and he attempts to compel her to do his bidding. When this fails he asserts his legal authority as husband to compel her to obey him. This she rejects with the assertion that the husband who would claim such authority confesses that he no longer possesses the only authority which exists in marriage—the moral one. He taunts her with the charge that he has bought and paid for her and therefore she must do what pleases him. Her finer instincts rebel at this insult and she decides to leave him. On the following morning when he is sober she makes known her determination. He is repentant and beseeches her for pardon. She tells her husband that she will remain with him under one condition and that is he must stop drinking. He denies her right to make this demand. She asserts her right to make the demand and leaves him with the vow that she will never return to him until he has sent for her or come for her, an act which will be a confession that he will comply with her demand.

Three months later Mrs. Stafford has obtained a humble position as saleslady at a modest salary, and, together with her sister and brother-in-law, is living in a humble apartment. She is constantly importuned to return to her husband, but she refuses every plea. James, her brother-in-law, resorts to a little deception to bring the husband and wife together. He sends for Mr. Stafford, and leaves him under the impression that Mrs. Stafford has sent for him.

In the meantime Mrs. Stafford comes from her day's toil thoroughly exhausted. Just as she goes to her own room to change her clothes and rest, Mr. Stafford enters, and when she returns to the living room again and sees her husband there she falls into his arms. She professes her deep love for him, especially because of the sacrifice he has made in coming to her unbidden, and he, immediately perceiving the ruse that has been practiced upon them both, though he does not reveal his discovery, tells her how he had fought the battle and how she had won, for he now could promise her that he will never drink again, that he will make himself worthy of her. She, too, discovers the deception which has been practiced to bring them together, but the plea of her husband is so earnest, and his admission that as she did not send for him she had therefore really won the victory, is so convincing that she forgets and forgives him and returns to him.

THE MADNESS OF HELEN (Five parts—Nov. 20).—Dane Ashley, a successful young author, is informed that he has inherited an old estate in a small village, and being tired of his work and life in the city, he decides to go down and stay on the place for a brief rest. One Day Dane is amazed to find a crowd of boys and girls pelting a young girl. He rescues the girl and would punish her tormenters, but she begs him to let the matter drop and hurriedly disappears through the door in the stone wall which separates his house from the one next to it. Much impressed with his young neighbor, Dane makes inquiries about her and learns that she is a Miss Virginia Carlton and that nothing is known concerning her except that she is crazy. Disbelieving the rumors as to Virginia's insanity, Dane uses clever little ruses to further his acquaintance, and the friendship so strangely begun, soon develops into love. Although Virginia cannot conceal her love for him, she tells him their friendship must cease—that there is a wall of shame and misery between them which prevents their ever being anything to each other. Dane thinks he has guessed her secret when he hears a baby at play on her side of the wall—he believes she has been the victim of an unwise and too great love, but when he is with Virginia her purity and innocence totally contradict this theory.

One night he is startled to see a face, which he is sure is Virginia's, but which is lit up by a wild and impish gleam, peering in at his window. When he reaches the window he sees the girl fleeing over the high stone wall. A few nights later he meets her on the road. She gives no sign of recognition, but leads him on. Dane cannot understand—his heart sick at the thought that the pure-souled Virginia whom he loves could act thus wantonly; but the next day, when he meets Virginia, she is again the sweet simple girl, and he becomes convinced that it must be during moments of temporary insanity that she makes her nocturnal excursions.

Nightly the girl is seen in the village, a beautiful evil spirit luring men from their firesides, to render them mad with strange passions and unfulfilled desires, for she always escapes from her victims. At last Virginia can restrain her feelings no longer and she tells Dane that she wants him to hear her story and to help her. Two years before, her twin sister, Helen, had fallen in love with a young naval surgeon, and when their father had sternly forbidden her ever to see him again, the impulsive girl left home and went to the surgeon's hotel. There she lived with him as his wife for two weeks, until he was suddenly called away to foreign waters. Returning to her father's home, Helen was injured in an automobile wreck and her mind shattered. The father died of the shock, and Virginia, realizing her sister's condition, had rented the house in the country. Here Helen's child was born.

Dane is overwhelmed with happiness to know that the girl he loves is neither insane nor the mother of the child he had supposed hers. He tells Virginia he will locate her sister and bring her back. He sends his friend, Dr. Robert Haskell, to Virginia to aid her. Virginia denounces Dr. Haskell for his treachery to her sister, and before he can reply, Dane brings in the unconscious Helen, whom he found wandering about the streets. Dr. Haskell works over the wounded girl, and while they await anxiously the result of his operation, he explains to Virginia that she is doing both her sister and herself grave injustice. He tells the astonished girl that he and Helen were married on the day she left her father's home, and that ever since his return from the foreign parts he had been searching vainly for his wife.

Gradually life and memory return to Helen and she throws her arms about her husband's neck as Virginia and Dane look on.

TRIANGLE FILM CORP.

THE DEVIL'S DOUBLE (Ince—Five parts—Nov. 26).—The cast.—"Bowie" Blake (William S. Hart); Naomi Tarleton (Enid Markey); Van Dyke Tarleton (Robert McKim).

Van Dyke Tarleton is an artist. He is absorbed body and soul in his latest creation, "Lucifer, Son of the Morning," but lacks a model to depict the brooding evil, the smoldering, sardonic sin that he has visualized in the spirit's face. Naomi Tarleton, his wife, is a beautiful and gentle creature.

Tarleton has an attack which necessitates a sojourn in the desert, and he, with his wife, arrive in Tophet, an Arizona border town, where "Bowie Blake," bad man, witnesses their arrival. Tarleton recognizes in Blake a Lucifer in the flesh, and insists that "Bowie" become his model. His demand is refused.

Later Blake becomes enthralled when he sees Naomi. Tarleton witnesses the meeting from a window and determines that his wife shall accomplish what he has failed to do. He sends her to the gambler, telling her to beg Blake to come. She does this, and Blake becomes the model. Tarleton insults his wife continually in Blake's presence to prevent the brooding evil, sardonic hardness, and the grim deadliness in the eyes and face of his model from disappearing. One day Tarleton faints at the canvas and the doctor advises that he be taken to the mountains. The three find an ideal camp, and the painting goes on, Tarleton insulting his wife more and more, until Blake decides to leave them, as he can stand it no more. He hesitates on the road, not willing to leave Naomi alone with Tarleton, and eventually returns to find that "Red" Gleason and Jose Ramirez, two outlaws, have killed the painter and are drawing cards to see who shall possess the woman. He kills them both, and takes Naomi to a cave farther in the mountains.

Through an injury, Naomi loses her mind. Blake treats her as a child, until her mind becomes clear. He then tells her that he intends to have her as his own. Naomi exerts her influence, and he fights his battle, and wins over himself, upon which he agrees to take her back to town.

They stand where the trail leads to the desert town. She holds her hand out to him: "What can I say?" she cries plaintively; "what is there for you and me to say to each other?" Bowie remarks: "I'm sayin' just this—some day I'm comin' after you." She looks at him and answers softly: "Yes, I think you will do that—but I make no promise—there are things to be done—that time and striving will do—it is in your hands, Bowie." "That's all I ask," he answers. "I'm takin' that chance."

THE CHILDREN PAY (Fine Arts—Five parts—Nov. 26).—The cast.—Millicent (Lillian Gish); Jean, her sister (Violet Wilkie); Horace Craig (Keith Armour); Theodore Ainsley, the girl's father (Ralph Lewis); Elinor Ainsley, their mother (Loyola O'Connor); Editha,

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their step-mother (Alma Ruebens); Susan (Jennie Lee); Signor Zucca, an impressario (Robert Lohmeyer); Judge Mason (Carl Stockdale); Officer (Tom Wilson). Directed by Lloyd Ingraham.

Millicent and her little sister, Jean, are the subjects of much gossip in a small town. The two girls with an old nurse and one servant live alone in the "House of Mystery," and have no intercourse with their neighbors. Horace Craig, a law student, who has come to temporarily fill the place of schoolmaster, sees the mischievous girls while they are playing pranks upon the minister. He asks who they are and is told as much about them as any one in town knows. It is reported that the parents have been divorced and so the innocent girls are shunned by the "righteous" villagers.

Craig decides it is his duty to see that the girls come to school. He goes to their home and when he states his errand Susan, their governess, informs him that she has always been their teacher. In the village one day he interrupts a fight between Millicent and Jean and a crowd of village children, and takes the girls home. He is invited in by Susan and is shown the school room and Millicent's work shop. Unusual for a girl, she has a really remarkable bent for mechanics and proudly displays the results of her skill.

An officer from the city arrives with an order from court that the children be returned to the city. They refuse to go, but he captures little Jean and takes her away in his machine. Millicent is frantic and when Craig comes tells him the story of their family tragedy. Craig explains to Millicent that she will have to obey the summons and offers to help them if he can. Jean arrives in town and is taken to her father's home. Having secured his divorce, he is married again to a young society woman. The officer shows an order that they must appear the following morning to have the court decide what disposition shall be made of the girls.

The next day in court Millicent is given to the father and Jean to the mother. At a reception Millicent overhears gossip concerning her father and mother and their neglect of their girls. This brings little Jean's position forcibly to her and she leaves at once and goes to the mother's home. She goes up to Jean's room and says she has come to take her away. They hurriedly escape. While Millicent has been at her father's house she has wondered at the neglect of Craig, for she does not know that he has called upon her and been told that she was not at home. He supposes that riches has turned her head.

The father and mother miss the girls and locate them at Susan's. In the morning a deputy sheriff arrives and the three are ordered to court. There Craig, having been admitted to the bar, suddenly appears and assumes their defense. He pictures the condition of the children and wins the judge's sympathy, who remarks that if the older girl were married he could give her custody of Jean. Craig asks a minute private conference with his clients and taking them into an ante-room proposes that Millicent marry him. Jean and Susan urge her to accept and her own heart prompts her to say yes. They all return to the courtroom where Craig announces to the court that he is to marry the older girl immediately. The judge gives them the custody of little Jean and their troubles are at an end.

PATHE EXCHANGE, INC.

PATHE NEWS, NO. 91 (Nov. 11).

New London, Conn.—Count von Bernstorff, German Ambassador to the United States, and his wife arrive to congratulate Captain Koenig on the achievement of the Deutschland. Subtitle: A welcome reunion.

Medfield, Mass.—Exclusive New England society people take part in the equestrian games of the Norfolk Hunt Club in celebration of Farmers' Day. Subtitles: The club's famous hunting pack. Some of the fair entries.

Altoona, Pa.—Sixty steel cars are smashed to pieces when a runaway freight train crashes into several stalled locomotives, killing seven and injuring scores. Subtitle: The cars are so tightly telescoped that acetylene torches are used to cut them apart.

Aldershot, England.—Before leaving for the front the Royal Engineers are given a taste of actual warfare conditions to better prepare them to meet their stubborn foe. Subtitles: Beating off an infantry attack with hand bombs. Exploding a mine in the enemy's trenches. A regiment of trained Australian volunteers starts on its journey to "somewhere" in France.

On the Somme.—The eye of the Allied armies, the French aerial squadron which directs the great offensive by scouting over the enemy's lines to learn its weak positions: One of the aerial heroes who has brought down six German machines.

Somewhere in America (Magazine section).—An animated cartoon by John C. Terry—process patented by J. R. Bray.

Mt. Wilson, Cal.—The task of climbing the steep and tortuous Mt. Wilson grade with a ten-ton load of casting for the huge telescope of the Carnegie Observatory encounters many difficulties. Subtitles: At one point the car with its heavy load almost careens over the precipitous side. The Observatory, which will be one of the largest in the world when completed.

Chicago, Ill.—Illinois women vote for the first time in a Presidential election, and even aged inmates of the Hospital for Incurables turn out to share in this great honor. Subtitle: Losers of election bets are now facing the merry music of the winners.

New York City.—The great superdreadnought Arizona, recently put in commission at the Brooklyn Navy Yard, leaves on her maiden voyage to undergo trial tests. Subtitle: The 32,000-ton warship, passing out under the shadow of New York's skyscrapers.

PATHE NEWS, NO. 92 (Nov. 15):

Cambridge, Mass.—Forty thousand graduates and their friends crowd the Harvard Stadium to see the first big game of the season between the Crimson Eleven and the Princeton Tigers. Sub-title: First play marks the game, Harvard winning by the close score of 3-0.

Cuero, Texas.—Southwestern farmers are busy preparing their flocks of turkeys for the Thanksgiving celebration of our National prosperity. Subtitle: A 58-pound specimen, intended for the President's table. Pheasants are also in popular demand for the Thanksgiving feast.

Ottawa, Canada.—The Right Honorable Duke of Devonshire, successor to the Duke of Connaught as Governor-General of the Dominion of Canada, arrives to take up his new duties. Subtitle: The Duke with his family and staff.

Self-Defense.—How a woman can protect herself when attacked by using several simple jiu-jitsu tricks. Subtitles: A common attack is to seize the victim by the throat. Grasp the assailant's wrist with one hand and force the elbow upward, with the other. Then place your leg across your assailant and throw him forward. This requires very little force. The complete throw—note speed and dexterity are most important factors. To hold the assailant down—place your leg across the body, thus holding his free arm, and then bend his other arm over your knee. Another simple way of preventing this attack is to grasp wrist with both hands, pulling arm over shoulder. Throw body forward, twisting wrist at the same time. When attacked from behind, grip assailant's elbows, forcing one up and other down, and throw body forward with a side twist. A striking example of the value of such knowledge: Brute force cannot overcome the science of these quick movements.

Moser, Russia.—Peasants in unconquered Polish regions are a great aid to the Russian armies by helping them dig their net-work of trenches to withstand the German assault.

On the Western Front.—The Allied munition factories are rapidly meeting their demands and the supply of shells to the fighting legions at the front is now regular and continuous. Subtitles: The larger shells are pointed so as to pierce the thick concrete fortifications of the Teutons. Space on the Somme battle front is very valuable and in many places huge guns are but a few feet apart. Exploded shells are carefully saved to provide the precious metals for additional munitions. Captured German prisoners passing through first line French trenches to the rear.

Rhinecliff, N. Y.—President Wilson appears hale and happy that the nation has so nobly approved his policies as Chief Executive as he makes his first public appearance after re-election. Subtitle: Crowds cheer him on his journey to the home of his daughter, Mrs. Frances B. Sayre, to attend the christening ceremonies of his grandchild.

New York City.—The crack gunners of the U.S.S. New York, champions of the Atlantic squadron, are presented with a prize for their remarkable record in recent battle practice. Subtitle: The great superdreadnaught, one of Uncle Sam's mightiest war vessels.

Bakersfield, Cal.—(San Francisco and Los Angeles only)—Five thousand school children take part in a monster parade at the opening of the Kern County Fair.

San Antonio, Texas.—(Dallas only).—The Arab patrol of the Alzafar Temple join the Ancient and Accepted Order Nobles of the Mystic Shrine.

Boston, Mass.—(Boston only).—The Aero Club of New England presents the first hydro-aeroplane to the National Guard of Massachusetts. Subtitle: Governor McCall receives the gift for the state.

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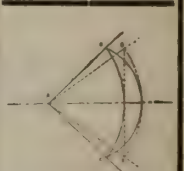
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NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

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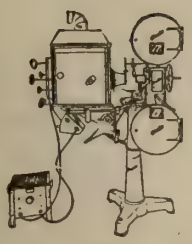

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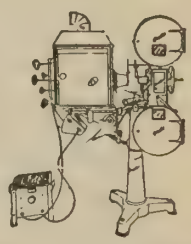

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This is the way a foreign film buyer put the case a few days ago. Even in some of the European countries our American films are steadily gaining favor in competition with the production of the home manufacturers in their own countries.

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(Publishers of Moving Picture World)

List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1372, 1374.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Nov. 13—Near to Earth (Drama) (Biograph Reissue No. 97).
Nov. 15—Lord Chumley (Three parts—Dr.) (Biograph Reissue No. 98).
Nov. 20—Fish (Comedy).
Nov. 21—Oil and Water (Two parts—Drama) (Biograph—Reissue No. 99).
Nov. 27—The Influence of the Unknown (Drama) (Biograph - Reissue No. 100).
Nov. 29—The Wages of Sin (Three parts—Dr.) (Biograph Reissue No. 101).

ESSANAY.

Nov. 4—The Heart of Virginia Keep (Three parts—Drama).
Nov. 7—Easy Ed (Two parts—Comedy).
Nov. 8—A Safe Proposition (Comedy).
Nov. 11—What I Said Goes (Three parts—Dr.).
Nov. 14—Not In the News (Two parts—Drama).
Nov. 15—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy)—A Scenic Subject on the same reel.
Nov. 18—His Moral Code (Three parts—Drama).
Nov. 21—Unto the Least of These (Two parts—Drama).
Nov. 22—Some Bravery (Comedy).
Nov. 25—The Border Line (Three parts—Dr.).
Nov. 28—A Tin Soldier (Two parts—Comedy).
Nov. 29—Dreamy Dud Joyriding With Princess Zlim (Cartoon—Comedy).
—A scenic subject on the same reel.
Dec. 2—The Final Fraud (Three parts—Dr.).

KALEM.

Nov. 7—A Desperate Duel (Comedy).
Nov. 8—The Witch of the Dark House (No. 14 of the Girl from Frisco) (Two parts—Drama).
Nov. 10—The Man from Yukon (No. 4 of Grant, Police Reporter) (Drama).
Nov. 11—Hazards of Helen railroad series No. 105, "The Lone Point Mystery."
Nov. 14—The New Salesman (Comedy).
Nov. 15—The Mystery of the Brass Bound Chest (No. 15 of "The Girl From Frisco") (Two parts—Drama).
Nov. 17—The Rogues Pawn (No. 5 of "Grant, Police Reporter") (Drama).
Nov. 18—The Runaway Sleeper, No. 106 of the "Hazards of Helen" Railroad Series) (Drama).
Nov. 21—Rival Fakers (Comedy).
Nov. 22—The Fight for Paradise Valley (No. 16 of "The Girl from 'Frisco") (Two parts—Drama).
Nov. 24—The House of Three Deuces (No. 6 of "Grant, Police Reporter") (Dr.).
Nov. 24—The Forgotten Train Order (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).
Nov. 28—Dudes for a Day (Comedy).
Nov. 29—Border Wolves (No. 17 of the "Girl From 'Frisco") (Two parts—Dr.).
Dec. 1—The Wizard's Plot (No. 7 of "Grant, Police Reporter") (Drama).
Dec. 2—The Trial Run (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

SELIG.

Nov. 2—The Selig-Tribune, No. 88, 1916 (Top.).
Nov. 5—Tom's Sacrifice (Drama).
Nov. 6—So Shall Ye Reap (Two parts—Dr.).
Nov. 6—The Selig-Tribune No. 89, 1916 (Topical).
Nov. 9—The Selig-Tribune No. 90, 1916 (Topical).
Nov. 11—When Cupid Slipped (Comedy).
Nov. 13—The Temptation of Adam (Three parts—Drama).
Nov. 13—The Selig-Tribune No. 91, 1916 (Topical).
Nov. 16—The Selig-Tribune No. 92, 1916 (Topical).
Nov. 18—The Girl Detective (Drama).
Nov. 20—The Sheriff's Blunder (Two parts—Drama).
Nov. 20—The Selig-Tribune No. 93, 1916 (Topical).
Nov. 23—The Selig-Tribune No. 94, 1916 (Topical).
Nov. 25—Hedge of Heart's Desire (Comedy).
Nov. 27—Following the Flag (Three parts—Drama).
Nov. 27—The Selig-Tribune No. 95, 1916 (Top.).
Nov. 30—The Selig-Tribune No. 96, 1916 (Top.).
Dec. 2—Mistakes Will Happen (Drama).

VIM FEATURE COMEDY.

Oct. 25—Green Eyes (Comedy).
Nov. 1—Gertie's Garters (Comedy).
Nov. 8—Marked No Funds (Comedy).
Nov. 15—His Wedding Promise (Comedy).
Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).

VIM.

Nov. 9—A Warm Reception (Comedy)
Nov. 10—Hot Dogs (Comedy).
Nov. 16—Pipe Dreams (Comedy)
Nov. 17—Good and Proper (Comedy).
Nov. 23—Mother's Child (Comedy).
Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 1—Have You Heard About Little? (Com.).

VITAGRAPH.

Oct. 30—The New Porter (Comedy).
Nov. 3—The Game that Failed (Comedy).
Nov. 4—The Heart of a Fool (Three parts—Drama) (Broadway Star Feature).
Nov. 6—New York Rapid Transit (Comedy).
Nov. 10—Weary Willie's Birthday (Comedy).
Nov. 13—The Second Story Ringer (Comedy).
Nov. 17—The Luck of Jane (Comedy).
Nov. 18—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).
Nov. 20—The Fasters (Comemdy).
Nov. 24—Justice A La Carte (Comedy).
Nov. 27—Taking the Honey Out of Honeymoon (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 4—The Heart of a Fool (Vitagraph—Three parts—Drama).
Nov. 18—The Who Went Sane (Vitagraph—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Nov. 10—The Question Mark (Three parts—Drama).
Nov. 17—Target of Dreams (Two parts—Prama).
Nov. 24—Twin Souls (Three parts—Drama).
Dec. 1—Butts Casey—Crook (Two parts—Dr.).

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Order Direct From Our Nearest Office or Through Your Local Bookseller

Exhibitors of Maryland

A Special Meeting has been called by the President of the National Organization for Sunday, November 26th, at the Hotel Emerson, in the City of Baltimore. The hour is three o'clock in the afternoon. It seems to be the prevailing opinion among exhibitors in Baltimore and throughout the state that

Organization is the Prime Need of the Hour

All exhibitors in Maryland are therefore urged to attend and make the new organization an instrument of good and a material advantage to themselves. The Moving Picture World, admittedly the best friend of the organized exhibitor, is printing this call at the request of a number of prominent exhibitors in the City of Baltimore.

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1372, 1374.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 22—Number 47 (Topical).
Nov. 29—Number 48 (Topical).
Dec. 6—Number 49 (Topical).

BIG U.

Nov. 16—Life's Maelstrom (Two parts—Dr.).
Nov. 17—The Long Search (Drama) (Special).
Nov. 23—No release this day.
Nov. 23—Accusing Evidence (Drama) (Special).
Nov. 26—The Heroine of San Juan (Two parts—Drama) (Special).
Nov. 30—The Mother Call (Drama).
Dec. 1—The Circle of Death (Drama) (Special).
Dec. 7—(No release this day).
Dec. 7—Seeds of Jealousy (Drama) (Special).

BISON.

Nov. 18—The Son of a Rebel Chief (Two parts—Drama).
Nov. 25—The Lost Lode (Two parts—Drama).
Dec. 2—The Greater Power (Two parts—Dr.).
Dec. 9—The Good Woman (Two parts—Dr.).

GOLD SEAL.

Nov. 14—Honor Thy Country (Thre parts—Drama).
Nov. 21—The Woman He Feared (Three parts—Drama).
Nov. 28—Should She Have Told (Three parts—Drama).
Dec. 5—Ashes (Three parts—Drama).

IMP.

Nov. 19—The Thread of Life (Two parts—Drama) (Special).
Nov. 22—When He Came Back (Drama.
Nov. 24—Circumstantial Guilt (Two parts—Drama.)
Nov. 26—No release this day.
Nov. 30—The Heel of the Law (Two parts—Dr.).
Dec. 1—The Mansard Mystery (Two parts—Drama).
Dec. 3—The Wall of Flame (Drama).
Dec. 8—The Call of the Unborn (Two parts—Drama).
Dec. 10—(No release this day).
Dec. 10—Bubbles (Drama) (Special).

JOKER.

Nov. 18—Their First Arrest (Comedy).
Nov. 25—A Janitor's Vendetta (Comedy).
Dec. 2—Scrappily Married (Comedy).
Dec. 9—The Tramp Chef (Comedy).

LAEMMLE.

Nov. 15—No release this day.
Nov. 18—No release this day.
Nov. 23—The Emerald Pin (Two parts—Dr.).
Nov. 25—No release this day.
Nov. 25—Her Message to Heaven (Drama).
Nov. 29—The Last of the Morgans (Two parts—Drama).
Dec. 2—A Designing Woman (Drama—Special).
Dec. 6—(No release this day).
Dec. 6—The Children Shall Pay (Drama) (Special).
Dec. 9—(No release this day).

L-KO.

Nov. 8—No release this day.
Nov. 12—No release this day.
Nov. 15—A Million Dollar Smash (Two parts—Comedy).
Nov. 22—Where Is My Wife? (Two parts—Comedy).
Nov. 29—Eat and Grow Hungry (Comedy).
Dec. 1—Tattle Tale Alice (Comedy).
Dec. 3—No release this day.
Dec. 6—The High Diver's Curse Two parts—Comedy).

NESTOR.

Nov. 13—Knights of the Bath Tub (Comedy).
Nov. 17—A Capable Lady Cook (Comedy).
Nov. 20—How Do You Feel? (Comedy).
Nov. 24—Married a Year (Comedy).
Nov. 27—The White Turkey (Comedy).
Dec. 4—Pass the Prunes (Comedy).
Dec. 8—Oh You Honeymoon (Comedy).

POWERS.

Nov. 26—Sammy Johnsin at the Sea Side (Cartoon—Comedy).
—In and Around Ancient Japan (Educational).
Nov. 30—The Fascinating Model (Comedy).
—At the Top of the World—Alaska (Educational).
Dec. 3—Sammie Johnsin's Love Affair (Comedy-Cartoon).
—Ancient India (Educational).
Dec. 7—(No release this day).
Dec. 10—The Trials of a Movie Cartoonist (Comedy-Cartoon).
—Superstitious Ceylon (Educational).

RED FEATHER.

Nov. 6—The Place Beyond the Winds (Five parts—Drama).
Nov. 13—The Heritage of Hate (Five parts—Drama).
Nov. 20—The Devil's Bondwoman (Five parts—Drama).
Nov. 27—The Mainspring (Five parts—Dr.).
Dec. 4—Kinkaid, Gambler (Five parts—Dr.)

REX.

Nov. 10—The Eyes of Love (Drama).
Nov. 16—The Diamond Lure (Drama).
Nov. 17—No release this day.
Nov. 18—Lost in Babylon (Drama).
Nov. 26—No release this day.
Dec. 1—No release this day.
Dec. 9—A Story from Life (Drama) (Special).
Dec. 10—The Penalty of Treason (Drama).

VICTOR.

Nov. 14—No release this day.
Nov. 14—A Case of Beans (Comedy) (Special).
Nov. 19—Her Chance (Comedy).
Nov. 21—No release this day.
Nov. 21—Felix Gets in Wrong (Comedy) (Special).
Nov. 28—No release this day.
Nov. 30—No release this day.
Dec. 3—Just Her Luck (Two parts—Comedy-Drama).
Dec. 5—(No release this day).
Dec. 5—His Golden Hour (Comedy) (Special).
Dec. 7—The Shadow (Two parts—Comedy—Drama).
—Racoons (Educationel).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.
Dec. 8—Number 2.

UNIVERSAL SPECIAL FEATURE.

Oct. 16—Liberty No. 10, "The Human Targets" (Two parts—Drama).
Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).
Nov. 6—Liberty No. 13 "Strife and Sorrow" (Two parts—Drama).
Nov. 13—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).
Nov. 20—Liberty No. 15, "The Flag of Truce" (Two parts—Drama).
Nov. 27—Liberty No. 16, "Court Martialled" (Two parts—Drama).
Dec. 4—Liberty No. 17, "A Trail of Blood" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Nov. 13—A Stranger from Somewhere (Five parts—Drama).
Nov. 20—The Measure of a Man (Five parts—Drama).
Nov. 27—The Bugler of Algiers (Five parts—Drama).
Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama).
Nov. 23—The Star Bucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

BEAUTY.

Oct. 10—That Sharp Note (Comedy).
Oct. 31—The Last Thrust (Comedy).
Oct. 31—The Spartan Spleen (Comedy).

CUB.

Oct. 28—When Clubs Were Trumps (Comedy).
Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).
Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

FILM D-ART.

Nov. 6—The Ten O'clock Mystery (Three parts—Drama).

GAUMONT.

Nov. 12—Reel Life, No. 28 (Mutual Film Magazine).
Nov. 14—Mutual Tours of the World (Travel).
Nov. 15—See America First, No 62 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 19—Reel Life No. 29 (Mutual Film Magazine).
Nov. 21—Mutual Tours Around the World, No. 3 (Travel).
Nov. 22—See America First, No. 63 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Nov. 23—Vampires, No. 1, "The Detective's Head" (Three parts—Drama).
Nov. 26—Reel Life, No. 30 (Mutual Film Magazine).
Nov. 28—Mutual Tours Around the World, No. 4 (Travel).
Nov. 29—See America First, No. 64 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Dec. 3—Reel Life, No. 31 (Mutual Film Magazine).

MUTUAL.

Nov. 13—His Guardian Angel (Two parts—Drama).
Nov. 16—Film d'Art (Three parts—Drama).
Nov. 20—Mismated (Two parts—Drama).
Nov. 25—Within the Lines (Drama).
Nov. 27—When the Tide Turned (Two parts—Drama).

MUTUAL WEEKLY.

Nov. 8—Number 97 (Topical).
Nov. 15—Number 98 (Topical).
Nov. 22—Number 99 (Topical).
Nov. 29—Number 100 (Topical).

MUTUAL STAR PRODUCTION.

Nov. 27—A Dream or Two Ago (Five parts—Drama) (No. 156).
Nov. 30—Miss Jackie of the Navy (Five parts—Drama) (No. 157).

MUTUAL CHAPLIN.

One A. M. (Two parts—Comedy).
The Pawnshop (Two parts—Comedy).
Nov. 13—Behind the Screen (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL STAR PRODUCTIONS.

Nov. 13—Peck o' Pickles (American—Five parts—Drama) (No. 152).
Nov. 23—Lone Star (American—Five parts—Drama) (No. 155).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

(*Mutual Releases continued on page* 1394.)

In Local News Gathering The MOVING PICTURE WORLD Is in a Class by Itself

THE MOVING PICTURE WORLD is the only journal in the industry making a specialty of local news of exhibitors and exchangemen. Every week it carries an average of fifteen pages of up-to-date record of the happenings among the film men all over the United States and Canada—of a social as well as of a business description.

In "Trade News of the Week" the Moving Picture World gives the live exhibitor a sidelight on conditions among his contemporaries in other showmanship fields; it keeps the keen exchangeman and his subordinates in touch with the personality and doings of their competitors in other distributing groups as well as informed of the progress of their confreres, those working under the same general orders that come to the branch office. *Over ten thousand dollars annually is expended to keep this department "up to the scratch."*

The Moving Picture World in this one section covers the news of the men engaged in the distribution and exhibition of motion pictures from the Atlantic to the Pacific and north of the Rio Grande. No other trade journal attempts to devote the space and the effort to this important department of motion picture publication news gathering as is to be found every week in the Moving Picture World.

And "Trade News of the Week" is but one of many informing divisions of this journal maintained for the motion picture industry.

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1372, 1374.)

(*Mutual Releases continued from page* 1392.)

SIGNAL FILM CORPORATION.
Nov. 13—A Lass of the Lumberlands, No. 4, "A Deed of Daring" (Two parts—Drama).
Nov. 20—A Lass of the Lumberlands, No. 5 (Two parts—Drama).

VOGUE.
Nov. 12—Picture Pirates (Two parts—Com.).
Nov. 19—With or Without (Two parts—Com.).
Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).

Metro Pictures Corporation.

COLUMBIA.
Oct. 30—The Gates of Eden (Five parts—Dr.).

POPULAR PLAYS AND PLAYERS.
Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Orchid Lady (Five parts—Drama)

QUALITY.
October—Romeo and Juliet (Five Parts—Dr.) (Special Release).

ROLFE.
Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).

YORKE.
Nov. 20—Big Tremaine (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.
Nov. 13—A Villainous Pursuit (Comedy).
Nov. 27—Their Counterfeit Vacation (Comedy).

FAMOUS PLAYERS.
Nov. 27—Nanette of the Wilds (Five parts—Drama).
Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).

LASKY.
Nov. 13—The Plow Girl (Five parts—Drama).
Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).

MOROSCO.
Dec. 7—The Road to Love (Five parts—Dr.).

PALLAS.
Nov. 9—A Son of Erin (Five parts—Drama).

PARAMOUNT.
Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.
Nov 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).

PARAMOUNT-BURTON HOLMES.
Nov. 20—British Egypt (Scenic).
Nov. 27—The Real Streets of Cairo (Scenic).
Dec. 4—The Lower Nile (Scenic).
Dec. 11—The Upper Nile (Scenic).

Pathe Exchange, Inc.

ASTRA.
Nov. 19—The Shielding Shadow, No. 8, "The Haunting Hand" (Two parts—Dr.).
Nov. 26—The Shielding Shadow, No. 9, "The Incorrigible Captive" (Two parts—Drama).
Dec. 3—The Shielding Shadow, No. 10, "The Disappearing Mantle" (Two parts—Drama).
Dec. 3—Pearl of the Army, No. 1, "The Traitor" (Two parts—Drama).

GOLD ROOSTER PLAYS.
July 17—The Shadow of Her Past (Five parts—Drama).
Nov. 5—The Hidden Valley (Five parts—Drama).
Nov. 12—Shadows and Sunshine (Five parts—Comedy—Drama).
Nov. 19—The World and the Woman (Five parts—Drama).
Nov. 26—Arms and the Woman (Five parts—Drama).
Dec. 3—Divorce and the Daughter (Five parts—Drama).

PATHE.
Nov. 19—The Warning (Three parts—Drama).
Nov. 19—A City's Milk Supply (Industry).—Here and There in Spain (Scenic—Colored).
Nov. 26—The Resurrection (Three parts—Dr.).
Nov. 26—Florence Rose Fashions No. 9, "The Beginning of the Social Season" (Fashion).
Dec. 3—The Old Fogy (Three parts—Drama).
Dec. 3—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 3—How Matches Are Made (Industrial).—The Island of Kyuschu, Southernmost Japan (Scenic) (Colored).

PATHE NEWS.
Nov. 22—Number 94, 1916 (Topical).
Nov. 25—Number 95, 1916 (Topical).
Nov. 29—Number 96, 1916 (Topical).
Dec. 2—Number 97, 1916 (Topical)
Dec. 6—Number 98, 1916 (Topical).
Dec. 9—Number 99, 1916 (Topical).

ROLIN.
Nov. 12—Luke—Gladiator (Comedy).
Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).

Triangle Film Corporation.

FINE ARTS.
Nov. 12—American Aristocracy (Five parts—Drama).
Nov. 19—The Microscopic Mystery (Five parts—Drama).
Nov. 26—The Children Pay (Five parts—Dr.).
Dec. 2—Children of the Feud (Five parts—Drama).

INCE.
Nov. 12—Jim Grimsby's Boy (Five parts—Dr.).
Nov. 19—The Honorable Algy (Five parts—Drama).
Nov. 26—The Devil's Double (Five parts—Dr.).
Dec. 2—The Criminal (Five parts—Drama).

KEYSTONE.
Sept. 24—His Busted Trust (Two parts—Com.).
Sept. 24—A Calico Vampire (Two parts—Com.).
Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).

Unicorn Film Service.

BUFFALO.
Oct. 30—The Rose of the Prairie (Drama).
Nov. 4—The Brand of the Sagebrush (Dr.).

GAYETY.
Nov. 3—Fathe Was Right (Comedy).

HIPPO.
Oct. 30—Dan Daly's Nightmare (Comedy).
Nov. 2—Billy Forgot (Comedy).

JOCKEY.
Oct. 31—Love and Kerosene (Comedy).

JUDY.
Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).
Nov. 1—Married Misery (Comedy).
Nov. 4—His Disjointed Honeymoon (Comedy).

PURITAN.
Oct. 30—Heart of the Flame (Drama).
Nov. 1—Naked Souls (Drama).

RANCHO.
Oct. 31—The Echo of France (Drama).
Nov. 2—The Trail of the Rattlesnake (Two parts—Drama).

SUNSET.
Nov. 4—The Strength of the Conscience (Dr.)

SUPREME.
Oct. 6—The Guilty One (Two parts—Drama).
Nov. 5—Life's Stepping Stones (Three parts—Drama).

UNICORN.
Nov. 3—Mayor's Wife (Two parts—Drama).

UTAH.
Oct. 21—The Vengeance of Dan McGrew (Drama).
Nov. 1—'Neath Texan Skies (Drama).

Feature Releases

ARTCRAFT PICTURES CORP.
Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.
Nov. 13—His Friend, the Elephant (Comedy).
Nov. 20—Some Kid (Comedy).
Nov. 27—Tramp, Tramp, Tramp (Comedy).

CONSOLIDATED FILM CORPORATION.
Nov. 6—The Crimson Stain Mystery No. 12, "The Restless Spirit" (Two parts—Drama).
Nov. 13—The Crimson Stain Mystery, No. 13, "The Despoiling Brutes" (Two parts—Drama).
Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).

EXCLUSIVE FEATURES INC.
October—La Tosca (Two parts—Drama).

FOX FILM CORPORATION.
Oct. 23—Romeo and Juliet (Five parts—Dr.).
Nov. 6—Sins of Her Parent (Five parts—Dr.).
Nov. 13—The Mediator (Five parts—Drama).
Nov. 20—Jealousy (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
October—The Conquest of Canaan (Drama).
November—The Witching Hour (Seven parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).
Nov. 13—The Scarlet Runner No. 7 "The Red Whiskered Man" Vitagraph (Two parts—Drama).
Nov. 13—The Price of Fame (Vitagraph—Five parts—Drama).
Nov. 20—The Dollar and the Law (Vitagraph—Five parts—Drama).
Nov. 20—The Scarlet Runner, No. 8, "The Glove and the King" (Two parts—Drama).
Nov. 27—An Enemy to the King (Vitagraph—Five parts—Drama).
Nov. 27—The Scarlet Runner, No. 9, "The Gold Cigarette Case" (Vitagraph—Two parts—Drama).
Dec. 4—Rose of the South (Vitagraph—Five parts—Drama).
Dec. 4—The Scarlet Runner, No. 10, "The Lost Girl" (Vitagraph—Five parts—Drama).
Dec. 11—The Scarlet Runner, No. 11, "The Missing Chapter" (Two parts—Drama).
Dec. 11—The Enemy (Five parts—Drama).

HERALD FILM CORPORATION.
October.—Prima Donna's Husband (Five parts—Drama).

INTERNATIONAL FILM SERVICE INC.
Nov. 7—Hearst-International News Pictorial, No. 89, 1916 (Topical).
Nov. 9—Hearst-International News Pictorial, No. 90, 1916 (Topical).
Nov. 13—Beatrice Fairfax, No. 15 (Two parts—Drama).
Nov. 13—The Jockey of Death (Milano—Five parts—Drama).
Nov. 14—Hearst-International News Pictorial, No. 91, 1916 (Topical).
Nov. 16—Hearst-International News Pictorial, No. 92, 1916 (Topical).
Nov. 20—Beatrice Fairfax, No. 16 (Two parts—Drama).
Nov. 21—Hearst-International News Pictorial, No. 93, 1916 (Topical).
Nov. 23—Hearst-International News Pictorial, No. 94, 1916 (Topical).
Nov. 28—Hearst-International News Pictorial, No. 95, 1916 (Topical).
Nov. 30—Hearst-International News Pictorial, No. 96, 1916 (Topical).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1372, 1374.)

IVAN FILM PRODUCTIONS.

November—The Sex Lure (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Nov. 6—The Prince of Graustark (Essanay—Five parts—Drama).

Nov. 13—The Cossack Whip (Edison—Five parts—Drama).

Nov. 20—The Chaperon (Essanay—Five parts—Drama).

Dec. 4—The Breaker (Essanay—Five parts—Drama).

Dec. 11—A Message to Garcia (Edison—Five parts—Drama).

THE MOTION PICTURE FORUM.

Oct. 2—Motion Picture Portrait Studies of President Wilson and His Cabinet—the U. S. Government in Action.

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).
December—The Argyle Case (Drama).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

WORLD PICTURES.

Nov. 19—The Madness of Helen (Five parts—Drama).
Nov. 26—The Men She Married (Five parts—Drama).
Dec. 3—All Man (Five parts—Drama).
Dec. 10—The Rise of Susan (Five parts—Dr.).

States Right Features

CALIFORNIA MOTION PICTURE CORPORATION.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

GRAFTON PUBLISHING CO.

Oct.—Argonauts of California (Ten parts—Drama).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

MONARCH PHOTO-PLAY CO., INC.

October—Common Sense Brackett (Six parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

UNITY SALES CORPORATION.

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).
Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).
Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).
Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).
Nov. 13—The Yellow Menace, No. 11, "The Half Breed's Hatred" (Two parts—Drama).
Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15 (Two parts—Drama).

A. & H. M. WARNER.

November—Robinson Crusoe (Five parts—Dr.).

ESSANAY.

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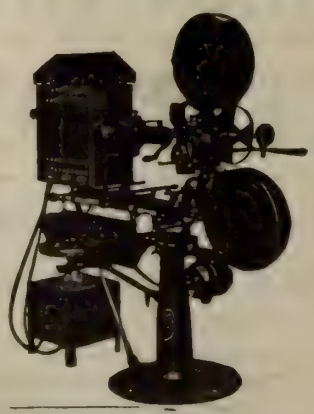

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Infringers on "The Spoilers" Enjoined.

Judge Reid, Judge of the District Court of the United States for the Northern District of Iowa, Cedar Rapids division, sitting at Dubuque, Ia., Friday, November 3, after hearing arguments for two days, directed the attorneys to prepare an order enjoining the Gate City Feature Film Corporation from further exhibiting "The Spoilers" in the States of Iowa, Nebraska, Missouri and Kansas.

Cooney & Verhoeven, of Chicago, together with Trewin, Simmons & Trewin, of Cedar Rapids, represented the complainant, the Selig Polyscope Company, and Henry Rickel, W. J. Barngrover and Rickel & Dennis represented the defendant.

The suit was originally brought by the Selig Polyscope Company on the 5th of July, 1916, in Cedar Rapids, Ia., and claimed that the rights which Martin & Estes had and which they claimed were assigned to the defendant corporation had expired December 31, 1915, and that the people who were now attempting to exhibit the picture had no right to do so. Owing to court matters it was impossible to bring the motion for a preliminary injunction up before the present time, and Judge Reid consented to hear the same in Dubuque, where the above order for injunction was directed.—Moving Picture World, Nov. 25, 1916.

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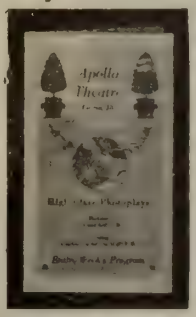

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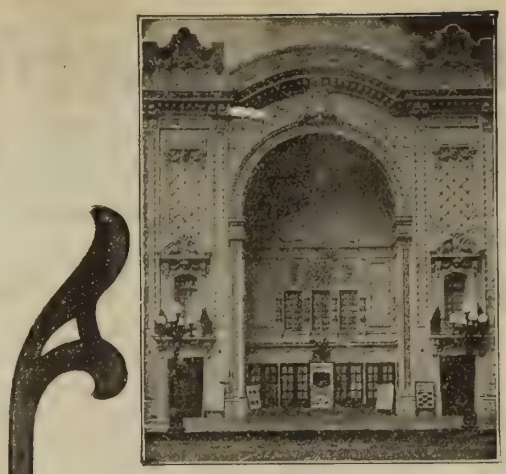

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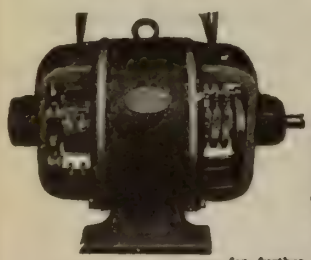

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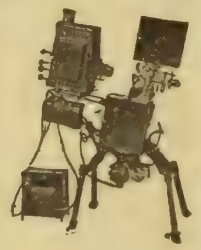

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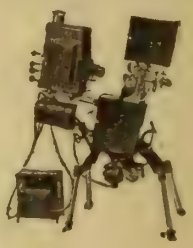

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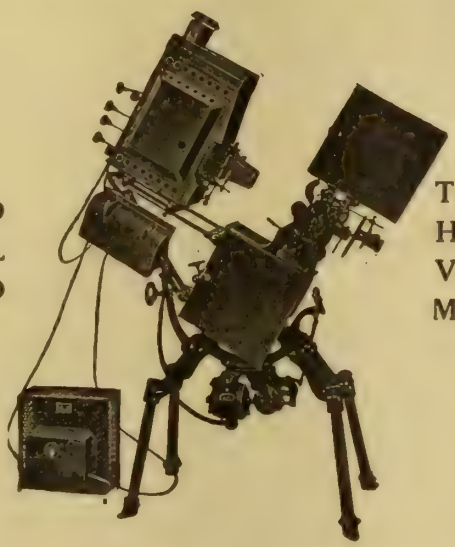

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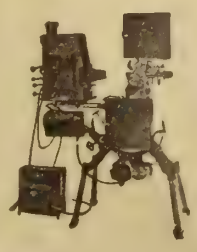

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Reviewed by Robert C. McElravy.

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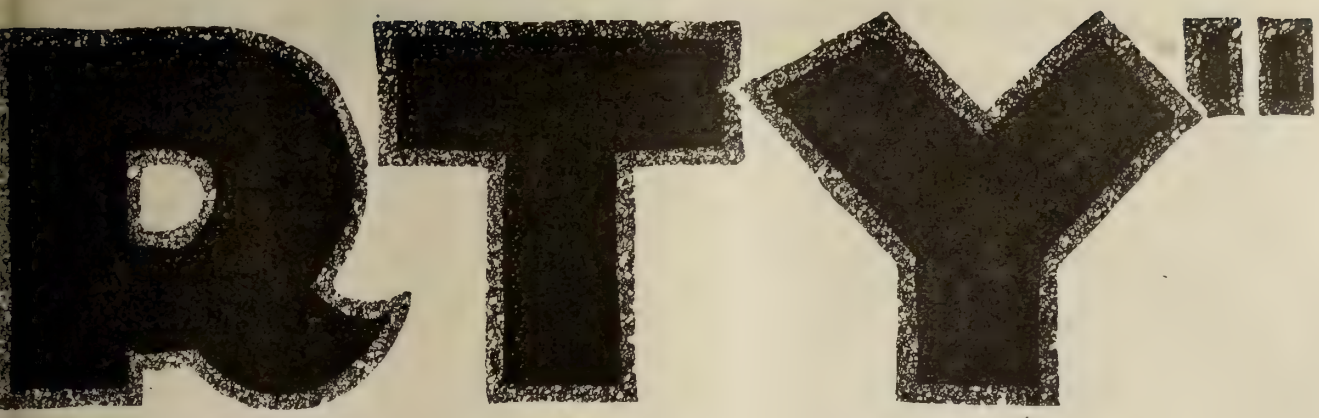
"'LIBERTY' takes well with the public and in their opinion it is a splendid serial, well acted and staged, and with the punch produced as the natural sequence of preceding events, and without a lot of preliminary posing by the 'stars' in the play."—The Lyric Theatre, Marysville, Cal.

"'LIBERTY' has proven one of the biggest money-getters I have ever handled in the serial line, and my patronage on the days on which I run it proves conclusively that the public agree with me in declaring it the finest and best serial ever produced by any company."—The Globe Amusement Co., McKeesport, Pa.

"'LIBERTY' is turning out to be the best serial my house has ever had. 'LIBERTY' is proving to be Simply Great."—Bijou Theatre, Fresno, Cal.

"My good business on 'LIBERTY,' Saturday nights, is my saving grace. It is a smashing business. 'LIBERTY' is a good money-getter."—Star Theatre, Madrid, Iowa.



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"'LIBERTY' has some pep and I am doing good business with same. Patrons say it is the best serial I have ever run. I am a booster for 'LIBERTY.'"—Rex Theatre, Chisholm, Minn.

"'LIBERTY' is going fine with me. Book me for your next serial."—H. C. Whittmann, Muscatine, Iowa.

"'LIBERTY' always brings double crowds. We are always sure of good business 'LIBERTY' night, whether it storms or not."—Orpheum Theatre, Ottumwa, Iowa.

"'LIBERTY' will grow to cap anything that has gone before it, barring none."—Cozy Theatre, Cresco, Iowa.

"We have shown almost every serial to date. 'LIBERTY' is doing more business for us than all previous serials."—Navarro Theatre, Los Angeles, California.

"'LIBERTY' is O. K. I wish there were 40 episodes. Average to date over 600 sold tickets. Played last night to 700. Pretty good for small town and run-down theatre."—Fairfield Theatre, Fairfield, Iowa.

"'LIBERTY' is full of thrills and that is what our patrons like. It has been a winner for us."—Princess Theatre, Boone, Iowa.

"'LIBERTY' is good and well received."—Lincoln Theatre, Jefferson, Iowa.

"'LIBERTY' takes very well with my audiences."—Arlington Theatre, Tracy, Cal.

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"'LIBERTY' is a great serial—second episode business doubled. 'Nuf sed."—New Central and Butterfly Theatre, Los Angeles, Cal.

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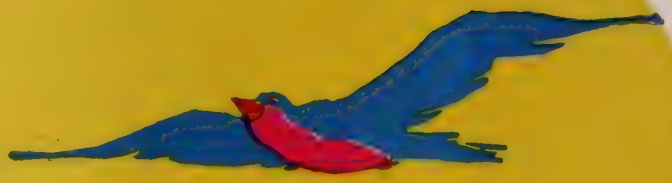

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This great picture, made by HERBERT money getter of its day and smashed

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Understanding as I did, the tremendous success Exhibitors in every part of the world had with "ABSINTHE" and realizing the even greater possibilities of this big winner now during the War, showing the city of Paris, surrounding territory, fighting trenches, artillery action, etc., I made the UNIVERSAL FILM MFG. CO. an offer for negative and complete territorial rights. It was accepted and now "ABSINTHE" belongs to Yours Truly, KING BAGGOT.

Exhibitors who have played it certainly need no information as to the Box Office value of "ABSINTHE." It proved a whale of a winner and one of the biggest money getters that ever came down the line.

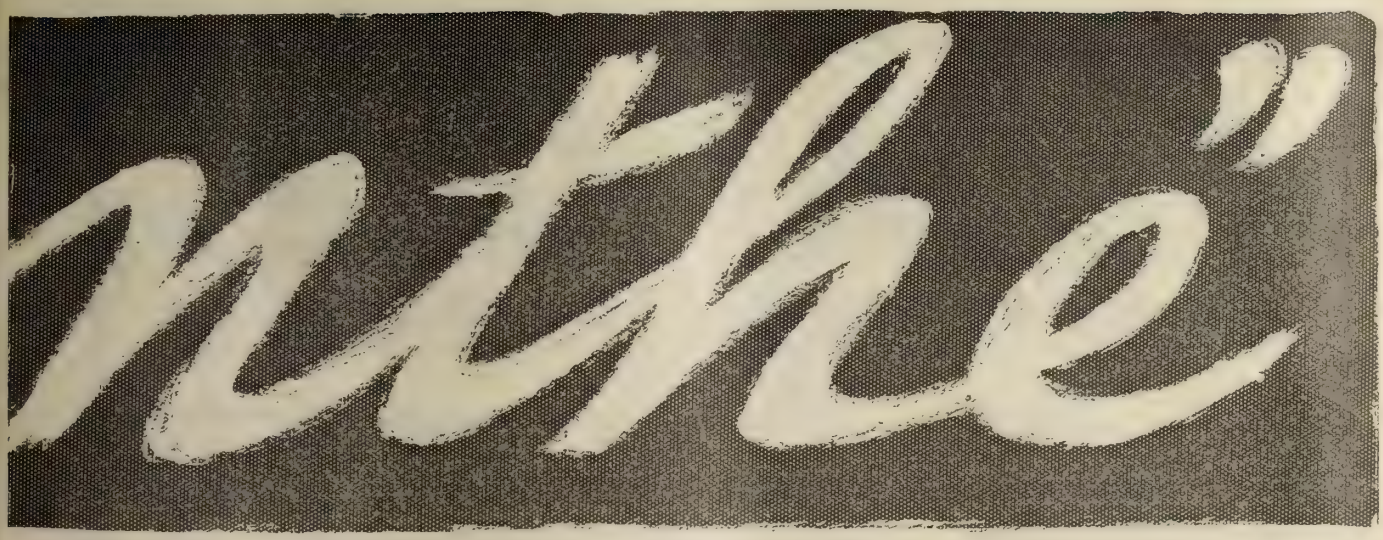
Those who have still to book it can rest their faith in the facts that HERBERT BRENON directed "ABSINTHE" while Leah Baird and Myself played the leads. Herbert Brenon produced "Neptune's Daughter," "War Brides," "A Daughter of the Gods," and other huge successes.

In "ABSINTHE" we show the famous spots of Paris, including such places as **Montmarte, Tuileries, Arch de Triomphe, Grande Boulevarde,** and many other famous spots.

I have spent a young fortune working it up, inserting new titles, new scenes, etc., so that it now outclasses the original picture completely.

"ABSINTHE" as I have it prepared is a tremendous production.

"Absinthe" in it's new dress will be without question



BRENON, LEAH BAIRD and MYSELF in Paris was the biggest all Box Office Records. It's even better today, that's why

chased It Outright

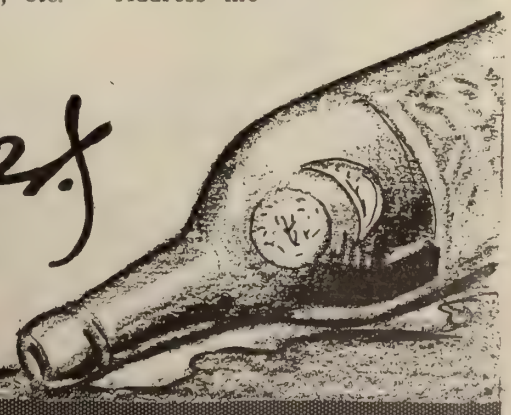
Compared to many of the State Rights propositions now on the market "ABSINTHE" looms up like a house afire. You don't have to gamble on "ABSINTHE." It has drawn hundreds of thousands of dollars into the box offices of thousands of theatres all over the world and is now ready to draw **more money than it ever did.** I own the picture, complete State Rights and will make interesting terms to State Right Buyers for quick action.

STATE RIGHTS NOW SELLING

—And you can bet your sweet life that it won't be forty-eight hours after this ad appears when I will be swamped with inquiries because "ABSINTHE" is too well known for its tremendous power to draw capacity houses to go begging.

EXTRA SPECIAL—I paid a tidy sum to one of the brainiest advertising Experts in the business to get out my advertising folders for State Rights Buyers. THESE WILL BE GIVEN FREE TO ALL STATE RIGHTS BUYERS, and I want to tell you, you've never seen adv. matter with the "kick" in it like mine. Write, wire, phone or call for terms, territory, information, etc. Address me **personally**—4th floor—1600 Broadway, New York City.

Louis Baggot



P. S. **For a limited time I will arrange to appear in person in the large theatres for State Rights Buyers who buy "ABSINTHE." More information on this "APPEARANCE IN PERSON" on application. Write or wire me today.**

The Biggest State Rights Proposition of the Season

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 3rd

WILLIAM DESMOND *and* DOROTHY DALTON

IN

"A Gamble in Souls"

KAY BEE

A virile, powerful story of the wilderness. There is the smash and whirl and rush of the sea, breath-taking shipwreck, and the primal battle of two souls with God the only Watcher. Love spreads over the land and sea and sky and everything comes true. The author has built up a remarkable series of situations in which the interest is held in suspense to the end.

Mae Marsh and Robert Harron

IN

"The Wharf Rat"

FINE ARTS

All of Mae Marsh's alluring qualities, her cleverness and humanness are combined in this, her first attempt at playing the boy. She disguises herself in boy's clothing to shield her grandpa from the long arm of the law and the story built around this situation is one of continued action, suspense and real live people.

KEYSTONE COMEDIES

Two half miles of—just laughs.

TRIANGLE
MACK SENNETT-KEYSTONE

Ora Carew
Triangle-Keystone

Chas Murray, Louise Fazenda in "Bombs"

Fred Mace, Alice Davenport and Victor Potel in "His Last Scent"

Louise Fazenda
Triangle-Keystone

Fred Mace
Triangle-Keystone

Harry Booker
Triangle-Keystone

Roscoe Arbuckle
Triangle-Keystone

Keystone Comedies
are released exclusively by
TRIANGLE FILM CORPORATION

MR. ANY EXHIBITOR!! If you Faithfully follow our directions we will GUARANTEE that
JIMMIE DALE
ALIAS THE
GREY SEAL
will fill your theatre on your poorest night!
WRITE US FOR DIRECTIONS!
Monmouth Film Corporation
HARRY McRAE WEBSTER, President
JULES BURNSTEIN, Gen. Manager
DORIS MITCHELL
AS THE WOMAN IN BLACK
PAUL PANZER
AS HENRY LA SALLE
E.K. LINCOLN
AS JIMMIE DALE
EDNA HUNTER
AS MARIE LA SALLE
16 STARTLING ADVENTURES
EACH EPISODE A COMPLETE ADVENTURE IN 2 REELS
16 THRILLING EPISODES 16
EACH ADVENTURE A COMPLETE STORY IN 2 REELS
ADAPTED FROM THE PROFESSIONAL ADVENTURES OF JIMMIE DALE APPEARING IN PEOPLE'S MAGAZINE By FRANK L. PACKARD
SUPPORTED BY
ELEVEN HUNDRED NEWSPAPERS
AND A
CAST OF STARS
BOOK NOW
WITH NEAREST
UNICORN EXCHANGE
28 BRANCHES THROUGHOUT THE U.S.
EXECUTIVE OFFICE-126-30 W. 46TH ST., N.Y. CITY

"ONCE UPON A TIME" the States Rights Buyer had to take a Chance with a Picture. The "Chance" element doesn't enter into the purchase of State Rights to

ROBINSON CRUSOE

THE REASONS FOR THIS ARE:

1. The worldwide popularity of the Book
2. The pre-eminence of the Producer
3. The perfect direction of the Play
4. The unequalled attractiveness of the Proposition.

HENRY W. SAVAGE

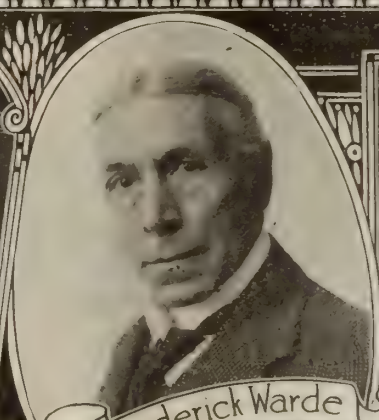
WITH THE SAME ZEAL THAT PERFECTED HIS STAGE PRODUCTIONS, HAS MADE THIS MASTER PICTURE. IT IS ANOTHER SAVAGE SUCCESS. IT IS A PLAY FOR THE GROWN UPS AND THE GROWING UPS OF ANY AND ALL COMMUNITIES.

GIVE YOUR BOX OFFICE A CHANCE! DO THIS WITHOUT TAKING CHANCES!

WARNER BROS. DISTRIBUTORS, 729 SEVENTH AVE. N.Y. CITY.

THESE ARE THE STARS YOU SEE IN THANHOUSER-MADE PATHÉ GOLD ROOSTER PLAYS

Gladys Hulette



Frederick Warde

Charlotte Walker

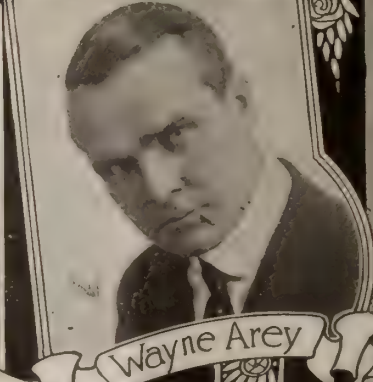
Doris Grey

Florence La Badie

Jeanne Eagels

Vincent Serrano

Valkyrien



Wayne Arey

THANHOUSER FILM CORPORATION

EDWIN THANHOUSER, *President*

Pathé

Teasing money for you!

There was never anything attempted in "teaser" advertising campaigns that aroused half as much interest as will be aroused by the advance campaign on

Pearl of the Army

The whole country will be talking about it, Mr. Exhibitor!

Two great newspapers in every large city will carry big advertisements to help you get business on Pathé's next serial which stars

Pearl White

The greatest drawing card in motion pictures.

Your patrons will want to see America's secret foes unmasked in this great patriotic serial.

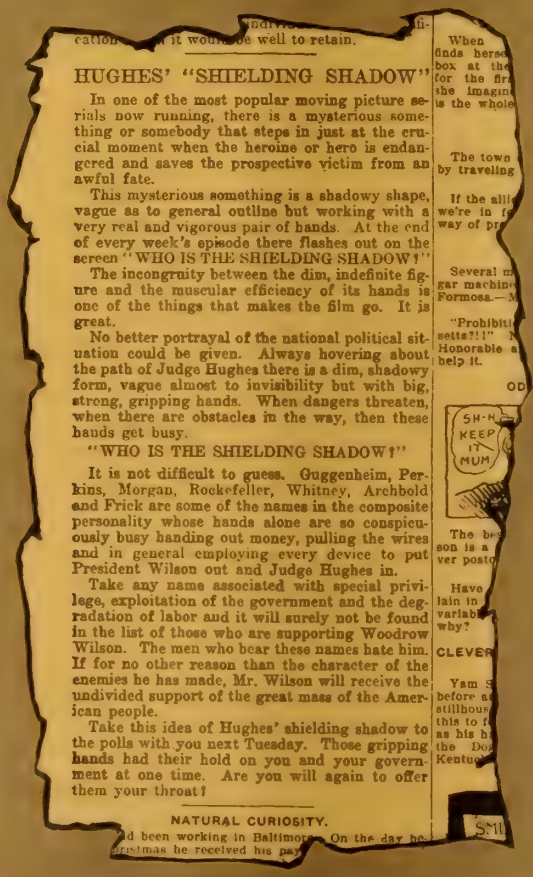
Produced by Astra
under the direction of
Edward José.

Released Dec. 3

When big newspapers run editorials based on

The Shielding Shadow

you can judge of the impression it's making on the whole country!



HUGHES' "SHIELDING SHADOW"

In one of the most popular moving picture serials now running, there is a mysterious something or somebody that steps in just at the crucial moment when the heroine or hero is endangered and saves the prospective victim from an awful fate.

This mysterious something is a shadowy shape, vague as to general outline but working with a very real and vigorous pair of hands. At the end of every week's episode there flashes out on the screen "WHO IS THE SHIELDING SHADOW?"

The incongruity between the dim, indefinite figure and the muscular efficiency of its hands is one of the things that makes the film go. It is great.

No better portrayal of the national political situation could be given. Always hovering about the path of Judge Hughes there is a dim, shadowy form, vague almost to invisibility but with big, strong, gripping hands. When dangers threaten, when there are obstacles in the way, then these hands get busy.

"WHO IS THE SHIELDING SHADOW?"

It is not difficult to guess. Guggenheim, Perkins, Morgan, Rockefeller, Whitney, Archbold and Frick are some of the names in the composite personality whose hands alone are so conspicuously busy handing out money, pulling the wires and in general employing every device to put President Wilson out and Judge Hughes in.

Take any name associated with special privilege, exploitation of the government and the degradation of labor and it will surely not be found in the list of those who are supporting Woodrow Wilson. The men who bear these names hate him. If for no other reason than the character of the enemies he has made, Mr. Wilson will receive the undivided support of the great mass of the American people.

Take this idea of Hughes' shielding shadow to the polls with you next Tuesday. Those gripping hands had their hold on you and your government at one time. Are you will again to offer them your throat?

NATURAL CURIOSITY.

Produced by Astra
under the direction of
Louis J. Gasnier and Donald Mackenzie

Pathé

A. H. Woods presents

The Challenge

A Pathé Gold Rooster Play in five parts, with a remarkable cast headed by

Charles Gotthold
Montague Love and
Helen Chadwick

On the stage it played to big business. As a photo play it will do bigger business.

Produced by Astra under the direction of Donald Mackenzie

Released Dec. 10

Charles Gotthold
For years with Henry Miller in "The Great Divide"; also formerly with John Drew and Blanche Ring.

Recent and forthcoming Gold Rooster Plays:
"The World and the Woman," Nov. 19; "Arms and the Woman" Nov 26
"Divorce and the Daughter" Dec. 3rd.

The most famous, the most successful exhibitors in the country show

The Pathé News

twice a week because they find its service unequalled, its quality always the best. No other pictures are so sure of pleasing every audience.

Every Broadway theatre except two shows the Pathé News!

Released
on the
METRO
Program
December 11.
B.A.ROLFE
presents
JULIUS
STEGER
in
The STOLEN
TRIUMPH
The sublime story of
a tragic disappoint-
ment done into a
METRO
wonderplay in 5 Acts
by Maxwell Karger
directed by
David Thompson

METRO
PICTURES
The Wonders
of all the World in
METRO
TRAVELOGS
completing
with a
Supreme Feature
and a
Sublime Comedy
the
100 PER CENT METRO
PROGRAM
for
100 PER CENT DAYS
at the theatre box office

WORLD PICTURES BRADY-MADE

Canadian Exhibitors and World Pictures

ALL CANADA knows, through the announcement of the producers, that the Canadian rights of

WORLD PICTURES, BRADY-MADE

have been acquired by Regal Films, Ltd. This, however, is only half the story.

The way these unrivalled films will be handled—the splendid service which Regal Films, Ltd. will render—the attention to every detail of the exhibitor's requirements—these are the things which will set a new standard in film service in Canada.

We offer exhibitors an uninterrupted service of

ONE BRADY-MADE RELEASE

Every Week

As rapidly as the formation of our organization permits, exchanges will be established and maintained in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

Contracts are now being closed. Write or wire regarding this great film service to

REGAL FILMS, Ltd.

9 Wellington Street, E. Toronto

E. L. RUDDY, Pres. J. P. BICKELL, Vice-Pres. N. L. NATHANSON, Managing Director A. S. ARONSON, Secretary

WORLD PICTURES BRADY-MADE

Is this your Theatre?—

YOUR PATRONS VERY CRITICAL

YOUR AUDIENCES 60% WOMEN

YOUR PRICES 10c AND OVER

Then these are the Consistently Clean, Artistic, Dependable World Pictures Brady - Made specially for you. Coming Releases Dec. 4 to Dec. 18:—

ALL MAN — Clean, healthy, human story, with the spice of jealousy. Incidental to the story—a head on train collision, and a daring feat of life risking and saving. Never a story with more general appeal.

RISE of SUSAN — Clara Kimball Young was never more attractive. The story itself, with its beautiful setting and polished acting must be described as charming. Yet there are tragic episodes startling in their intense reality.

BROKEN CHAINS — Every human emotion plays its part. One's sympathy is aroused, and complications which hold one breathless work to a fine climax.

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ROBERT WARWICK & MOLLIE KING in "All Man"

Written by
WILLARD MACK
Directed by
EMILE CHAUTARD

FOXFILM COMEDY SERVICE

COMING!

FOX FILM

COMEDY SERVICE

WILLIAM FOX announces the introduction of a new policy after January 1, 1917, when the FOX FILM CORPORATION begins the weekly release of a two-reel comedy subject.

FOX dramatic productions have long been recognized as the quality standard and the highest development of the motion picture art. They lead the world in business building and crowd-drawing power.

ON this foundation MR. FOX builds his comedy organization. He has given his word that only the best comedians and the best stories will be utilized in the making of FOXFILM COMEDIES. The exhibitor knows this is a sufficient guarantee of their merit. The FOX reputation based on sure success will be upheld without question by the forthcoming comedies.

FOXFILM COMEDIES are two-reel productions. Fifty-two releases a year—one each week—beginning January 1, 1917, constitute Mr. Fox's latest addition to the ideal motion picture program, both from the viewpoint of popularity with patrons and box office drawing power.

WATCH for the first release and keep in touch with the Fox Branch Exchange which serves you.

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

FOXFILM COMEDY SERVICE

BRANCH OFFICES

OF THE

FOX FILM CORPORATION

UNITED STATES

Atlanta, Ga., 619 Rhodes Bldg.
Boston, Mass., 10-12 Piedmont St.
Chicago, Ill., Mallers Bldg.
Cleveland, O., 750 Prospect Ave.
Cincinnati, O., 412 Vine St.
Dallas, Tex., 1907 Commerce St.
Detroit, Mich., 407 Smith Bldg.
Denver, Colo., 17th and Champa Sts.
Kansas City, Mo., 928 Main St.
Los Angeles, Cal., 734 S. Olive St.
Minneapolis, Minn., 627 First Ave. N.
Salt Lake City, Utah, McIntyre Bldg.
New Orleans, La., 826 Common St.
Omaha, Neb., 315 S. 16th St.
Philadelphia, Pa., 1333 Vine St.
Pittsburgh, Pa., 121 Fourth Ave.
San Francisco, Cal., 107 Golden Gate Ave.
Seattle, Wash., 1214 Third Ave.
St. Louis, Mo., 3632 Olive St.
Syracuse, N. Y., 445 S. Warren St.
Washington, D. C., 305 Ninth St., N. W.
New York, N. Y., 130 West 46th St.
Newark, N. J., Strand Theatre Bldg.
New Haven, Conn., Poli's Theatre Bldg.

CANADA

Montreal, Quebec, 322 S. Catherine St., West
Toronto, Ont., 12 Queen St., East
St. John, N. B., Bank of B. N. A. Bldg., 1-5 Market Square
Vancouver, B. C., 508-9-10 Orpheum Theatre Bldg.
Winnipeg, Man., 115 Phoenix Block

UNITED KINGDOM

London, 74-76 Old Compton St.
Liverpool, 15 Manchester St.
Manchester, 28 Deansgate Arcade, Deansgate
Newcastle-on-Tyne, 20 Westgate Road
Leeds, 29 Albion Place
Birmingham, 1-3 Temple St., New St.
Cardiff, 9 and 9-A Wharton St.
Glasgow, 73 Dunlop St.
Dublin, Dame House, 24-26 Dame St.

AUSTRALIA

Sydney, Symonds Bldg., 194 Pitt St., P. O. Box 56, General P. O.
Melbourne, Vic., Elizabeth House

SOUTH AMERICA

Rio de Janeiro, Brazil, 110 Avenida Rio Branco
Sao Paulo, Brazil, 73 Rua dos Gusmaes
Buenos Ayres, 951 Corrientes
Rosario, Argentine, Montevideo, Uruguay

FOX FILM CORPORATION

THE LOVE PIRATE —

Flying Cupid's jolly-roger. This woman steals the love of her sister's fiance', believing all is fair in love and war. See that distinguished screen artiste.

THEDA BARA

IN THE NEW

WILLIAM FOX

PHOTOPLAY

THE VIXEN

PORTRAYING THE WILES OF
A FASCINATING WOMAN
WRITTEN BY MARY MURILLO.
DIRECTED BY J. GORDON EDWARDS

FOX FILM CORPORATION

To the Trade

Without the knowledge or sanction of Fox Film Corporation, W. Patch, Manager of the Pitt Theatre, Pittsburgh, has attacked President Wilson in connection with an announcement of the photoplay production, "THE HONOR SYSTEM."

The attack originated with the management of the Pitt Theatre, and we take this means of notifying the public that the conduct and policy of the President are in no way connected with "THE HONOR SYSTEM" nor have they any bearing on the play.

Fox Film Corporation, owners of "THE HONOR SYSTEM," regret that this attack was published by the Pitt Theatre in its house program. We consider the announcement unjust, improper and unpatriotic. No act or policy of the President is reflected upon in any scene of "THE HONOR SYSTEM."

WILLIAM FOX,
PRESIDENT,
FOX FILM CORPORATION.

Pittsburgh, November 27, 1916.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 9, 1916

Richard Bennett Has Powerful Role in Morality Play

RICHARD Bennett, famous star of "Damaged Goods," "Philip Holden-Waster" and "—And the Law Says" is again presented the week of December 4 in another Mutual Star Production. "The Valley of Decision" is its title. It is five reels in length. It is a morality play of powerful appeal in which Youngmanhood, Love and Children are shown to excel Ambition, Wealth and Fame. It gives Richard Bennett a chance to appear at his very best. It is an attraction sure to appeal to theaters of all classes.

"The Valley of Decision."

Mr. Bennett appears as Arnold Gray, a social reformer, with political aspirations. Gray leads a reform movement against child labor and social wrongs. Jane Morton, a novelist of real talent, attracts Gray. Shortly afterward they are married. Gray is nominated for governor and while he is away campaigning Jane discovers she is to become a mother. Rhoda Lewis, a clubwoman, advises Jane against giving birth to a child, claiming it will interfere with her literary work. Gray and Jane ponder the question deeply. The husband half decides the advice of the clubwoman is wisdom itself. Gray is elected governor but Jane dies. His reforms prove unsuccessful. Gradually he comes to realize that he has been untrue to life's holiest purposes—that the highest good is parenthood—that he and Jane sinned woefully in deciding not to have children. And then—he awakes to discover he has been dreaming. Jane is by his side alive and well. The great question is settled for them. Both agree to devote their lives to rearing their offspring properly.

A Story With a Moral.

"The Valley of Decision" has been perfectly produced at the American studios in California. It points a powerful moral. It will appeal to audiences of the most intelligent sort. It is truly an attraction extraordinary. It can be booked now, along with the other Richard Bennett Mutual Star Productions at the nearest Mutual film exchange.

"Lumberlands" a Big Hit

Each new chapter of "A Lass of the Lumberlands" seems to grow more sensational than the one before. Daring Helen Holmes is outdoing any of her former efforts. In chapter six she makes a spectacular leap from a telephone pole to the top of a moving train. This phenomenal chapter-play is packing the theaters showing it.

Mutual Star Productions For December

Week Beginning December 4th.
Title. Leads.
The Valley of Decision..... .....Richard Bennett

Week Beginning December 11th.
Lonesome Town.....Kolb & Dill

Week Beginning December 18th.
The Twinkler.....William Russell

Week Beginning December 25th.
The Butterfly Girl..... ..... Margarita Fischer

FLOOD OF BOOKINGS

Pour Into Mutual Film Exchanges

ON "DIAMOND" SEQUEL

Tremendous as was the interest known to exist in the sequel to "The Diamond From the Sky," the flood of bookings which has poured into all the Mutual Film exchanges has surprised everyone in the organization. Apparently every exhibitor in the United States realizes what a box office magnet the sequel to the most successful serial ever produced is going to be. Practically every theater which ran the original "Diamond From the Sky" is going to run the sequel. Thousands of exhibitors who didn't show the original story are going to run the sequel at the request of their patrons. Millions of people are waiting to see who won the $10,000 prize. The only way they can find out is to see the sequel. The theaters showing it are going to be packed to the doors at every performance. Bookings can now be made at any of the 68 Mutual film exchanges.

"VAMPIRES" SERIES IS A REAL NOVELTY

The sensational series of mystery-detective stories released under the general title of "The Vampires" is proving a real novelty. Nothing exactly like it has ever before been offered the motion picture fans. Exhibitors on the lookout for "something new" are finding it just what they were seeking. Audiences everywhere are enthusiastic over it. It is filled with thrills. There is a surprise in almost every hundred feet of film. It is a real novelty. It's booking now at 68 Mutual exchanges.

Marjorie Rambeau Broadway Favorite Signed by Mutual

PURSUANT to his policy of constantly seeking new and talented stars for the Mutual feature productions, President John R. Freuler has signed still another popular favorite. This time it is Marjorie Rambeau, beautiful star of "Cheating Cheaters," this season's hit at the Eltinge theater in New York. Miss Rambeau has been lauded by the critics both for her beauty and her talent. Photographic tests have proven that her beauty lends itself perfectly to screen work. Her natural talent and a competent director will insure the preservation of her histrionic ability. President Freuler feels, therefore, that, in adding her to the already long list of popular Mutual stars, he has made no mistake. He feels certain she will soon be one of screendom's most popular stars.

Scored Hit in Stock.

Miss Rambeau scored her first hit as a stock actress. It was back in the days when she was leading woman of the Oliver Morosco Stock company at the Burbank theater of Los Angeles. "Merely Mary Ann" was the play in which she attained her first triumph. Of French-Irish parentage, Miss Rambeau comes naturally by her talent since her mother was a famous actress on the Pacific coast. Some time after her triumph at the Burbank theater in Los Angeles, Miss Rambeau appeared with Willard Mack over the "big time" vaudeville circuit, in a sketch entitled "Kick In." The act was specially written by Mr. Mack. It proved such a hit that it was later elaborated into a full evening's entertainment and used as the vehicle for a popular matinee idol. Last season she was the hit of "Sadie Love" at the Gaiety theater on Broadway. This year she opened under A. H. Woods' management in "Cheating Cheaters" at the Eltinge theater.

A Broadway Idol.

The striking beauty of Miss Rambeau quickly resulted in her becoming the idol of Broadway. She was so attractive that New York simply refused to let her depart. In fact she has scarcely appeared off Broadway since she scored her first hit. Therefore exhibitors playing the Marjorie Rambeau Mutual Star Productions will be enabled to offer their patrons a star direct from the theatrical capital of the world. It means bringing Broadway to every village and hamlet in the land. It means capacity houses for the theaters in which she appears. Exhibitors can arrange now for bookings, at any of the 68 Mutual exchanges.

MUTUAL

MUTUAL

Announcing A NEW MUTUAL STAR

Miss Marjorie Rambeau

PURSUANT to its new, Star policy for the year 1917, the Mutual Film Corporation announces, as the first acquisition for the new Mutual Star Productions, the engagement of Miss Marjorie Rambeau. Miss Rambeau has been lauded by America's foremost critics for her beauty and talent. Last season she was the featured star in "Sadie Love"—a successful Broadway play. This season she scored a tremendous triumph in "Cheating Cheaters"—another Broadway success. As the star of a series of new Mutual Star Productions she bids fair to attain even greater popularity. Early in 1917 Miss Rambeau will appear in a number of big feature productions to be made under the direction of Frank Powell and to be released thru the 68 exchanges of the Mutual Film Corporation thruout America. Detailed announcements will be made later Miss Rambeau is the first of a number of prominent stars to be signed for Mutual Star Productions for the year 1917. Other players of first magnitude are now being engaged and will be announced as rapidly as contracts are signed. The new, Mutual Star policy for 1917 will enable exhibitors to secure the biggest and best productions that unlimited capital can produce.

MUTUAL FILM CORPORATION
John R. Freuler, Pres.
Sixty-Eight Exchanges In America

MUTUAL

American Film Company, Inc.,
Presents

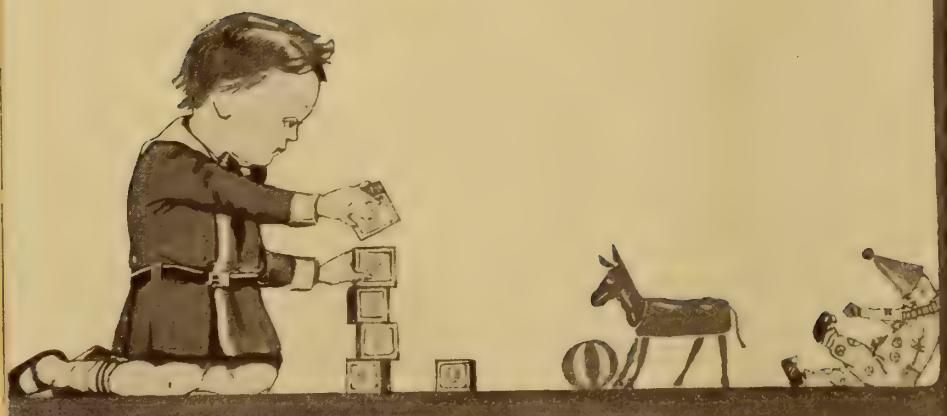
RICHARD BENNETT *in* The VALLEY of DECISION

A Morality Play in Five Acts, Illustrating That Youngmanhood, Love and Children Excel Wealth, Ambition, Fame and Power. Released the Week of December 4th.

Third of a Series of Mutual Star Productions Featuring
RICHARD BENNETT

BOOKING NOW AT 68 MUTUAL FILM EXCHANGES

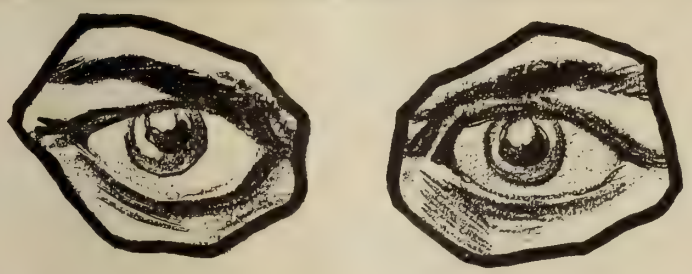
Now Playing:
"PHILIP HOLDEN,—*Waster*"
"—AND THE LAW SAYS"



Gaumont

MUTUAL

The VAMPIRES



Paris—the city of crafty criminals and keen-witted detectives—is the scene of this spectacular photoplay series of nine sensational, exciting mystery stories—each complete in three parts—produced by the Gaumont Company and now being released thru the 68 Mutual Film Exchanges in America.

"THE VAMPIRES" are a powerful secret band of arch criminals who terrorize Paris. The Law is powerless to prevent them. A dauntless young newspaper reporter determines to rid the city of this fiendish band. Exciting captures, thrilling escapes, mark his progress. Mystery—*thrills*—*action*—are woven into a weird and highly sensational plot. Each feature is a complete story in itself. Nine features complete the series. Released Nov. 23rd—one-a-week. If you want to enjoy gigantic box office receipts book "THE VAMPIRES" NOW—at any Mutual Exchange.

BOOKING NOW AT 68 MUTUAL EXCHANGES

BLAST ON ROSS SHIP KILLS 150, LONDON LEARNS.

Ammunition Steamer Blows
Says Swedish
650 Wounde

LONDON, Nov. 16
newspaper, Afton Tidn
some days ago an ex
on board the Russia
steamer Baron Brecen
seaport of Archangel, ca
of 150 persons and the
350 others, according to
from the Swedish capital

FOOD CONTROLLER?

British Noble May Be
Placed
Entir

FIVE REGIMENTS OF MILITIA ARE

SEEKS AN AID OF MISS SHARPLEY

Lawyer Thinks Woman Had Confederate Who Hid Large Sums.

S VIEW ON LETTER.

h Miss Anna E. Sharpley from
idden sanctuary defiantly courting
al investigation, attorneys for her
creditors yesterday began ener-
earch for a possible confederate
olumbus, who might throw some
t on the super-poulterer's remark
o past, which, she says, she
50,000 to keep in its grave.
A mysterious letter, writt
Sharpley Oct. 24 and p
lumbus, O., to Atto
at, representing
is the bas
she m

MUTUAL FILM CORPORATION

Announces

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES—EACH COMPLETE

Featuring
EARL METCALFE
HELEN GREENE
ZENA KEEFE

Fifteen startling stories of newspaper life. Each story complete in itself. Each story two reels in length. Each based on a real incident in journalistic work. Splendidly produced—crammed with action—wonderfully enacted—a real novelty. First story released December 28th. A new story every week thereafter.

NOW BOOKING AT ALL MUTUAL

man submarine w
ship Rowanmore,
several Americans
containing membe
missed as utterly
the commander o
ther details of w
today.
In fact, it is said
anmore owe their
tions taken by t
skill with which
carried out. Duri
pursuit of the stea
shots were aimed
limit the
was cong
anmore
deadling

Boats Not Fired Upon.

The submarine ceased firing, th
port continues, immediately it

their homes and business establishments.

States at Point Isle, thence marching

WANT BRITAIN TO PROHIBIT MANUFACTURING OF LIQUOR

Wind, S. W.; maximum velocity, 31 miles an
our.

OHIO'S VOTERS RULED BY THEIR 'POCKET NERVE'

Chicago Broker Lost Four Days in North Woods

BRITISH SEIZE

Mercier Appeals

War Prosp... Sta...

...esota.

...days of beating the ... Ely, Minn., there has been no ...ound of Horace Jackson, Chicago ...er, who became lost off the hunting ...ils last Friday.

Mr. ...kson, who is 63 years old, is rega... and ... north country. It is ...ared ...obable that he has prepared himself ...ainst the ...ard, because he ... camp ... y pro- ... plenty ... weather.

Trip Into Timber.

Mr. Jackson, accompanied by Attorney Clair Ellis More, counsel for the British

...ull Bl...

Ancre Riv...

Strong

(By Cable to The ...LONDON, ... broke... ...e west by the Kaiser's fo... and converted into fortresses.

MUTUAL

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES—EACH COMPLETE

The Stories in the Series:

1. The Jade Necklace.
2. The Black Door.
3. Ace High.
4. The White Trail.
5. Many a Slip.
6. A Long Lane.
7. The Smite of Conscience.
8. Birds of Prey.
9. Misjudged.
10. Taking Changes.
11. The Meeting.
12. Outwitted.
13. The Schemers.
14. The Counterfeiters.
15. Kidnapped.

"The Perils of Our Girl Reporters" is a series of fifteen stories of newspaper life from the "Inside." Front page news in the making is actually shown on the screen. The brave and daring girl reporters are shown probing the secrets of the underworld—ferreting out strange crimes—aiding the government in exposing counterfeiters and blackmailers. By sheer nerve and daring they outwit criminals—escape perils—furnish the public with news while it is still "hot." Nothing to compare with it has ever been shown. Theatres playing it are assured a stupendous offering every week for fifteen weeks. Produced by the Niagara Film Studios. Directed by Geo. Terwilliger. First chapter is released December 28th. Book it NOW—at any Mutual Exchange.

Newspaper Life—From the "Inside"

EXCHANGES!

...ministration was not so bad after ... new there was something closely akin ... war on the Mexican border, and had ... Wilson and the ... fellow Ohioan,

Fire Clew Gives ... ckson's. ... to the findi... ... discounted. A burned out fire was discovered, but it is not known whether it was Jack... ...'s or left by ... hunters.

This w... the wors... ...ttish. Deep tre...ches winding in a dizzy maze, dugouts bristling with machine guns, and behind them the field guns con... Haig's tr... And, to ... to

MADE PROTEST IN OCTOBER.

"As early as Oct. 19 we sent a pro...est to the governor general, a copy ...f which was also sent to the repre...sentatives in Brussels of the holy see, Spain, the United States, and the Netherlands. The governor general, ...y, refused to take any steps.

...time the ordinances only ...employed men; today all ... are carried off pell ...in trucks, and de...destinations like ...

...ds by regions. ...ached us that ...successively ...t, but ... ...nces.

EXCUSE! ...t to give ...bility by ... people in ...ublic order ...ity. I re... that he him... order was in ...t the unem... ...on official ...

... Bissing abandoned ...nt and alleged that, ... of widespread un... ...s to burden finances ..., prolongation of unem... ...ll result in the workers los... ...chnical skill.

...hole truth is that each deport... ...rman means another soldier for the German army. He will take the place of a German workman, who will be made a soldier.

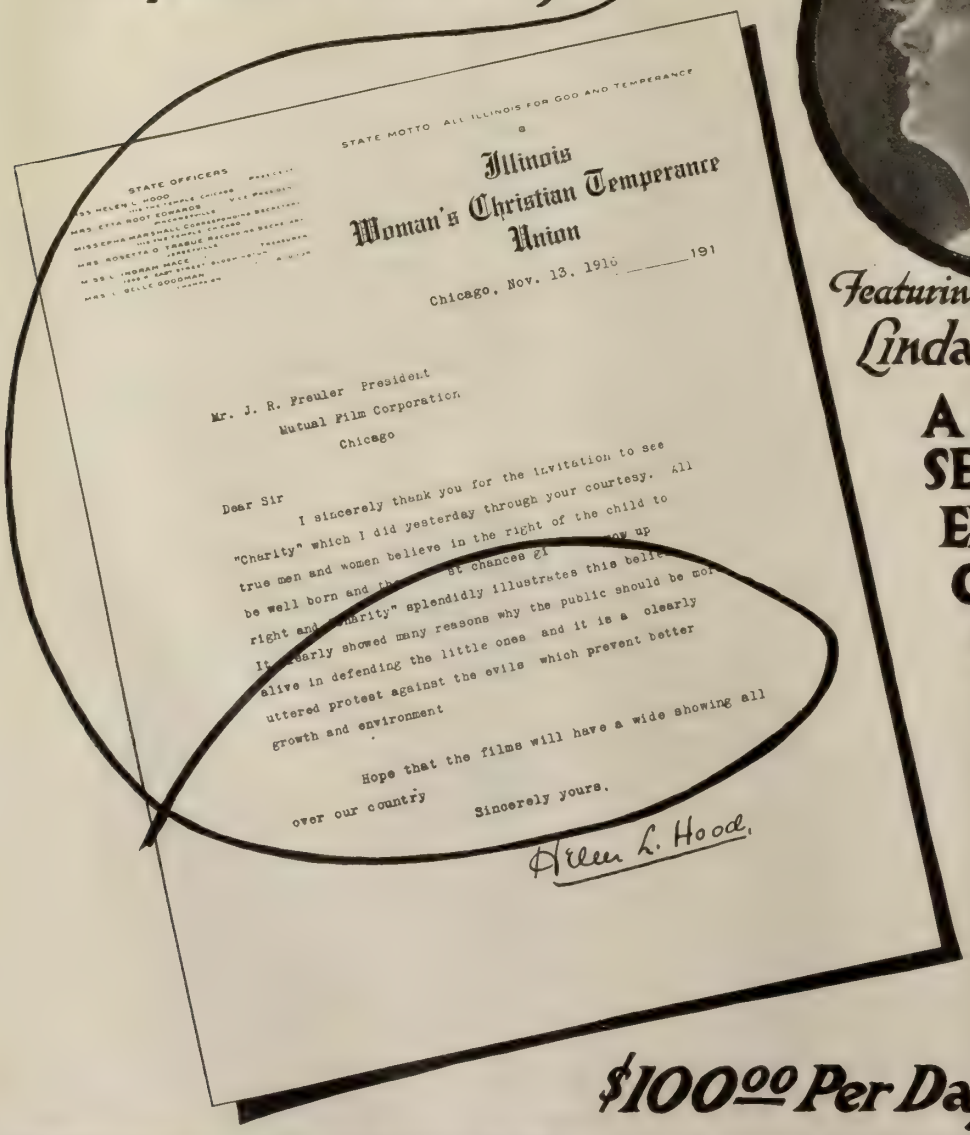
TORN FROM THEIR FAMILIES.

...The situation ...hich we do... ...e to

MUTUAL

CHARITY?

Read What The President Of The Illinois Women's Temperance Union Says:



STATE MOTTO ALL ILLINOIS FOR GOD AND TEMPERANCE

Illinois
Woman's Christian Temperance
Union

Chicago, Nov. 13, 1916 _____191

Mr. J. R. Freuler President
Mutual Film Corporation
Chicago

Dear Sir

I sincerely thank you for the invitation to see "Charity" which I did yesterday through your courtesy. All true men and women believe in the right of the child to be well born and th[illegible] chances [illegible] grow up right and [illegible]harity" splendidly illustrates this belief. It clearly showed many reasons why the public should be more alive in defending the little ones and it is a clearly uttered protest against the evils which prevent better growth and environment

Hope that the films will have a wide showing all over our country

Sincerely yours.

Helen L. Hood.

Featuring
Linda A. Griffith

A SENSATIONAL EXPOSE' OF CHARITY and CHILD-WELFARE

SEVEN BIG ACTS!

$100.00 Per Day

Now Booking At
68 MUTUAL EXCHANGES!

MUTUAL

NOW-
THE $10,000.00 SEQUEL
to THE DIAMOND FROM THE SKY

FOUR CHAPTERS **RELEASED NOV. 27TH**

A Tremendous Feature in Four Chapters

Thousands and thousands of people who submitted sequels to "The Diamond From the Sky" are waiting to learn who earned the $10,000.00 prize. The winner has been selected. The films have been produced in four stupendous chapters—a new two reel chapter each week for four weeks. All the old favorites are in the cast of the new sequel to "The Diamond From the Sky." William Russell and Charlotte Burton are starred. The winner of the $10,000.00 prize is announced *only in the films.* Here is an exceptional opportunity for exhibitors—an opportunity to show the $10,000.00 prize SEQUEL to "The Diamond From the Sky"—the prize SEQUEL for which several hundred thousand persons have been waiting.

The SEQUEL to "The Diamond From the Sky" is an entirely *NEW* story. It is more dramatic—more powerful than the original. Released Nov. 27fh—one chapter each week for four weeks. For complete information see your nearest Mutual Exchange *at once.*

Booking Now Through the 68 Mutual Exchanges

The Leap for Life!

The daring and spectacular leap of Helen Holmes from the top of a telephone pole to the top of a moving car is but *one* of the thrills in a recent chapter of the amazing new chapter-play "A Lass of the Lumberlands." Real danger—real daring—real thrills are found in every episode of this astounding chapter-play. That's why spectators gasp in amazement in every theatre where the films are shown.

A LASS OF THE LUMBERLANDS

The New And Spectacular Chapter-Play
Featuring **HELEN HOLMES**

Exhibitors the country over are proclaiming "A Lass of the Lumberlands" the most spectacular film ever shown. Hardened old showmen, who ordinarily sit silently through the most dramatic of motion pictures, are wildly enthusiastic over this chapter-play. It's in fifteen chapters—a new two reel chapter each week. It means capacity business for YOUR theater, every week for 15 weeks. Arrange to show it NOW. Wire, write or call at your nearest Mutual exchange. Don't wait. Do it TODAY.

NOW BOOKING AT 68 MUTUAL FILM EXCHANGES

MUTUAL

YOU can have news of

GAUMONT SINGLE REELS

N[illegible]7 Published for Distribution Through Mutual Branches Nov. 16, [illegible]6

"Tours Around the World [illegible]

(RELEASED NOVEMBER 21, 1916).

This reel presents three interesting sections for travelers who view the world [illegible] the architecture, the varied street [illegible] costumes of the many tribes [illegible] races, and the markets are full of pictorial color. The views include Ope[illegible] Square, the Citadel, erected in 11[illegible] Mosque of Saida Zeneb, Arab types, and typical streets and street scenes. Antwerp, Belgium's chief seaport and a center of commerce before the war, provid[illegible] entertaining scenes [illegible] city life [illegible] Since the [illegible] horrors of [illegible] portray it [illegible] today. One [illegible] the Cathedr[illegible] fourteenth [illegible] Market and [illegible] of interest [illegible] pictures of [illegible] and of the [illegible]

It had [illegible] Gorges of [illegible] Around the [illegible] it was fo[illegible] these pi[illegible] length o[illegible] of the bea[illegible] rent that [illegible] are shown [illegible]

"Reel [illegible]

(RELEASE[illegible]

The first [illegible] Fish for [illegible] setts Coa[illegible] cleaning [illegible] added int[illegible] the gray [illegible] Governme[illegible] as being [illegible] picture [illegible] or dom[illegible]

With [illegible] highe[illegible] opportunity [illegible] most precio[illegible] pictures were [illegible] co-Belgian zinc works at Mortagu[illegible] Nord. Needless to say, these [illegible] were taken before the war by the Gaumont Company, since this country is now in German possession. How zinc is obtained by distillation will [illegible] and the [illegible] It has be[illegible] Hood has been [illegible] north where a

"Reel Life" No. 28

[illegible]SED NOVEMBER 12, 1916).

How mail will be carried in the future is shown in this issue under the title of "Aer[illegible]ervice." The pictures were [illegible] posed for the [illegible]mont Comp[illegible] by Victor Carle[illegible]

The second section of the [illegible] how the United States Coas[illegible] proceed to aid a ship in distress. How a boat is launched through the surf, and how a line is shot over the vessel when it is near the shore yet cannot be reached by a boat are two of [illegible] interesting views. The use of the [illegible] buoy is pictured adequately. [illegible]hird section is a series of [illegible] cost of living [illegible] the spec[illegible] compara[illegible] commodities [illegible] part for the [illegible]

No. 30

[illegible]R 26, 1916).

[illegible] issue of the "Gathering [illegible] are pictured [illegible]rvesting the [illegible] from two to [illegible] from 25 to [illegible] beans that [illegible] The pictures [illegible]tion of the [illegible]entation of [illegible] remove the [illegible] lacking for [illegible]

[illegible]lances which [illegible] popular this [illegible] by Hepburn [illegible] of the dance [illegible] as the Inner [illegible] pretty steps [illegible] steps are [illegible] completion [illegible] spectators [illegible] observation: [illegible] a sea [illegible] the scal[illegible] this issue of [illegible] spectators with the fact that it ranks among gourmets as a delicacy equal to the shrimp, the lobster, the crab and the oyster.

The fourth section of the reel is a

every week—by sending your name

"[illegible] HOME WITHOUT A DOG."

You can get these Gaumont Single-Reel Bulletins from your Mutual Branch, but—

If you wish one mailed direct the day it is printed, send your name and address to the Gaumont Co. today.

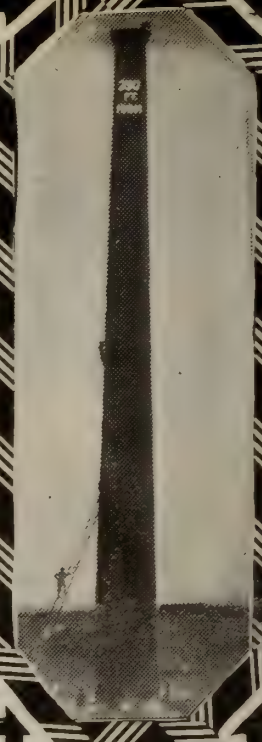
Exact information about the four Gaumont Single-Reels issued weekly through Mutual. A great help in preparing your printed program and newspaper notices. Kept on file, they are valuable for reference when patrons ask for a special program.

Keep these Bulletins. For example, something for the week of Dec. 10 may be requested six months hence.

Gaumont **Gaumont Co.** Gaumont

FLUSHING, N. Y.

1001 THRILLS



THE MASQUE OF LIFE

BROKE THE BOX OFFICE RECORDS AT PARK THEATRE NEW YORK AND LA SALLE THEATRE CHICAGO

SIGNET FILMS

J. L. KEMPNER
220 W. 42ND
NEW YORK CITY

Mrs Vernon Castle
in
PATRIA
THE SERIAL SUPREME

INTERNATIONAL

PATRIA

Has for its theme the protection of the American Home from invasion; for its star the best known woman in Americea

Mrs. Vernon Castle

INTERNATIONAL

PATRIA was given the most remarkable reception ever accorded a motion picture at the private showing in the Grand Ball Room of the Ritz-Carlton, New York, last Monday night. After the Grand Ball Room had been filled to overflowing, a thousand prominent New Yorkers patiently waited for almost two hours until the conclusion of the first performance. Then the Grand Ball Room was filled again and a second performance given.

Patria was shown to more than 1,000 exhibitors of the Metropolitan district of New York in the Strand Theatre Tuesday morning.

These three different audiences, the most critical and exacting, acclaimed "Patria's" success with riotous applause. No motion picture ever had such a reception.

INTERNATIONAL

"Motion Picture Cocktails"

The Original Katzenjammer Kids
Bringing Up Father
Jerry on the Job
Krazy Kat

These Famous Animated Cartoons (Alternating Weekly) Now Appearing Regularly in the INTERNATIONAL SPLIT REEL

EXCHANGES

ATLANTA, 146 Marietta St.
BOSTON, 148 Piedmont St.
CHICAGO, 207 So. Wabash Ave.
CINCINNATI, 532 Walnut St.
CLEVELAND, 750 Prospect Ave., S. E.
KANSAS CITY, 1305 Walnut St.
LOS ANGELES, 912 So. Olive St.
NEW YORK CITY, 729 Seventh Ave.
OMAHA, 1417 Harney St.
PITTSBURGH, 804 Penn Ave.
PHILADELPHIA, 1335 Vine St.
SAN FRANCISCO, 280 Golden Gate Ave.
ST. LOUIS, 3313 Olive St.
SEATTLE, 1214½ Third Ave.
WASHINGTON, 712 11th St., N. W.

AGENCIES

ALBANY, 68 State St.
BUFFALO, 39 Erie St.
DETROIT, 71 Griswold St.
MINNEAPOLIS, 606 Produce Exch. Bldg.
NEW ORLEANS, 315 Carondolette St.
INDIANAPOLIS, New Lyric Theatre Bldg.
SALT LAKE CITY, 131 East Second South St.

Hearst International News Pictorial
the **World's Greatest Topical Review**

PARAMOUNT "LUCK"

is an ungenerous term often applied to us for having done the *right* thing, at the *right* time, in the *right way—and continuing to do it!*

There are carpers who still believe that Washington was "lucky," that Robert Fulton was "lucky," that Orville Wright was "lucky," that Marconi was "lucky."

Strange, how the favorable winds are always on the side of the best navigators!

Paramount does not recognize luck. It does recognize its Good Fortune in having these four producers make its program:

FAMOUS PLAYERS : LASKY
MOROSCO : AND : PALLAS

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED MONDAY, NOVEMBER 27th

DANIEL FROHMAN

PRESENTS

PAULINE FREDERICK

IN

NANETTE OF THE WILDS

A stirring romance of the Northwest mounted police—and a girl

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 30th

PARAMOUNT

PRESENTS

ROBERT CONNESS
MABEL TRUNNELLE

AND

A CAPABLE CAST

IN

THE MARTYRDOM OF PHILIP STRONG

A drama of life in the slums that will make your audiences think

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.

BLACK DIAMOND COMEDY

HIS IVORY DOME

BLACK DIAMOND COMEDY

Released by Paramount
Monday, October 30th

Produced by

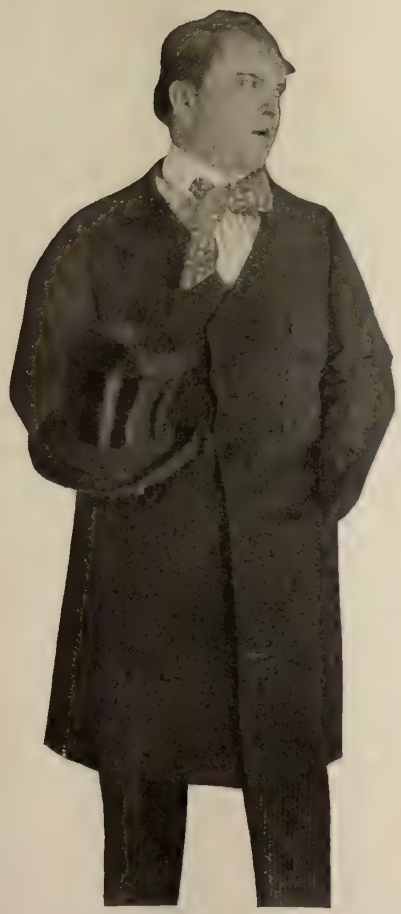
UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



Paramount

announces

Victor Moore

The Premier Comedian of the Screen and Stage

Why Not Two Stars at One Performance

Mr. Moore's screen successes include "Chimmie Fadden," "Snobs," "The Clown,"—Some of the best drawing features on the Paramount Program.

Now for the first time released in one reel

Klever Komedies

December 4th

"THE BEST MAN"

Screaming Situations
Riots of Laughter

I hink of the best man showing up at your wedding in clothes borrowed from an undertaker.

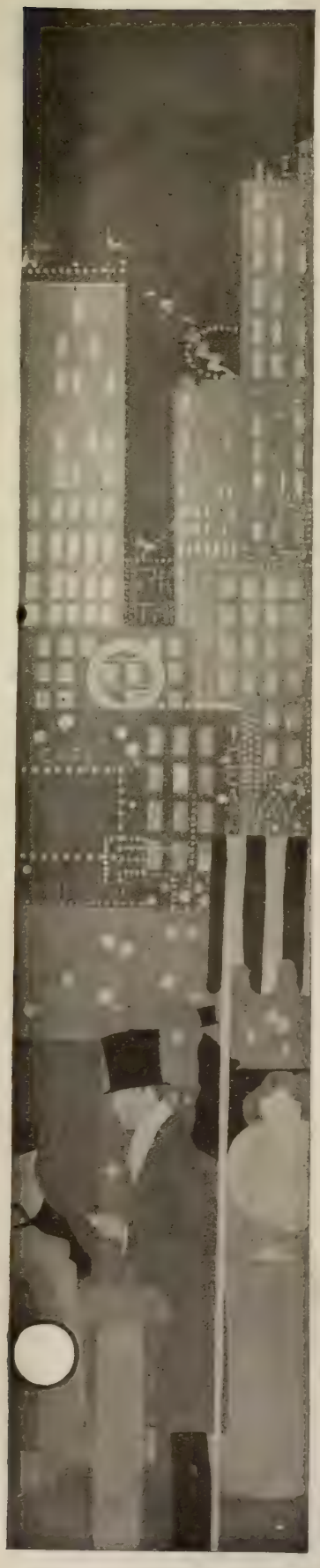
Produced by

KLEVER PICTURES, Inc.

220 West 42d Street New York City

Released through

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



"TONAL QUALITY"

is not solely a musical term—it may also be applied to the high character of people who are somehow dragged from their fire-places when a Mary Pickford picture is shown in their town.

It is pictures such as these that Artcraft will submit from time to time—*never* the commonplace star in a threadbare story; *always* the "rare catch" in a play of excellence.

ARTCRAFT PICTURES
CORPORATION
729 SEVENTH AVENUE, NEW YORK

Watch for interesting Artcraft announcements to be made soon—interesting for Exhibitors as well as for producers.

MARY PICKFORD

blazes the way for a new era for the *one day* exhibitor — the small house that daily changes its feature attraction. Better to present the great photoplay "Less Than the Dust" *two days* to capacity audiences than two mediocre features one day each.

No picture theatre really reflects the desires of its patrons that does not present Mary Pickford's Artcraft productions.

ARTCRAFT PICTURES
CORPORATION
729 SEVENTH AVENUE, NEW YORK

Compare your matinee receipts when you play Mary Pickford productions with your box-office returns when you present ordinary features. The women and children know! So do wise exhibitors.

59 OUT OF 94

"THE YELLOW MENACE"

Smashes All Records in St. Louis

Out of a Possible **94** Theatres
59 Are Showing This Serial
to "Money" Houses

THE PROOF
NOT ONE CANCELLATION!

No Other Serial Has Ever Shown
To as Many Theatres in St. Louis

Watch for further comparisons

EXCLUSIVELY DISTRIBUTED BY

UNITY
729 7th AVE., NEW YORK

LAUGHS MEAN MONEY AND YOUR BOX-OFFICE LAUGHS LOUDEST OF ALL WHEN YOU PLAY THE

BILLY WEST COMEDIES

TWO REELS EACH AND PACKED WITH RIOTOUS YELLS

First Release—"HIS MARRIED LIFE" Second Release "BOMBS AND BOARDERS"

REAL SCREAMS OF THE SCREEN

AND THEN

THE GREATEST SERIAL OF THEM ALL

"JIMMIE DALE ALIAS THE GREY SEAL"

By FRANK L. PACKARD author of "THE MIRACLE MAN"

BASED ON STORIES IN "THE PEOPLES MAGAZINE"

JIMMIE DALE'S LIFE WAS LIVED UNDER INSTRUCTIONS. THE SOURCE WAS A MYSTERY, ABSOLUTE, BLIND, UNSOLVABLE, AND JIMMIE WAS A MAN OF INDEPENDENT CHARACTER, OF INDEPENDENT WEALTH, YET HE OBEYED. AND THERE WERE THREE REASONS: FIRST, THAT JIMMIE WAS INTERESTED; SECOND, THAT JIMMIE, WAS IN A PECULIARY DELICATE SITUATION; AND, THIRD, THAT JIMMIE BELIEVED THAT ENDS JUSTIFY MEANS. YES, PERHAPS THERE WAS A FOURTH REASON, ALSO,—?

SIXTEEN HEART-STIRRING EPISODES—EVERY THRILL IMAGINABLE

NOVELIZED VERSION APPEARS IN 1200 NEWSPAPERS

E. K. LINCOLN

EDNA HUNTER

PAUL PANZER

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PRODUCED BY THE

Monmouth Film Corporation

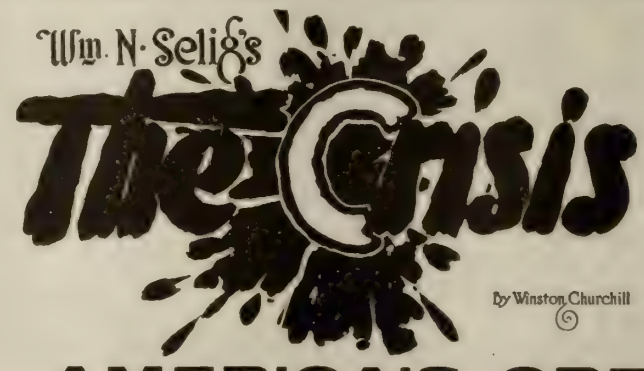
EXCLUSIVELY DISTRIBUTED BY

UNICORN FILM SERVICE CORPORATION

EXECUTIVE OFFICES—126-30 WEST 46TH ST., NEW YORK CITY

TWENTY-EIGHT BRANCHES THROUGHOUT THE U.S.

ANNOUNCING PURCHASERS



AMERICA'S GREATEST

For Bookings Apply:

GREATER NEW YORK and NEW YORK STATE	Dispatch Film Corp. 729 7th Avenue, New York H. M. Warner, Pres.
INDIANA KENTUCKY ALABAMA GEORGIA FLORIDA NORTH CAROLINA SOUTH CAROLINA	Big Feature Corp. Louisville, Ky. Fred Levy, Pres.
NEW JERSEY	Master Photo Attractions Newark, N. J.
MISSOURI	Grand Central Theatre Co. St. Louis, Mo. Wm. Sievers, Pres.
PENNSYLVANIA OHIO WEST VIRGINIA VIRGINIA MARYLAND DELAWARE DISTRICT OF COLUMBIA	Masterpiece Film Co. St. Louis, Mo. H. P. Wolfberg, Gen. Mgr. Executive Office announced later.
MICHIGAN	Madison Film Corp. Detroit, Mich. J. H. Kunsky, Pres.
MISSISSIPPI TENNESSEE LOUISIANA	States Right Co. Jackson, Miss.
CALIFORNIA ARIZONA and NEVADA	Warner Film Attractions San Francisco, Cal.

SHERMAN-E

NEW YORK H. A. SHERMAN, President

WATCH FOR OUR

OF TERRITORIAL RIGHTS FOR

AMERICAN STORY

For Bookings Apply:

ILLINOIS
WISCONSIN
MINNESOTA

NORTH DAKOTA
SOUTH DAKOTA
IOWA

NEBRASKA
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TEXAS

KANSAS
OKLAHOMA
NEW MEXICO
UTAH

OREGON
WASHINGTON
MONTANA
COLORADO

SHERMAN-ELLIOTT CO.

CHICAGO, ILL.

H. A. SHERMAN, President

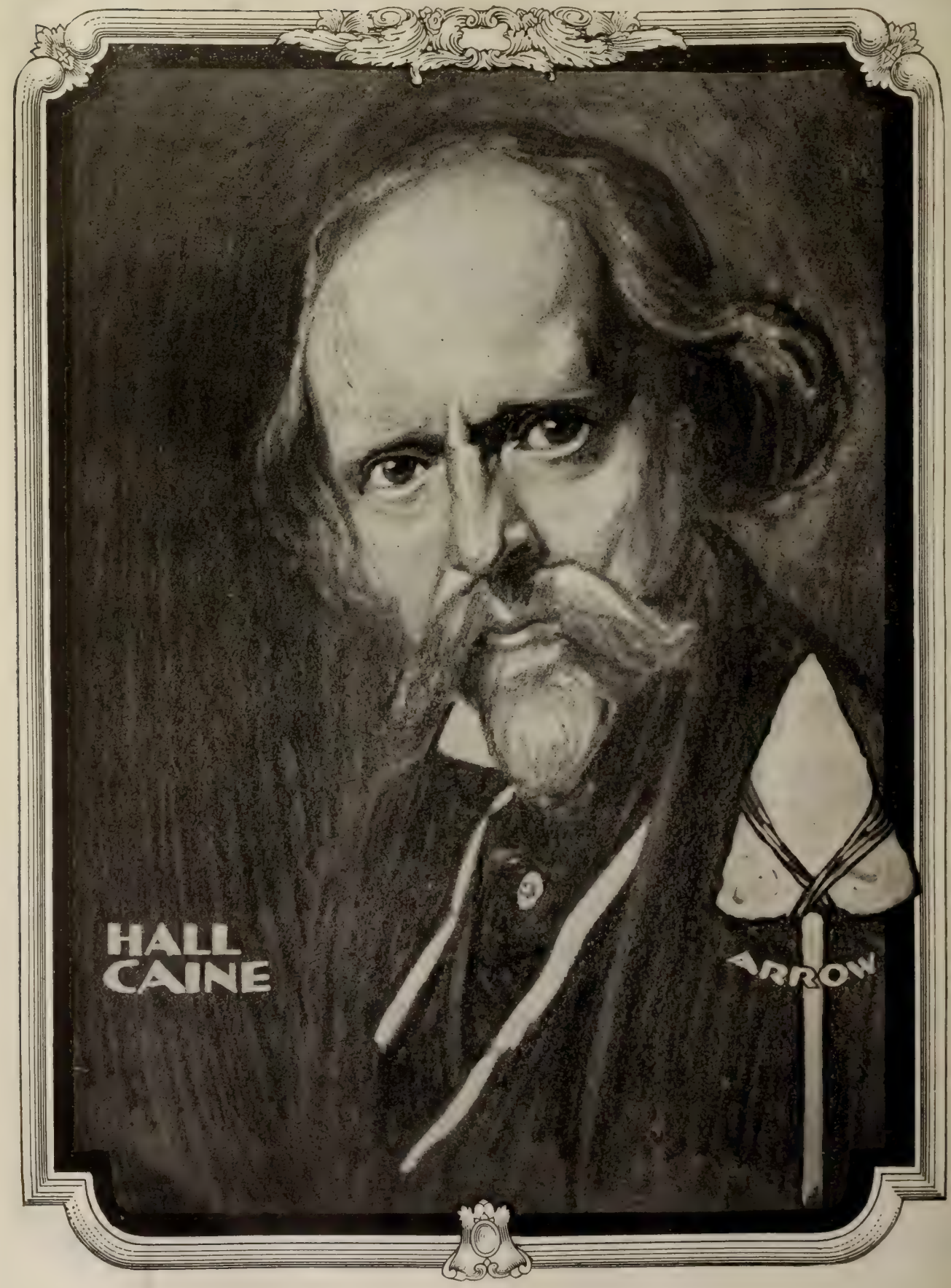
NEW ENGLAND STATES

Sherman Releasing Co.,
Boston, Mass.

LLIOTT CO.

CHICAGO, ILL. MINNEAPOLIS

NEXT BIG FEATURE


HALL
CAINE
ARROW

STATE RIGHTS

FOR SALE—The Craziest-Funniest Picture Ever Made

THE POPULAR BROADWAY STAR

Edna Aug in

"Where D'ye Get That Stuff?"

WITH DIALOGUE BY

H. C. Witwer—America's Latest and Funniest Humorist

H. H. Van Loan—The Funniest of All Screen Writers

Every one who has seen this remarkable comedy-burlesque is asking: "Where DID you get that stuff?" At the big downtown Stanley, catering to Broadway patrons, this picture was a knockout. It set everyone to talking. They want to know why a big FIVE-REEL comedy with a hundred punches has never been released before.

Uptown, at the neighborhood NORTH STAR Theatre, 2,000 people sat glued to their seats while the mirth and revelry and laughter amounted to almost a riot.

That's what we are offering you Mr. States Rights Buyer—A novelty that has proven its box office value. You are not only getting a big, fine 5-reel production, a complete entertainment, but you have EDNA AUG, famous musical comedy star; Witwer and Van Loan, the funniest guys in the business; an all-star cast of individual star comedians; interpolated novelties that put this picture in a class by itself.

Read what the manager of the North Star Theatre says in the box below. He said a lot more, but this is all we have room for.

This is YOUR chance to clean up. Send all communications to

Argosy Films (Inc.)

1600 Broadway, New York

"A great treat to me to have the first showing of your new film. One of the greatest comedy entertainments I have ever seen. Great cast; great lines and screaming situations. 2,000 people saw it at my house, and the popular gag in my section is: 'Where d'ye get that stuff?'—That's how quick it leaped into popularity. A great five-reeler."—J. Levine, Mgr. North Star Theatre, New York City.

This Letter Tells You That This Picture Is a Knockout!!!

"SNOW-WHITE"

The FIRST charming picturization of Peter Grimm's

FAIRY TALE CLASSIC IN FOUR PARTS

Feature this picture and pack your house to the doors.

Mr. Exhibitor—Have you realized the demand for children's pictures—real children's pictures—the kind that makes them applaud throughout the performance—the kind that makes them look forward to visiting **your** theatre again?

Mr. States Rights Buyer—We have so much confidence in the money-making power of "Snow White" for you, and the Exhibitor, that we will not sell it outright, but will release it to reputable states rights buyers on a percentage basis.

CLOSED TERRITORY

Western Supply Co., Omaha, Neb.; **NEBRASKA, IOWA.**
Zenith Feature Film Co., Minneapolis, Minnesota; **WISCONSIN, N. & S. DAKOTA.**
Eskay-Harris Feature Film Co., 126 West 46th St., New York City; **NEW JERSEY.**
Harry Grossman, 729 7th Ave., New York City; **GREATER NEW YORK.**

How About Your Territory?

For States Rights—On Percentage—Write or Wire

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

ART DRAMAS INCORPORATED

Wm. L. Sherrill, President. G. H. Wiley, Vice Pres-Gen. Mgr. Herbert Blaché, Sec.-Treas.

CERTIFIED!

The quality and drawing power of Art Dramas pictures is *certified* by the names of their distributors.

These exchanges were selected to distribute Art Dramas pictures from a list of applicants that included almost every high grade exchange in the country.

The first Art Dramas picture, "The Lash of Destiny," featuring Gertrude McCoy, will be released December 14th. *Ask the exchange in your territory about it.*

Distributors of Art Dramas Pictures:

NEW YORK and NORTHERN NEW JERSEY
Modern Feature Photoplays, Inc.,
729 Seventh Avenue, New York City
Chas. H. Streimer, Mgr.

NEW ENGLAND STATES
Art Dramas, Inc., of New England,
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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

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Saturday, December 9, 1916

Facts and Comments

ONE of the most interesting questions the future must decide is the growth of the twelve-reel feature and its relationship both to the public and to the industry. Special multiple reel features taking the part of regular dramatic attractions are now a familiar thing in most of the big cities. In New York three or four are having continuous runs. It seems, too, that by far the most of these huge features have made money. We do not think they draw patrons away from the regular motion picture theater; on the contrary, they enhance the prestige of the motion picture. The most magnificent of all the screen possibilities can best be realized in these big features, for which special scores can be written, and on the presentation of which the best exhibiting skill can demonstrate its mettle.

* * *

WE CALL special attention to the symposium of exhibitors' opinions on the relation of the cost of film service to the box office. No more timely and vital topic has been discussed in many a day. Every letter is full of good ideas, some of which we earnestly hope will bear fruit. Incidentally, we may call attention to the fact that the MOVING PICTURE WORLD is in the closest possible touch with the daily problems of the exhibitor.

* * *

THERE are lots of men and women reformers who fall upon an objectionable picture and make it the basis of a general attack on all motion pictures. Of course there are objectionable pictures, but compared to the total output they are today almost a negligible quantity. A movement is on foot among disinterested persons unconnected with the industry in any commercial way to compile a list of specially fine pictures to whom the exhibitor may point as a fairer sample of the motion picture art and of screen ethics. The plan has its difficulties. It is, we believe, perfectly feasible. It surely looks like the best remedy against one-sided and wholesale condemnation.

* * *

SAID one prominent exhibitor to the writer the other day: "I think we are still a good ways from really good and clever titles. There are some companies—not many—that keep their titles distinctly above the average. On the other hand, there are too many that obviously do not strive after perfection in titles. After all, every title is an interruption which too often turns out to be needless and then becomes an intrusion, if not an obtrusion. In nine cases out of ten the presumption ought to be against a title—at least in all pictures that are exceptionally good. When a picture depends too much on the titles it reminds me of a man walking on crutches." All of which is heartily indorsed here, and all of which shows what an observant lot the exhibitors are.

* * *

AT THE recent luncheon of the National Board of Review one of the most gratifying features was the hearty recognition of the Board's services by one of the prominent city officials present. In giving the Board the assurance of co-operation this city official has only followed an example set by many other cities. The licensing and the police authorities of many localities have come to entertain considerable faith in the findings of the Board, and in many cases these findings have been upheld in the courts. The position of the Board is stronger today than ever it was, and deservedly so.

* * *

JUST a curious item we have stumbled on in our editorial correspondence. A theater owner had been making ends meet on a ten-cent admission. He wanted to do better than that and reduced the price to a nickel. Strangely enough, his business fell off immediately. It is a fact that quality films in nickel houses rarely pay. The exceptions prove the rule.

* * *

THE editor of a well-known magazine resents the idea of motion picture exhibitors charging more than a nickel. He thinks that the motion picture theater ought to fulfill its mission to the masses, which he thinks can only be done on the basis of five cents. The only trouble with this theory is the increased cost of film service. As things stand now the wonder to us is that so many five-cent houses still manage to exist. Then think of the difference in quality between 1906 and 1916.

* * *

BUYERS for foreign markets are no longer making London their exclusive headquarters. Not only Latin-America but Australia as well is buying right here in New York. Why not? Latin-America is learning more about us than it ever knew before and feels more kindly toward us and our films. The next steamer leaving for Buenos Aires carries an unusually large quantity of American films. Indeed there is not a steamer that has left for Latin-American ports of late that has not had on board either American film men or American films or both; mostly both.

Tales of Woe

By Louis Reeves Harrison

THE most difficult stories to write are those which do justice to our own times. This fact is one very generally ignored in motion picture production. Many a producer who feels a sort of mystical veneration for old examples of literature and the drama, even when they contain no universal appeal, when they pertain merely to conditions which no longer exist, is deeply impressed with their value in modern composition, whereas the best material they furnish is, with certain illustrious exceptions, only fit for the foundations of the modern structure.

Contrast the volumes of learned and literary criticism on the classics with the frankly malicious and enviously slighting remarks passed on any work of art that dares to be new. "Enlighten the world and ye shall be crucified!" Of course, all that is new is not meritorious, but gems and refuse are shoveled into the same production hopper with a weakness of discrimination that shows a lack of artistry in selection and of good common business sense in distribution. Now and then, in the mass of stuff shown on the screen, gems of the purest ray serene shine out for a few months of exhibition and then are consigned to oblivion.

The adaptation is a half-way measure, and who ever heard of a half-way measure succeeding to any large degree? It is true that many of the great novels and plays of the past are still interesting—we have sifted out the best examples—but we have had practically all of them on the screen. Are we to have them over and over again next year? Are we to have three hundred and sixty-five more days of "In the Gloaming?" Nearly all of these old masterpieces are tragic, suited to grand opera, perhaps, but rather depressing for those who go to the picture show.

A very large number of the so-called "strong" stories from foreign sources relate to a form of oppression born in the idea of monarchial rule. We revolted against that kind of tyranny over a century ago and threw it off forever. While we are glad to help those in revolt today, those aspiring souls who would rid themselves of princes and prelates, the particular form of oppression from which they suffer is not so near to our hearts as the cry for greater justice to humanity, greater generosity to its erring members, which comes from our midst.

We are here to govern ourselves and to prove that we can do it in a manner which shall be a departure from the obsolete one-man rule of a self-elected Emperor. Our problems are here, not in Europe. If we must have unpleasant pictures to act as a tonic in our easygoing life, why not utilize great lessons of the past by bringing the scene of action to our own country or so present the theme that its modern application will be of value? Tragedy would then involve either an inner struggle or a vain conflict of great souls against greed, against inhumanity, against ignorance, against all that obstructs enlightenment and happiness.

Shall we deal with existence as we find it? Shall we try to do justice to the times in which we live? "No!" says the Big Distributor. Why not? "Because," he insists, "the exhibitor refuses to buy a photoplay not based on the work of some big author." Big authors of today refuse to sell great copyright works at current rates in sufficient quantity to provide one release a month. Producers are forced to turn to old stories in order to comply with such actions. Old stories can not, as a rule, do justice to the times in which we are living. Such an exaction carries its own condemnation.

If it is true that exhibitors demand that the screen story shall bear the name of some celebrated author, what other resource has the producer than the eternal half-measure of adaptation? The adptation must come very largely from foreign authors of days gone by. They were sincere in their day. Those who believe with Aristotle that tragedy is the crowning achievement of the human intellect wrote in dark measures and not for an evening's entertainment at the picture show. Hence it is that we have so much of death, disaster and misery in the big stories submitted for the pleasure of common people.

Tales of Woe! Tales of Woe! What a relief in the vaudeville show when the lights are turned up and the people in front are not called upon to watch the villainous stock broker plan the ruin of the heroine's husband or father, or the ravings of a half-sane murderer! The gloomy tales of deferred vengeance, the weary recitals of foreign oppression, the hideous workings of a criminal brain—they may do for an occasional heavy dish, but a steady diet of that sort of stuff will deprive the picture exhibitions of the relief that people seek in an evening's entertainment.

What kind of stories best suit the people? Says the editor of Century, "The most acceptable material comes from the man writing out of the fullness of his experience." Such is the view differently expressed by many other editors who have their fingers on the public pulse. What is not suited to a large mixed audience is defined by another editor, "Too long. Unpleasant theme, Unoriginal idea, Something already done, Appealing to too small an audience." He defines what the people do not want as almost exactly what is being given to moving picture audiences under the Big Name policy.

The average adaptation from some old foreign work, when it is not a modernization, is "something already done," is an "unoriginal idea," is only suited to the few who care for that sort of thing, "appealing to too small an audience," and it usually has "an unpleasant theme." Very few of the ancient tragedies are suited to the growing intelligence and hopeful aspirations of our people. Just as we are self-perfecting individuals, just as we are constantly expanding our social life, so we should look to the creative impulses of our people and our time for larger and finer truth in stories told or visualized.

There is an abundance of creative impulse among our writers. That is proven by the finest examples shown on the screen—they grow out of fundamental sincerity on the part of authors and producers. Some of the best photoplays are rich in their appeal to our sense of the beautiful. Others conduce to the upbuilding of social health through ridiculing whatever is false, hypocritical and pretentious. Others bring out of the pain of bitter experience some bright and cheering joy. Others evoke laughter by picturing our common stupidities and weaknesses. We may probe disease to heal it, but not merely to exhibit the morbid.

The play should be the symbol of our content and discontent, of our thwarted hopes and new aspirations, its color and design, its lights and shadows, of ourselves, our sympathies, our thoughts, our very souls. A few ancient lights still burn like fixed stars, but this does not mean that we should forever rake over ashes of the past for our glowing embers. Live author and live producer must come into a finer harmony of relation, the success of one intermingled with the success of the other, before we can show exponents of the older arts that we combine, rather than reflect, them all.

Keep Up the Good Work

By W. Stephen Bush

HOW many of us take time to think of the mighty change which has come over the public attitude toward the motion picture within the past two or three years? Do we realize how many churches and schools have installed motion picture machines? Scarcely any convention or conference of civic societies passses but the motion picture is made a prominent item on the calendar of discussion.

Time was when the motion picture screen needed a public defender, as it were. Conventions of clergymen, meetings of educators and similar bodies just denounced the motion picture and let it go at that. It never even occurred to them that there might be two sides to this question and that they never had heard but one. A few good "denouncers" appeared and poured the vials of their moral wrath upon the screen and all its works and there followed a set of resolutions either written directly or inspired by the same "denouncers." In the endless chain of "denouncers" the newspapers at one time formed an important link. How our dear friends the reporters, aided and abetted by the dear editors, used to love tracing all kinds of juvenile crime to the wicked moving pictures! According to the accepted formula the youthful offender simply blamed a motion picture for his incursion into the field of crime, whereupon he received full absolution.

With what fine scorn these editors then rejected the notion that in the very near future they themselves would have a motion picture department in their papers!

Today not only does the American public know that there is another side, but it begins to favor this other side. The fanaticism of the Crafts and the Chases has overshot itself; truth had been repressed too vehemently and too long and the natural reaction in such cases was bound to come. It is here now. Prejudice has not disappeared entirely, but much of the prejudice is of the wilful variety and is therefore incurable. The prejudice which was born of ignorance has been almost entirely dissipated.

For this profound and welcome change many factors are entitled to credit, and surely there is enough glory to go around. Every producer who has honestly striven to make good pictures has been a factor. The motion picture journals have been factors. The various organizations in the industry have been factors. The National Board of Review has helped considerably.

Of all the factors, however, it seems to me none has been more effective than the example set by the exhibitor. The public, after all, forms its opinions from the motion picture theaters which it patronizes. Here is the true source of the deep change that has come over the attitude of the public toward the motion picture. No ordinary theatrical manager, indeed no manager of any amusement enterprise, is as close to the public as the exhibitor of motion pictures. The successful motion picture exhibitor knows his patrons and his patrons know him. They meet him almost every night of the week. These patrons are just and careful critics and observers. They can tell when a man is in love with his calling and gives them a fine clean entertainment. To them the exhibitor represents the motion picture. They know nothing about problems of production and distribution. They do know what the manager of their favorite theater is doing. They judge both the artistic and the ethical standards of the whole industry by the impressions they derive through him. In nine cases out of ten the occasional waves of public indignation against the abuse of the screen are directly traceable to some short-sighted exhibitor, who has failed to realize the importance and the dignity of his calling and whose level of showmanship is of the dime-museum variety. It is the man who "dresses up" his lobby and the exterior of his house as if he were advertising a cancer cure, the man who chases after every questionable film—in short, the incompetent exhibitor—who is responsible for more than half the agitation against the motion picture. When the public of a large Western city recently rose in indignant protest against the exhibition of certain pictures the fault was admittedly that of a very few but very unscrupulous men who kept their houses in the busiest thoroughfare of the town. The decent exhibitors, very much in the majority, of course, made common cause with the Mayor and the police and the blot on the screen was removed in short order.

The good name of the motion picture is very largely in the hands of the exhibitor.

Co-operation—In Theory and Practice

By W. Stephen Bush.

CO-OPERATION is one of the most beautiful words in the whole dictionary, but it must be made practical to be of any value. Take, for instance, the question of co-operation between exchange manager and exhibitor. Recently a meeting was held in this city avowedly for the purpose of such co-operation. Before the meeting had progressed very far one after another of the exchange managers arose and voiced loud lamentations over bad accounts. A disinterested outsider not having read the call for the harmony meeting and not knowing what it was about was bound to draw the conclusion that the exhibitors present were a specially bad lot of delinquent debtors and sadly in need of a scathing denunciation. I attended the meeting and expected any moment that an appeal would be made to the exhibitors present to pay the bad accounts of the exchanges present.

Now history tells us that as far back as the Phoenicians there were bad accounts. Records of bad accounts are said to have been found in the ruins of Herculaneum and among the cuneiform inscriptions of Assyria. The present indications are that bad accounts will continue to occur in the future; even we ourselves are not wholly exempt from bad accounts. To condemn exhibitors as a class for occasional bad accounts is worse than absurd; it is positively harmful. In Cleveland, to mention but one example, they do these things much better. There a certificate of membership in the league is regarded as an evidence of good credit in the exchange. If there were a disposition to work with the exhibitor the same condition might prevail here in New York.

Talking about bad accounts, I make bold to say that some of them are directly traceable to the door of the exchange. Where an exchange capitalizes the bitterness between competing exhibitors and the film service far beyond its sound intrinsic value what can be expected? An unsound policy produces unsound conditions. The exchange manager who thinks it good business to get exhibitors bidding against each other must know that such competition spells ruin to at least one of the competitors and may result in spoiling the business for that particular section for some time to come. Bad accounts are apt to grow out of just such a condition.

Granting that there are bad accounts, does that mean that *all exhibitors* are to be treated with suspicion? On the subscription lists of the Moving Picture World are thousands of exhibitors who have substantial investments,

who have built up a reputation for prompt payment of their bills, who in any other line of business would be given generous credit. For the sake of an occasional shirker the decent exhibitor is treated as if he was a probable "dead-beat." What would happen if business were conducted generally on such lines? The MOVING PICTURE WORLD has many advertisers who have been with us from the beginning and in whose financial strength and integrity we have an absolute faith. On the other hand, we have had undesirable advertisers who defaulted on their bills. What would our old friends think of us if we insisted on advance payments because some unreliable concern had failed to pay what it owed to us? The same logic applies to the distributing business. What reason and justice is there in treating an old, well-established theater on the same footing as a new beginner of whom nothing is known? Cases are painfully numerous of high-class and thoroughly responsible exhibitors whose show was held up for the sake of a few dollars alleged to be due to the exchange. Quite often investigation proved that the amount claimed against the exhibitors was incorrect.

To sum up: Co-operation is nothing but an empty word if it is not carried out in practice.

Let Well Enough Alone

By W. STEPHEN BUSH.

THE Appellate Division, which comprises the third, fourth and fifth judicial districts of the State, has, by a divided court, sustained the contention that Sunday exhibitions of motion pictures are contrary to law, being in violation of Section 265 of the Penal Code of the State of New York. A considerable portion of the northern section and the western tier of the state will be affected by this decision. To be specific, the decision will or may have an effect on Sunday exhibition of motion pictures in the following counties: Third Judicial District: Counties of Columbia, Sullivan, Ulster, Greene, Albany, Rensselaer, Schoharie; Fourth Judicial District: Counties of Warren, Saratoga, Washington, Essex, Franklin, St. Lawrence, Clinton, Montgomery, Hamilton, Fulton and Schenectady; Fifth Judicial District: Counties of Otsego, Delaware, Madison, Chenango, Broome, Tioga, Tompkins, Chemung, Cortlandt and Schuyler. Then only cities of any size lying in territory described are Albany, Troy, Schenectady, Plattsburgh, Ithaca, Elmira, and Binghamton. The rest of the district is overwhelmingly rural in character.

The decision will have no effect whatever in the First and Second judicial departments, in which Greater New York and the New York portion of the Metropolitan District are located. The authorities in Greater New York have in the past been entirely guided by the decision in the case of the People against Hemleb, of which more extended mention will be found in the news columns of this week's issue of the MOVING PICTURE WORLD. The Supreme Court of both judicial districts has followed the rule laid down in the Hemleb case, i. e., that Sunday exhibitions of motion pictures are not illegal. The police authorities have been guided by this same decision, and so has the Corporation Counsel. It is altogether unlikely that there will be any departure from the doctrine laid down in the Hemleb case, and it behooves us motion picture men to keep perfectly cool in the face of the present situation, in which only alarmists will see any genuine danger.

It is anomalous that there should be two such sharply conflicting decisions on the same subject, for there is no doubt of the irreconcilable difference in the interpretation of the law laid down in the Second and the Third Department. However, that is not for us to worry about.

The greatest tactical mistake, in our judgment, would be to carry this matter to the Court of Appeals. Far better to bear the ills we know than fly to others, etc.

Exhibitors' Views

What the Men on the Firing Line Have to Say on a Vital Subject.

The great and practical question of the relationship between "The Increased Cost of Film and The Box Office" is arousing tremendous interest in exhibiting ranks. We print in addition to the extracts from splendid and illuminating letters we published in the last issue the following letters from exhibitors:

New York City, Nov. 15, 1916.

Moving Picture World:

Gentlemen: These figures may interest other exhibitors as per invited views on film rental statistics of last week's World. Open program—5-reel features with extra one reels to fill up.

Cost of service	Gross for week	Net gross	Per cent for service
$219	$1362.00	$11.43	16%
120	970.00	8.50	12½%

As will be seen by figures we reduced the per cent of film cost the second week 3½% or $99 in cash and reduced our receipts $392. Conditions of weather and other things were about the same so it clearly shows you cannot slip over cheap service and still hold the business. I am going to try some expensive features and will send in figures again later on. C. E. G.

Brooklyn, November, 1916.

Editor Moving Picture World:

Dear Sir—I gladly avail myself of opportunity of sending in views as to what should be paid for film service in proportion to gross receipts as invited by letter on page 985 of current issue of World. On a weekly business of about $450, I figure on paying average of $25 a day for service which amounts to a little under 40% of gross. But it is too much. It allows a very small margin of profit. Open booking I think is bad, yet I see no way out of it.

I don't want one or two reel subjects, I must have good five-reel features and a variety of them as well. What I require I cannot get from any one exchange. I hope to see a combine of some of the big ones so it will be possible to book all from one office and at the right price, as could be done five years ago with the one reelers. If such a combine comes and takes advantage of their strength to boost prices I get out of business.

I believe good features can be run in a neighborhood house for two days, but I won't try them until it is made worth my while in a way of price. Let the combine mentioned give me three shows a week to run two days' each, me to pick one for the Sunday show to be selected from the three and give me a flat figure of $125 a week, and I can make good money and so can the Exchange. BROOKLYN.

There is food for thought and more than that in every one of these letters. The information contained in these communications ought to be plain, practical value to both producer and exhibitor. We will be glad to have more letters on the same subject.

Fox Disavows Attack on President

Says Management of Pitt Theater, Pittsburgh, Acted Without Authorization from Him.

IN ANNOUNCING the forthcoming showing of "The Honor System," W. Patch, manager of the Pitt theater, Pittsburgh, in his house program has made a vicious attack upon President Wilson.

William Fox, president of the Fox Film Corporation, owners of "The Honor System," both regrets and resents this entirely unwarranted act of Mr. Patch. Mr. Fox wishes it to be understood most definitely that the management of the Pitt theater has acted with absolutely no authorization from the Fox Film Corporation, and that the photoplay in no way reflects upon the President.

Mr. Fox is sending this statement to the trade throughout the United States:

"Without the knowledge or sanction of Fox Film Corporation, W. Patch, Manager of the Pitt Theater, Pittsburgh, has attacked President Wilson in connection with an announcement of the photoplay production, 'The Honor System.'

"The attack originated with the management of the Pitt Theater, and we take this means of notifying the public that the conduct and policy of the President are in no way connected with 'The Honor System,' nor have they any bearing on the play.

"Fox Film Corporation, owners of 'The Honor System,' regret that this attack was published by the Pitt Theater in their house program. We consider the announcement unjust, improper and unpatriotic. No act or policy of the President is reflected upon in any scene of 'The Honor System'." FOX FILM CORPORATION.

Pittsburgh, Nov. 27, 1916. William Fox, President.

YALE BOSS BACK IN PICTURES.

The many thousands of admirers of Yale Boss will be glad to hear that he is returning to the screen. As a boy he earned wide popularity among film patrons by his cleverness and his engaging personality. At the height of his success he withdrew to complete his education. Having done this, he has returned and will be featured in "The Halfback," a thrilling football play now being produced by the Edison Company.

Sunday Shows Illegal?

Decision in Case of Albany Exhibitor in Conflict With Former Rulings Made by Appellate Division in Second Department—Legality of Sunday Shows Uniformly Maintained in This Jurisdiction—No Action Contemplated Here

THE Appellate Division of the Third Department of the State of New York has handed down a decision on the legality or rather the illegality of motion picture exhibition on Sunday. The decision was rendered upon an appeal taken by Leroy H. Bender of Albany, an exhibitor, who had been arrested for violating Section 265 of the Penal Code, prohibiting Sunday exhibitons. Bender was discharged on a writ of habeas corpus sued out before Justice Morshauser of Poughkeepsie. Justice Morshauser based his decision on the well-known case of the People v. Hemleb, reported in 127 App. Div. 356, in which the Appellate Division of the Second Department held on the 29th of June, 1908, that Section 265, relative to the prohibition of Sunday shows, did not apply to exhibitions of motion pictures. This decision written by the late Justice Gaynor and concurred in by a majority of the court has since been followed at Special Term and in various decisions of the Appellate Division in other departments. The law, as interpreted by Justice Gaynor, has likewise been followed by numerous corporation attorneys in opinions presented by them to the municipal authorities in various localities.

The other prominent case in which the question of the legality of Sunday pictures came up in a collateral and indirect way was the case of the People ex. rel. Woldon Kiely vs. Lent, which went to the Court of Appeals and is reported in New York Court of Appeals reports, Vol. 215, page 626. The chief issue in that case was the question of whether the Common Council of the City of Yonkers had the right to override the laws of the State as interpreted by the courts.

In that case the Court of Appeals affirming the decision of the Appellate Division declared that "the Legislature alone can determine how Sunday shall be kept." Many lawyers believe that this amounted to a tacit approval of the doctrine laid down by Justice Gaynor in the Hemleb case, others hold that such an interpretation is strained and that the Court of Appeals did not touch upon the legality of Sunday exhibition of motion pictures, directly or indirectly.

Strange Conflict of Decisions.

In the recent case of Bender decided by the Appellate Division of the Third Department the Court renders an opinion whose reasoning sharply conflicts with the logic of the Hemleb case. The decision in the Bender case comes from a divided bench as did the decision in the Hemleb case. In the Bender case four of the Justices sustain the view that motion picture exhibitions are unlawful on Sunday while the fifth justice adheres to the interpretation of the late Justice Gaynor. The opinion in the Bender case reviews the circumstances of appellant's arrest and refers to his contention that he should be discharged because the phrase in the statute, "or other public sports, exercises, or shows," does not apply to indoor performances. Regarding this the opinion says:

"The words 'or other public sports, exercises, or shows' are presumed to have been used by the Legislature in their ordinary and familiar sense and meaning and are to be so understood and construed. Acts relating to the observance of the Sabbath are remedial statutes, and are to be construed liberally in respect to the mischiefs sought to be remedied.

"The vital question to be decided upon this appeal is: What did the Legislature mean when it wrote into the statute relating to the observance of Sunday, following the prohibition against shooting, hunting, fishing, horse racing, gaming, the words, 'or other public sports, exercises or shows'? Did it intend to prohibit exhibitions in the nature of the ordinary moving picture show? It would seem clear that the answer to that question must be in the affirmative."

The opinion also states that the trend of recent legislation has been to protect, so far as possible, the right of employees to rest on Sunday, and that no good reason is apparent for denying that privilege to the thousands of employees of moving picture theaters in the State.

Authority in Greater New York Unlikely to Change Present Conditions.

A representative of The Moving Picture World communicated with the Corporation Counsel of the City of New York to learn whether the Law Department of the city intended to take any notice of the Bender decision and whether any action was contemplated. The attorney in charge of the office declared that no official notice had been received. Even if such notice were received, he felt safe in saying that the Corporation Counsel would not do anything of his own initiative. He said his client was the City of New York and he did not propose to act until he heard from his client. The attorney said he had read the decision in the Bender case and felt that it was in direct conflict with the interpretation which the court arrived at in the Hemleb case. Further than this he did not care to commit himself.

Interviews with lawyers who have had some experience in the fight for and against Sunday closing without exception adhered to the belief that the decision in the Third Department would not be permitted to affect conditions in the City of New York. Said one of them, speaking to a representative of The Moving Picture World: "The law as laid down by Judge Gaynor in the Hemleb case has been followed at Special Term in at last three cases which occurred in the limits of the Greater City. The one case in which the whole question was thoroughly discussed and in which Judge Gaynor's decision was strictly followed was that of the William Fox Amusement Company, plaintiff, against George B. McClellan, a Mayor of the City of New York, et al., decided at a Special Term of the Supreme Court held in Kings County. In that case it was held by Justice Blackmar that 'a decision of a question of law by the Appellate Division should control a judge at Special Term. The Appellate Division having held that a moving picture show is not a public show within the meaning of those words as used in Section 265 of the Penal Code, a Special Term should be controlled by such decision. The indoor exhibitions and performances prohibited by Section 277 of the Penal Code, so far as it is now in force, does not include moving picture shows. The Legislature has not seen fit to prohibit generally all secular business and employment on Sunday, but only those specified acts determined by serious interruptions of the repose and religious liberty of the community."

Baltimore Operators Dance

Hold Seventh Annual Ball at Lyric Theater—Distinguished Guests Present.

ON THE eve of November 15, Local Union No. 181, Baltimore, Maryland, together with friends in the city and as many from outside as could "make it" tripped the light fantastic till the wee sma' hours anent the twa. On the stage of the Lyric, where the affair took place, was a huge, illuminated American flag, which was enthusiastically saluted by the assemblage when the band struck up "The Star Spangled Banner."

The dance was the seventh annual ball given by the Baltimore Union, and is said to have eclipsed any of its predecessors, both in point of "stunts" pulled off, magnificence of decorations, attendance, good timedness and distinguished guests, among whom were Secretary of Labor Wilson and Samuel Gompers, president American Federation of Labor, together with other American Federation of Labor officials. (The American Federation of Labor convention was in session in Baltimore at the time.) Aside from these were Business Agent Louis Krause, Secretary Murray of the Philadelphia Operators' Union, B. A. Spellbring, president Washington Moving Picture Operators' Union; C. A. Canavan, president Detroit Moving Picture Operators' Union; F. G. Dolliver, president San Francisco Moving Picture Operators' Union; Charles Shay, International president I. A. T. S. E. and M. P. M. O.; McDonald, of the Detroit Moving Picture Operators' Union, and I. G. Sherman, of the Hudson County, N. J., local were there. Bunji Souki, Tokio, Japan, and Mrs. Helen Goslin, of London, England, were among the guests, together with other foreigners identified with labor questions.

The Lyric was packed to its utmost capacity, and it goes without saying that everybody had a rip-roaring good time, went home tired, but happy, heartily indorsing the sentiment: Long live the Baltimore men and the Baltimore Union.

Rah, rah, rah! Whee, whee, whee,
Zing, bim, bam, bum, who are we?
Hah, hah, hah; that's it, son,
Local Union one eight one!

Seventy-five Hundred Attend Boston Ball

Former Governor Walsh Star Speaker at the Banquet Following Bay State Exhibitors' Annual Function

THE fourth annual ball of the Motion Picture Exhibitors' League of America, Massachusetts branch, was held at the Boston Arena, the same great structure where have been held the two previous exhibitor functions, on Wednesday, November 22. Seventy-five hundred persons attended, and there was abundant room for them. The Arena stands on a plot 420 by 240 feet, and nearly all of this area is in the Auditorium. Practically all of the local exchanges and supply houses were represented among the boxholders.

Beatrice Roberts.

Threescore persons went over to the Massachusetts capital from New York City. It was the annual pilgrimage. In the party were P. A. Powers of the Universal company and Mr. Chadwick of the Ivan company, and many exchange men and players. One of the events of the evening was the selection of one girl from among 150 contestants for a position with the Atlas Film Corporation. This was won by Beatrice Roberts, a Winthrop high school girl. At the close of the ball, about 2 o'clock, 225 exhibitors and film men and their guests sat down to a banquet in Horticultural Hall.

Nearly all of the New York contingent arrived at the Back Bay station at 6 o'clock in the evening. In the party, which was in charge of Captain Charles E. Kimball, were Samuel H. Trigger, representing the New York State exhibitors; J. K. Berger and Earl Gulick, of the International; George Balsdon, of the Greater Vitagraph; M. H. Hoffman and H. H. Van Loan, of the Universal; and "Bob" Taylor and Harry McRae Webster, of the Unicorn-Monmouth. The players and their companies were:

Sherman-Elliott, "The Crisis"—George Fawcett.

Vitagraph—Charles Richman, Harry Morey, Alice Joyce, Rose Tapley and Adele De Garde.

Ivan—Louise Vale, James Morrison, Frankie Mann and Zena Keefe.

Fox—June Caprice, Stuart Holmes, Harry Benham and Ormi Hawley.

Universal—Violet Mersereau.

International—Grace Darling and Ethel Fariss.

Thanhouser—Flo La Badie and Ethyl Cooke.

Unicorn—Paul Panzer, Edna Hunter, Doris Mitchell and Billy West.

Unity—Margaret Gale and Eric Mayne.

The Screen Club was represented by President Billy Quirk, former President King Baggot, Wallie Van and also Leroy Byron, now playing at the Hollis Street theater in "The Master." There was a police detail of seventy men, consisting of a captain, two lieutenants, three sergeants, five mounted men, four plainclothes men and fifty-five patrolmen. It was the largest patrol ever sent out for an indoor event in New England. Captain Thomas F. Good was in charge.

Captain Kimball had looked after the comfort of the travelers, so that from the time of the arrival at the Grand Central station there was no incident to mar. At Providence a committee of five, consisting of President Ernest H. Horstmann, Stanley W. Hand of the World Film, C. H. Phillips of the Fox exchange, Herman Rifkin of the Eastern and Dr. Golden of the Boston Photoplay, met the delegation. At the station in Boston, Vice Presidents R. W. Drown and M. J. Lydon and fifteen others welcomed the New Yorkers and took good care to avoid a crush such as that which marked the arrival of the year before.

The doors of the Arena were opened at 7 o'clock and the arrivals continued until midnight. Samuel Grant, who has managed the two preceding Arena balls, was again general manager. Assisting him were Harry F. Campbell of the Fox Film exchange as floor director and Exhibitor E. R. Gregory as floor manager. E. J. Farrell of the Pathe Exchange was announcer, and was right at home on the job.

A squad of police escorted the players to their boxes, and the guardians of the peace were necessary to make a way through the throng. Mayor Curley was late in arriving, and so, too, was former Governor Walsh. The latter was obliged to leave for another engagement, but returned in time to take his place as chief guest of honor at the banquet, which began at 2 o'clock. The mayor made a plea, when presented on the platform in the center of the arena, for contributions to the Christmas charity fund being conducted by the Boston American. Professor Hugo Munsterberg of Harvard was a guest at the Universal box.

The grand march started at 11 o'clock and was led by the mayor. At its conclusion came what proved to be the feature of the evening, the selection of a winner out of the hundred and a half of entrants of all types. Some one remarked he never knew there were so many blondes in the world. Surely they predominated. The committee to make a choice that proved full of difficulties and which consumed more than an hour's time was made up of Harry Morey of the Vitagraph, Miss Esther Harney and Miss Minnie Mulry of the Boston Traveler, Jack Conley of Washington, Captain Kimball, F. J. McIsaac and George Blaisdell of the Moving Picture World.

During all the time the committee was culling the candidates and reducing the number to be considered the great throng remained standing about and seated in the Arena. Some of the entrants had their partisans present in numbers, who would break into applause when a favorite was brought forward into the thinning lines. The choice was finally reduced to one of three. The decision was given to Beatrice Roberts, a tall girl of striking figure, who had all through the session been the favorite of a majority of the film men who had crowded in behind the committee. The two remaining who received honorable mention were Alice Noak and Lillian White. Miss Roberts is a bit under seventeen years of age and a sophomore at the Winthrop high school.

The box holders were A. G. Pearson, Somerville; R. M. Kane, Spencer; M. J. Lydon, Dorchester; P. F. Lydon, South Boston; H. I. Wasserman, Roxbury; E. H. Horstmann; F. J. Howard; International Film Company; World Film Corporation; Union Film Company; United Booking Office; Leon Dadmun; Atlas Film Corporation; Vitagraph Company; Northeast Universal Film Exchange; George Kleine Attractions; Federal Feature Film Company; Globe Feature Film Company; Eastern Feature Film Exchange; Fox Film Corporation; Pathe Exchange, Inc.; Supreme Feature Film Company; Kriterion Company of Boston; Ivan Film Productions; Unicorn Film Service, Inc.; Mutual Film Corporation; Boston Photo Play Company; Famous Players Film Co.; Sunbeam Motion Picture Company; Clarence Mixer, Somerville; Miss Chace, Unicorn Film Service; Fred J. Ruisseau; Mr. Rogers, Colonial Theatre, Brockton; "Civilization"; R. W. Drown, Boston; Samuel Grant, Boston; A. E. Lord, Lynn; Miss Lola May, Dover, N. H.; N. L. Demara, Lawrence; Glover Ware, Beverly; Nicholas Power Company; American Seating Company, Boston; H. E. Miller, Lynn.

MR. WALSH STAR SPEAKER AT BANQUET.

Former Governor David I. Walsh was greeted with prolonged applause when Ernest H. Horstmann, president of the Massachusetts exhibitors, who officiated as toastmaster, presented him to the diners. It was a fine demonstration of the fact that the recent chief executive of the Bay State is first in the hearts of the moving picture men.

"I want to congratulate Massachusetts business and the members of this organization upon the success of this night's event," said Mr. Walsh. "You have demonstrated that the 'Movie Ball' is still the great social function of Boston and New England. I want, however, to serve notice to the moving picture establishments of the country that if they

wish to hold their business in Boston and New England they have got to produce more of their stars on these occasions. The public of Massachusetts and Boston are not quite satisfied with seeing upon the screen the men and women who depict so successfully, so artistically and so beautifully human life. They expect and demand that once a year they appear here in the flesh, here at the Movie Ball in Boston. So please take notice that this organization is as strong and as powerful as the railroad organization that got the Adamson law through Congress (laughter and applause), and unless some of you managers come across you will notice the result in the door receipts in the next 365 days.

"I want to express the appreciation I have and that the community has and that this organization has for the presence of the men and women who at great sacrifice have come this long distance to be with us. My friends, this organization is not working for itself. It is working for the promotion, the advancement, of this business, and it ought to have and must have the co-operation of every agency. It must meet and must fight in this state hostile legislation, and unless it has back of it the real beneficiaries the fight will be in vain.

"That ought to be sufficient to indicate that this event should be made, for the sake of the business of the community, the one great social event of the community, and there is no reason why it should not be. It is already, it must continue so, and it will continue to be so with the co-operation of New York and elsewhere. So I charge and ask you to come to Boston once a year and aid and boom the moving picture business.

"All the billboards we may cover within the next year will not do the business that will be promoted by the appearance here in this city of the stars nor in furthering the welfare of the business itself. We are grateful for this appearance. I want again to congratulate the management upon the success of this occasion. This organization, therefore, is to be encouraged and supported by this community and by all those who have cast their lot in this profession and have spent their money to promote and advance it. We thank every man and woman who has come so far to make this occasion successful.

"I want to thank the management with honoring me with such an attractive partner (applause for Flo La Badie), and who has helped to make this occasion a success. Governors may come and governors may go, but I think I am going to maintain against them all one title and one toast: 'Dave Walsh is always going to be the Movie Governor of Massachusetts.' (Prolonged cheering.)

"Even if I don't take a job I can still be with the boys and help them out and advance the work in this movement. I am very glad I have had the pleasure. I know no better citizens, no more loyal friends, than the boys in this business, and I know them all. I hope that the people who are here from New York will go back to their homes more enthusiastic than ever about the men who are engaged in this business in Boston and New England. We want to see you all here next year. We promise not only to repeat this performance but to give you a still better time."

When there came a subsidence in the cheering a motion was made and carried that Mr. Walsh be elected a member of the Motion Picture Exhibitors League of America, Massachusetts branch.

Other speakers were Billy Quirk, president of the Screen Club; Samuel H. Trigger of New York, King Baggot, Representative George E. Curran, Marion Howard Brazier, Rose Tapley and George Blaisdell.

Mr. Trigger brought greetings from the exhibitors of New York State and from the national organization. "I want to assure you that we desire the friendship to be closer," he said. "We desire that the friendship between the manufacturer, exchange man and exhibitor be closer than heretofore. We want that friendship to be so strong that no person on the outside can break it." Mr. Trigger closed by inviting all present to attend the New York ball.

The officers of the 1916 executive committee of the ball were Samuel Grant, chairman, who has untiringly disregarded the sun in the time he has devoted to the function; H. I. Wasserman, secretary; I. E. Jones, financial secretary; H. A. Gillman, treasurer; A. F. Washburn, assistant treasurer; Joseph Di Pesa, press representative; Denis Shea, assistant press representative. Mr. Grant was especially strong in praise of his press department. He said it had been remarkably efficient. Mrs. Frank J. Howard was chairman of the ladies' reception committee, assisted by Marion Howard Brazier, Mrs. Brackett and Mrs. Frost of the Film Club; Mrs. A. E. Lord, Mrs. R. W. Drown and Miss Harrison of the Dadmun company.

Berst Reviews Year

Says "Nineteen-Sixteen" Has Established the Pathe Policy—Large Plans for "Nineteen-Seventeen."

NINETEEN sixteen has been a year of great accomplishments for the House of Pathe. A successful one-a-week program of Gold Rooster features was inaugurated and more successful serials and series were released than have ever before been put out by any company. But it is with even greater pride that J. A. Berst, vice-president and general manager, surveys the situation for the new year, for already plans have been completed for all releases well into the summer of 1917.

Probably the most notable achievement of the old year has been the steady and rapid growth of the program. Seven reels were being released a week when Mr. Berst accepted the call to return to the management of the Pathe Company.

Today the weekly program consists of sixteen reels of quality pictures. It is expected that Pathe's program, now generally considered one of the strongest and most varied in the industry, will be further strengthened as a result of important negotiations now under way.

Of utmost importance, in the eyes of Mr. Berst, is the new sales organization that has been built up by C. R. Seelye, business manager, trained to serve the needs of the exhibitor to the fullest possible extent. Every week has seen a material increase in the business of all of the thirty branches, and Mr. Berst is confident that 1917 will even surpass the success of this great year in Pathe's history in America.

"Many extravagant claims are being made these days about the best pictures, the best sales organization, etc.," says Mr. Berst. "Pathe makes no claims. But we do consider it significant that within the past few months some of the largest producing companies have approached us with propositions to handle their pictures. Several of these propositions are now under consideration."

Mr. Berst's views of the 1917 situation are of unusual interest because of his long connection with the motion picture industry and his deep insight into all of its branches.

"Everywhere," says Mr. Berst, "we hear talk about the uncertainty of the future. Companies come and go. We have combinations and dissolutions. New distributing organizations are formed and unformed. There are signs of unrest.

"But Pathe has builded on the solid rock of most careful organization and ample financial resources, and we stand secure. We are committed to a definite, fixed policy of quality pictures at prices that assure a fair profit to exhibitors. We have no fear.

"With the great number of features now on the market we have been greatly gratified with the success of our one-a-week Gold Rooster program, which now includes six distinct series of features, assuring a wide variety. In a few short months the Gold Rooster features have been firmly established in the minds of the public and exhibitors as a dependable program of strong stories, powerful casts and high-class production. These features are now being produced by Astra, Thanhouser, Arrow and Balboa. We have some ambitious plans for the new year, which will be announced in a short time. I consider some of our new features, such as 'Her New York,' 'Arms and the Woman' and 'The Hunting of the Hawk,' among the greatest pictures that have ever been produced.

"It is now generally recognized that in the serial field Pathe stands supreme. Our $5,000,000 serial program for 1916 was a big success for Pathe and for the exhibitors. Our 1917 program will be a greater success. Two new serials for 1917 have been completed—'The Neglected Wife,' founded on the famous stories of Mabel Herbert Urner, and 'The Double Cross,' the famous mystery story by Gilson Willet. 'Pearl of the Army,' our new military serial, released December 3, is also included in the 1917 serial program. We have two other serials in course of production and we are negotiating for the other two serials that will complete the 1917 program of seven serials."

All of the advertising and publicity departments have been greatly strengthened by Mr. Berst and exhibitors have expressed great satisfaction with the service.

PICKFORD PLAYERS RETURN TO MARBLEHEAD.

After two week's activities at the Fort Lee studios, Mary Pickford and her supporting cast in "The Pride of the Clan," the forthcoming Artcraft release, have again returned to Marblehead, Mass., to retake several exteriors as a result of the recent accident which befell the company when the old fishing schoonr sunk on which a scene was being taken. Two cameras were lost in the wreck together with many feet of film containing several important scenes.

N. A. M. P. I. Acts on Important Matters

Questions Concerning Film Transportation and Fire Prevention to be Considered at Length—Committees Now Working Out Details

A MEETING has been called for December of the Committee on Transportation appointed by the National Association of the Motion Picture Industry. The committee consists of William L. Sherrill, Frohman Amusement Corporation; J. Stuart Blackton, Vitagraph Company of America; George Brophy, Oklahoma City; M. A. Corey, J. G. Graham, Chicago, Ills.; Whitman Bennett, New York; J. J. Eisenberg, Mississippi, Mo.; Alfred Hamberger, Chicago, Ills.; Mr. Hanlon, New York; Peter J. Jeup, Detroit, Mich.; Aaron J. Jones, Chicago; Mr. Markowitz, William Oldknow, Atlanta, Ga.; Mr. Pierson, Kansas City; Davis Reed, Dallas, Texas; E. M. Saunders, New York; Arthur S. Sawyer, Samuel H. Trigger, New York; A. P. Tugwell, San Francisco, Cal., and John Ward, New York.

Several specific cases of trouble with transportation companies will be up for discussion and the form of procedure with a view to securing not only improved rates but also better conditions will be discussed.

The problems at issue include a complaint from one company over the holding up of C. O. D. shipments of film for six or eight weeks, with resultant losses at both ends of the line, the question of discrimination in the matter of annoying small "excess" charges for checking film cases as baggage and the New York City ordinances against carrying perfectly protected film in the subway and elsewhere.

The plan of the committee is both to take up the specific questions and settle them and to get the National Association's power organized to correct the discrimination and overcharges now in vogue.

It would be impossible for this work to be completed in time to be submitted to the meeting of the Board of Directors, on Wednesday, Nov. 29th, even if the transportation committee should meet before that date. It was therefore decided to hold the committee meeting afterwards, and then to continue its work so that its results might be ready to submit to the Directors at the December board meeting.

Fire Prevention Committee.

The National Association has appointed a committee for the adoption of rules of fire prevention for motion picture studios, exchanges and theaters. The plan is to make these regulations the basis of state and city fire laws. While of course the proposed rules will not be drawn up at this session it is expected that exceptionally important information will be brought out. The committee of which Jesse D. Lasky is chairman is to meet shortly at the offices of the Association.

Charles M. Biscay, Chairman of the Executive Committee of the Fire Prevention Regulation and Insurance Committee will present a plan for getting together a vast mass of information to aid in its work. Through the National Board of Fire Underwriters and similar organizations, the committee will have access to the official figures of the companies, showing the total losses paid by the insurance companies to motion picture exhibitors, manufacturers and exchanges, and also the total of the premiums received in corresponding periods. These figures will give a very plain indication of just how fair or unfair the present insurance rates are.

The committee can also get full information on existing fire prevention regulation and laws from all over the country, as a basis from which to work on plans for standardization. Mr. Biscay says that the National Association will have the united support of all the insurance companies and of the national bodies of that business. The insurance companies will be only too glad to have a great national body to which it can bring its suggestions and point out the hazards of the film industry. The committee consists of the following members: J. E. Brulatour, Eastman Films, New York; William L. Sherrill, President of Frohman Amusement Corporation; Samuel H. Trigger, Tremont Theater, New York; Louis L. Levine, Regent Theater, Brooklyn; Alfred Hamberger, Chicago, Illinois; A. S. Le Vine, Iroquois, New York; Maurice Chovnski, M. P. E. L., Chicago; Judge A. P. Tugwell, Los Angeles; Thomas Furniss, Duluth, Minn.; A. D. Flintom, Manager Kansas City Paramount Pictures Company, Kansas City; D. A. Lynch, of Atlanta, Ga., and Ashville, N. C.; Ernest H. Horstmann, Boston, Mass.; Stanley Mastbaum, Philadelphia; Guy Wonders, Baltimore, Maryland; G. W. Deming, John A. Eckert Company; J. H. Hallberg, New York; Charles Martyne Biscay, Sec'y and Treas. of the Insurance Press; A. C. Carruthers, Second Vice-President of the Safety Engineering Society, New York; J. F. Skerrett, General Manager Nicholas Power Company, New York; J. F. Ancona, Eastman Kodak Co., Rochester, New York; William Sistrom, Universal Film Mfg. Co., New York.

One of the most important and interesting contributions to the information of the committee will come from J. F. Ancona, the expert of the Eastman Kodak Co.; which is an active member of the National Association and has been working, largely through Mr. Ancona, on the basic principles of fire prevention regulations in the productive distribution and exhibiting phases of the motion picture business. Mr. Ancona is a member of the sub-committee on Laboratories. These sub-committees appointed by Charles M. Biscay, Chairman of the Executive Committee, which will report to the general committee on Tuesday morning, are made up as follows:

Theaters, Sam'l H. Trigger, Judge A. P. Tugwell, J. K. Skerrett, L. L. Levine.

Studios, William L. Sherrill, A. S. LeVine, Arthur James.

Laboratories, William Sistrom, J. H. Brulatour, J. P. Ancona.

Film Exchanges, William Sistrom, J. M. Brulatour, J. F. Skerrett.

Transportation, J. F. Skerrett, J. E. Brulatour, Judge A. P. Tugwell.

The importance of the work of establishing fire prevention regulations and securing their adoption by members of the National Association and as city ordinances over the entire country, is evidenced by many interesting figures, and by the willingness of insurance companies to reduce rates where similar fire prevention work has been done.

NATIONAL ASSOCIATION EMBLEM.

The new emblem of the National Association of the Motion Picture Industry, adopted at the last meeting of the executive committee, is about to get into active circulation. Three sizes of cuts have been made of it, and are to be furnished free to members of the National Association and at the luncheon Thursday of the Associated Motion Picture Advertisers a resolution was passed unanimously approving the use of the emblem wherever possible. The Associated Motion Picture Advertisers include in its membership the advertising and publicity men of most of the big companies, and these men plan to use the emblem wherever possible in advertising, on letterheads and especially on posters. They will also take up for discussion with the heads of their companies the use of the emblem as part of the leaders on the films produced by their companies, where in advertising, the use of the emblem tends to become confused with the trade-marks of the companies, they will use, instead, a line reading "Member of the National Association of the Motion Picture Industry."

N. A. M. P. I. APPEALS TO PRESS.

A special meeting of the executive committee of the National Association was held immediately upon the news of the decision in the Third Department affecting Sunday exhibitions of motion pictures. There were present William A. Brady, Walter W. Irwin, Adolph Zukor, Benjamin B. Hampton, W. L. Sherrill, Louis L. Levine, Lee A. Ochs, William M. Seabury; Counsel, John R. Miller. A resolution was passed to send to every newspaper in the state an appeal to favor Sunday exhibitions. The appeal was sent by wire and signed by both the Exhibitors' League and the National Association.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

STALLING THE OCHS INVESTIGATION.

Meetings Adjoined and Convened Without Due Notice to All Parties—Keppler Protests.

DESPITE the absence of some committeemen who had been informed that the meeting was scheduled for 2 o'clock in the afternoon, a meeting was called to order shortly after 11 o'clock A. M. on Friday, November 24, of the committee of the Manhattan branch of the Exhibitors' League appointed to investigate the charges against Lee A. Ochs, president of the Motion Picture Exhibitors' League. Tobias A. Keppler, counsel for Fleischman & Goldreyer, prosecuting the charges against Mr. Ochs, protested that the meeting scheduled for Tuesday, November 21, was summarily postponed by Chairman Samuel H. Trigger, without notice to him or to Messrs. Fleischman and Goldreyer, and without notice to several members of the committee who appeared at the headquarters of the Manhattan local, at No. 218 West Forty-second street, in the belief that a meeting was to be held. The postponement of the meeting scheduled for Tuesday resulted in a request by Mr. Keppler to the members present for an investigation as to the reason.

Mr. Keppler, in protesting against the postponement on Tuesday, read into the record:

"I vigorously protest against this adjournment, because I made it very clear and emphatic at the meeting held Saturday that if there was a long adjournment the whole purpose of the investigation would be defeated.

"I defied Mr. Ochs to produce the stock certificate book stubs and the stock ledger, which I contended proved that a film interest subsidized the Exhibitors' Trade Review, and that it was therefore not to the advantage of the exhibitors or to the organization. Mr. Ochs and his attorney, Mr. Rosenthal, faithfully promised to produce the books today at 11 o'clock. Neither Mr. Ochs nor his attorney is present, nor are the books here, and we therefore demand an investigation of why this meeting was adjourned in the manner it has been and without notice to us, and why the books have not been produced; and we request that this investigation be made as speedily as possible."

A representative of the Moving Picture World was told on Tuesday by Thomas Howard, secretary of the State League, that the meeting had been postponed because of the absence of Mr. Blumenthal. Mr. Howard said that Mr. Blumenthal was in Detroit.

It developed during the course of Friday's meeting that Mr. Trigger had sent telegrams to the eight members of the Executive Board, inquiring their opinions as to whether or not the local branch could have the certificate books and stock ledger of the Exhibitors Trade Review brought before them. Seven of the eight members of the Executive Board answered that the local could not demand the books. The eighth—William Eisenberg of Greenville, Miss.—gave it as his opinion that the local could demand the books.

Mr. Keppler claimed he was not informed that a meeting was in progress on Friday until about 12:30. When he arrived before the committee he demanded an explanation as to why the meeting scheduled for Tuesday had been summarily postponed. Mr. Trigger said that it was because one or two of the members of the committee could not be present.

Following remarks by Mr. Keppler anent the matter of the stock books being taken up before the Executive Board, Chairman Trigger took issue with the lawyer and said that he was trying to blacken the character of the members of the Executive Board. Mr. Keppler amplified his statements as to the members of the Executive Board, insisting on his right to explain that inasmuch as he knew nothing of the men he could not blacken them—that he could not disparage them by a request that he be allowed to go before them before the stock book question was finally settled. Later Mr. Trigger apologized.

"Since these meetings started,"said Mr. Keppler, "I have been asked to form another exhibitors' association. I have refused to consider any such proposition."

A resolution was passed by the committee to the effect that no officer or member be allowed to postpone a meeting without the sanction of the committee and that no officer or member act on his own initiative in matters affecting the committee as a whole.

An objection by Mr. Och's attorney to further questioning of his client by Mr. Keppler resulted in the latter's insistence that he would not waive that right—that to do so would defeat the whole object of the investigation.

A motion by Mr. Steiner that the sending of the telegrams to the members of the Executive Board be endorsed by the committee was seconded, but withdrawn before a vote had been asked.

Mr. Ascher stated to the committee that he felt it was the duty of the members to forget by whom they had been appointed and that they should do their duty open-mindedly and conscientiously. He remarked that the interests of the league were paramount and that above the question as to the guilt or innocence of any party were the interests of all the exhibitors.

In order to give Mr. Keppler a chance to take up with the Executive Board the question of the stock books at their meeting this week the meeting of the committee was adjourned until Friday, December 1.

HUDSON CO. EXHIBITORS EAT AND MAKE MERRY

Second Annual Banquet in Berkely Hall Splendidly Attended Listens to Many Invited Guests.

THE Motion Picture Exhibitors' League of Hudson County, N. J., held its annual banquet on the night of November 22 at the rooms of the Berkely Club, Palisade and Jackson avenues, Jersey City. The affair, which proved eminently successful, began shortly before midnight with a highly acceptable dinner. Many exchangemen had been invited; there were some operators, too, but the exhibitors, of course, were in the great majority.

After the dinner had been thoroughly enjoyed the state president of New Jersey, Dr. H. Charles Hespe, greeted the company present which in all numbered close to a hundred. He briefly reviewed the history of organization in the state of New Jersey. Much he said remained to be done. He spoke of the need of immediate organization in New Jersey. There were, he said, geographical difficulties in the way, but unremitting efforts would result in a good and active organization. After this short introduction Dr. Hespe welcomed the invited guests of the evening. He then called upon W. Stephen Bush, of the Moving Picture World, for a few remarks. Mr. Bush declared that his championship of the exhibitors' cause was dictated by the deep conviction that a prosperous exhibitor must always be the sound foundation of the prosperity of all the other branches of the industry. The revenue of both distributor and producer must come from the exhibitor, hence the need of making it possible for the exhibitor to grow and prosper.

National President Ochs was called on for a speech and he recited his adventures in Philadelphia in connection with an effort to improve conditions there. Next Frank H. Richardson, the projection editor of the Moving Picture World, was asked to speak on his favorite topic. He declared that the time was too short as it would take him an hour and a quarter to get started. "Seriously speaking," said Mr. Richardson, "this matter of projection is getting more important all the time. Pay your operators good wages and then hold them strictly responsible for good projection." Mr. Richardson's many sallies at the expense of himself, his story-telling powers and his vibrant sincerity made him the star speaker of the night.

It was close to 3 a. m. when the formal adjournment was announced.

JOYOUS GATHERING OF THE TROY CLANS.

The Three Organizations in the Capital District Have Their Annual Celebration and Talk of Stronger Union.

THE Motion Picture Exhibitors League of Troy and vicinity, of which Mr. Levy of Waterford is the active popular president, held a very successful banquet on the night of November 22, at Troy. The success of the affair reflected great credit on the committee on arrangements which consisted of the following exhibitors: J. Rosenthal, F. Fischer, and Benjamin Apple. Not only was Troy and vicinity generously represented but there were exhibitors from Albany, Schenectady, Watervliet, Cohoes, Waterford, Mechanicville, Schuylerville and Hoosick Falls.

A number of exchange men had been invited and many responded, among them Jermain who, with Mr. Fitzer, represents the Fox Film Company at Syracuse; V. L. S. E. was represented by Messrs. Hartich and Frayne, Pathe by the genial Mr. Epstein and his staff, Mr. Zamia and Mr. Gentile; Triangle was represented by Mr. Bendell; International Film Co. by Mr. Spector, World Film by Mr. Walder, Universal by Mr. Charles and the Mutual by Holderman and Lawlor.

Turkey and trimmings were the piece de resistance of the generous menu which was thoroughly enjoyed by all. An informal discussion followed and the recent decision of the Appellate Division in the Third Department regarding the Sunday question formed the main topic. All the speakers expressed the idea that a closer amalgamation of the Albany, Troy and Schenectady locals would put the exhibitors in a stronger position to meet the future. The following exhibitors were appointed as a committee to meet and formulate plans for a joint meeting of the three locals: Albany, Buck, Roberts and Powers; Schenectady, Freed, Zeiser and Bergstrom; Troy, Barhydt, Meffron and Apple.

When the situation developed the "lighter vein," Mr. Buettner took up the duties of toastmaster and performed them in his usual entertaining fashion.

The exchangemen and exhibitors talked over their little differences and nothing but the best feeling was exhibited on both sides. At present every house in Troy is charging ten cents and there was much talk of doing away with matinee prices and charging ten cents everywhere after 1 P. M.

NORTHWEST EXHIBITORS' MEETING.

Hold Session in Minneapolis and Are Addressed by National President Ochs.

LEE A. OCHS, of New York City, president of Motion Picture Exhibitors' League of America, was the chief speaker at the largest gathering of members of the Motion Picture Exhibitors' Corporation of the Northwest since May at the West Hotel, November 14.

The meeting, which followed a luncheon, was called for the purpose of distributing shares of stock in the corporation amongst the exhibitors, to discuss censorship, Sunday closing, increased taxation, return expressage and the deposit system. Mr. Och's spoke at length upon return expressage and told of the way in which New York exhibitors successfully fought against it. He urged the Northwest exhibitors to do likewise, providing the exchanges would not "play fair," and condemned the advance deposit system with a few forceful expressions.

Mr. Ochs told the exhibitors of the untiring efforts of Thomas Furniss of Duluth, Minn., in representing the West at executive board meetings of the League and National Association of the industry in the East, and thanked the Minnesotans for their support at election time at Chicago last July. He complimented the members upon the spirit they are showing and urged them to do their utmost to get new members into the corporation.

Thirty-two members of the corporation paid up their dues at last week's session, and each member in attendance received one share of stock in the corporation, upon motion of David G. Rodgers. President J. G. Gilosky of the Northwest Corporation, Oliver A. Rowe, Blue Mouse, St. Paul; Thomas Furniss, Rex, Duluth, Minn.; Joseph Cohen, Minneapolis, and Thomas Foster, Star, Stanley, Wis., gave short talks following Mr. Och's address. Mrs. Henrietta Starkey, manager opera house, LeSeuer, Minn., was the only woman in attendance.

Among those present at the meeting were Lee Ochs, Thomas Furniss, James G. Gilosky, T. L. Hays, William Koenig, Thomas J. Hamlin, D. G. Rodgers, C. E. Van Duzee, Frank Nemec, H. P. Greene, J. B. Reisman, L. V. Calvert, M. A. Hoppenrath, A. G. Zinn, W. H. Koch, Bert Goldman, H. J. Andres, J. Roshko, S. H. Kahn, C. R. Fish, C. H. Hitchcock, Al. G. Kells, J. Barnet, A. Engler, N. V. Mitchell, W. A. Lochren, Ellsworth Cameron, A. A. Kaplin, D. W. Chamberlain, P. E. Hays, Sprague Greene, F. S. O'Malley, Morton Nathan, C. C. Campbell, H. G. McLaskey, J. G. Shonka, O. A. Lee, S. G. Lebedoff, R. J. Howen, T. Foster, J. L. Maitland, Joseph Friedman, J. A. Keough, Mrs. H. A. Starkey, F. W. Thayer, J. W. Cohen, H. J. Breilein and W. B. Watson.

William A. Lochren, president Lochren Film Corporation, had moving pictures taken of those who attended the meeting following the conclusion of business.

NEW JERSEY LEAGUE BALL.

At a meeting of the New Jersey State branch of the Exhibitors' League, held November 17, it was decided to hold the first annual ball of the New Jersey Exhibitors' League on Thursday, February 1, 1917, at the Kreuger Auditorium, Newark.

The following committee was selected to take charge: J. G. Crawford, of the Crawford Theater, Newark, Chairman; Phillips Bomstein, of the Criterion Theater, Newark, Treasurer. Special arrangements was made with F. E. Samuels to act as Secretary and manage the affair.

This is the first ball ever held in New Jersey under the auspices of the Exhibitors' League which was only recently granted a charter. It is the intention of the League to make this ball one of the biggest events in the history of Jersey. This was not determined upon until after a careful canvass of the industry, who gave it their hearty endorsement.

Laws on Minors Upheld

Court of Appeals Affirms Legislative Right to Exclude Minors Under Sixteen from Theaters Without Guardian.

THE Court of Appeals has sustained the contention of the District Attorney in the case of The People vs. Brink. A full report of this case which involved the legality of the statute affecting the admission of children into motion picture theaters was printed exclusively in a recent issue of the Moving Picture World.

Counsel for Van Brink contended that the statute affecting the admission of children to motion picture theaters was unconstitutional because it was class legislation. The latter claim was based upon that provision of the law which permitted minors under the age of sixteen to attend unaccompanied by parent or guardian all performances held under the auspices of religious and educational institutions.

M. Oestreicher, the vice-president of the New York Local, who is a partner of Mr. Van Brink talking to a representative of the Moving Picture World said that both he and his partner were seriously considering an appeal to the United States Supreme Court. He added that this attorneys had assured him he had more than a fighting chance in that tribunal. The matter will in all probability be brought to the attention of the M. P. E. L. A. and their aid in carrying the matter further may be asked on the ground that the decision if favorable would materially help every exhibitor in the State of New York.

CALDER JOHNSTONE IN TOWN.

Calder Johnstone, first secretary of the Screen Club, but now of the scenario staff of Balboa studios, Long Beach, Calif., has been in New York for several days shaking hands with old friends. He will soon return to the coast.

BEYFUSS WITH SELZNICK.

Alexander Beyfuss, one time general manager of the California Motion Picture Company, is now occupying a position close to Lewis J. Selznick in the New York offices of the Selznick pictures.

Phil Lang Goes to Coast

Takes the Kalem Scenario Department with Him—Wants to Be Closer to the Players.

THE Kalem Company announced this week that the scenario department of that organization would in the future be conducted from the main studio at Glendale, California. Phil Lang, scenario editor of Kalem for a number of years, left New York last Saturday for the Pacific Coast studio and will immediately establish the scenario headquarters there. Accompanying Mr. Lang is Frank Howard Clark, the well known scenario writer who has for some time been a member of the Kalem staff.

Phil Lang.

The journey for Mr. Lang is the first step in Kalem's plan to center the scenario activities of the company in close touch and co-operation with the producers. Increased efficiency and a maintenance of high quality productions are expected to result from the move. But the announcement is also said to mark the first step in a series of revolutionary moves, chief of which is to be the establishment of a new kind of scenario department.

Plans for this departure have been maturing for many months and are now about to be set in operation. Kalem terms its new project "a contributing author department." Co-operating with Mr. Lang in providing the stories for Kalem productions will be a group of prominent authors, including in its list some of the best known fiction writers of this country and England. Thus, instead of turning to hack scenario writers or staff men for its plots, Kalem will turn to this group of well known magazine contributors and novelists, just as a magazine editor does to his scattered contributors. Each of the writers will be selected as a recognized specialist in the different types of stories to be produced.

Recent announcements of coming Kalem productions have shown that the formation of this "contributing author department" has been under way for some time. Robert Welles Ritchie and E. W. Hornung are the first to be numbered in the Kalem list. Further announcements, promised for the near future, will contain the names of other prominent authors who will supply the stories for coming Kalem screen productions. At three points on his journey to the Pacific Coast Mr. Lang will stop over for conferences with well known writers of fiction whose names may be expected to be announced soon on the Kalem "contributing author" list.

Phil Lang, who will direct the work of the new department, is recognized as one of the most valued scenario executives in the motion picture field. With a newspaper and theatrical training that well befitted him for the work, Mr. Lang entered the screen ranks some years ago with the Kalem organization. Equipped with a thorough knowledge of film production he is credited with contributing much to the development of the present day technique of screen writing. To Mr. Lang is due in large measure the "perfect continuity" of Kalem productions, which have been recognized by film men as a model in this respect. In co-operating with prominent writers of fiction and bringing them to a realization of the peculiar demands of the screen Mr. Lang has been unusually successful.

Not the least important benefit to follow from the transferring of Mr. Lang and Mr. Clark to California will be the advantage of working in close touch and co-operation with the producers. "The Girl from Frisco," "The Hazards of Helen" and the "Ham Comedies" are pictures at present being staged at Kalem's Glendale and Hollywood studios, while the new "Stingaree" series will also be produced at the Coast plant. With Mr. Lang and Mr. Clark on the ground and familiar with the locations and facilities at the command of the producers the work of the contributing authors may be directed in channels much more valuable.

"This is only the first of a series of surprises that Kalem has to offer," declared Mr. Wright, of that company. "We believe we have for some time been showing the way in the securing of real stories for motion pictures. And this notwithstanding the fact that we are specializing in one and two reelers.

"The signing of Robert Welles Ritchie and E. W. Hornung and the transferring of Mr. Lang to California forces us to announce our plans for the 'contributing author department.' In a few weeks we will announce further names. But it is sufficient to say that our 'contributing author department' will be modeled after the plan of the big magazines which secure the services of specialists in various lines as 'contributing editors.' No limit will be placed on expense in securing the services of authors whom we want. We are doing this to prove to exhibitors that a feature is a feature, no matter what the length, that it is qualiy and drawing power that count and not footage."

Complete Plans for Linder

George K. Spoor, of Essanay, Has Made All Arrangements for the Famous Comedian.

PLANS have been practically completed for Max Linder to launch into the production of his first comedy at Essanay. One of the big studios at the Essanay plant has been set aside exclusively for his use. A company is being formed solely as his support. A competent staff of scenic artists, wardrobe designers and property men have been secured for him. Max will be "king" on this floor.

Before the month is ended, probably, Linder will be enacting his comical escapades before an American camera. Max, once started, is a speedy worker, according to his past achievements, and exhibitors should be enabled soon afterward to give their patrons definite announcements of his first Essanay photoplay.

Max Linder and G. K. Spoor.

As yet no title has been selected for this production. Max and Mr. Spoor have applied the past two weeks to the selection and "dressing up" of the scenario, and the arrangement of details for its picturization. Hundreds of other scenarios have been scrutinized for future material.

In Linder, American photoplay patrons will find a new brand of merriment. He does not resort to the slapstick comedy as a funproducer. He is seen as a dapper young "darling of the ladies," who is as often pursued as pursuing. In either case, Max finds the path of true love to be replete with troubles.

Since his arrival at Essanay's Chicago studios, Max has proven "good copy" for the newspapers and magazines. He has been interviewed, by actual count, 112 times within the two weeks; and he has posed in every manner of costume and position for more than twice that number of photographs.

Max likes Americans and American customs, now that he is acquainted with them. He is a super-fan at motion picture theaters, and has expressed delight and amazement at the variety, daring and dramatic achievements of this country's photoplayers. He was taken on a tour of inspection of Essanay's plant and afterward declared that none he had seen in Europe could equal it.

And Linder likes especially American girls. "American women are more truly fitted to comedy than those of Europe," he asserted. "Their buoyancy makes them naturally adapted to mirth-producing. America has given the world some of the most wonderful photoplay actresses I have ever seen."

"Uncle Sam's Defenders"

Mutual to Release Interesting Army and Navy Subject in Six Installments.

COMING at a time when the country is especially imbued with the spirit of nationalism and patriotism, and when every city and village has been stirred with the departure or return of troops, every city has had its training camp, the announcement made by the Mutual Film Corporation that a series of six single-reel subjects, entitled "Uncle Sam's Defenders," and embracing all the steps in the making of a finished soldier from the every day citizen and important scenes from the operations of the United States Navy, will be given to the public weekly, commencing December 8, will be of special interest and importance to the exhibitor and to the public.

The first chapter of this series, "From Civilian to Soldier," will be released by the Mutual Film Corporation on Friday, December 8, 1916. This chapter deals with the citizens' encampment at Plattsburg, New York, showing them receiving instructions in military work and tactics.

Chapter two, "Our Boys at the Border," to be released on Friday, December 15, shows the routine followed by the regular army boys on the Mexican border and is full of excellent artillery and target practice; the infantry in a sham battle and the machine-gun squads are shown in action.

Chapter three, to be released Friday, December 22, entitled "A Jack Tar in the Making," shows some wonderful extensive views of Newport and Annapolis Naval Academy.

"Afloat and Ashore," the fourth chapter, to be released on Friday, December 29, is comprised of scenes aboard the battleship "Texas," some excellent scenes of coaling and provisioning ships and the rougher side of the sailor's life.

Chapter five, "Scouts of the Sea and the Sky," scheduled to appear on Friday, January 5, contains details in connection with torpedo boats and torpedo boat destroyers.

The last chapter of this patriotic series, entitled "Bulldogs of the Deep," opens with scenes aboard the mine layer, "The San Francisco," and a floating machine shop which accompanies the ship and makes repairs.

"Patria" Has Great Reception

First Episodes of the International's Serial Draws Large Attendance at Invitation Presentations.

TO a throng numbering more than nine hundred—men and women of the first distinction in all walks of life—Mrs. Vernon Castle made her bow in the International Film Service's new serial, "Patria," in the grand ballroom of the Ritz-Carlton on the night of Monday, November 20. Probably no motion picture has ever before been given its premiere showing before a gathering of such social prominence, and the affair took on the aspect of a night at the opera rather than the showing of a film. So many guests took advantage of the opportunity to view the first three chapters of "Patria" that it was necessary to run the seven reels twice.

Those who packed the ballroom to over-flowing were sincere and generous in their applause. When the popular Mrs. Castle was seen in the first introductory scenes of the film an ovation was given that lasted for several minutes. And the appreciation of the picture became greater as the plot unfolded on the field of white, set at one end of the ballroom, whose delicately tinted walls and rich silken hangings have looked down on New York's most representative social affairs. From a flag-draped booth came the light-beams that limmed on the screen the story by Louis Joseph Vance, transferred to visual telling through the medium of the motion picture by the Whartons, Inc.

But all the applause that had been given before was drowned to stillness when Mrs. Castle was presented in person by Arthur Brisbane, editor of the New York Evening Journal. Mrs. Castle was overwhelmed and could scarcely make her way through the appreciative admirers.

Representatives of society, wealth, art, literature and motion pictures were present in over-flowing abundance. Among those who attended were: Mr. and Mrs. Willian Randolph Heart and their guests, Mrs. Vernon Castle, Mr. and Mrs. Oliver Harriman, Dr. and Mrs. Preston P. Satterthwaite, Mr. and Mrs. Russell Colt, Mr. and Mrs. Sherwood Aldrich, Mr. and Mrs. Julian M. Gerard, Mr. and Mrs. Arthur Brisbane, Mr. and Mrs. Herbert B. Swope, Mrs. John H. Clews, Mrs. Lawrence Grossmith, Mrs. Foote, William Rhinelander Stewart, Jr., Henry Carrington and James Blair, James W. Gerard, the Ambassador to Germany, and Mrs. Gerard and Mrs. Herman Oelrichs, Mr. and Mrs. Griswold A. Thompson, Mrs. Roland D. Allen, Miss Marion Tiffany, Mr. and Mrs. F. C. V. Hoppin, Mrs. William H. Force, Mr. and Mrs. Alexander D. B. Pratt, Mrs. J. Gordon Douglas, Mrs. William F. Whitehouse, Mrs. Lowerv Gillet, Mr. and Mrs. Lewis Nixon, Miss Margaret Overton, Mr. and Mrs. DeLancey Coster, Mr. and Mrs. Laurence B. Elliman, Schuyler Parsons and his son, Schuyler Parsons, Jr.; Mr. and Mrs. Austin Gray, Mrs. Jules Bache, Mrs. Harold L. Richard, Mrs. John Lowe, Mrs. Henry L. Burnett, Louis Wiley, Jules Vatable, Mrs. Anson W. Burchard, Mr. and Mrs. R. A. C. Smith and their daughter, Mrs. Cyril P. Dugmore, J. Searie Barclay and Dr. Bolling Lee, Miss Katherine Laurence, E. Clarence Jones, Mrs. O. H. P. Belmont, Perry Belmont, Ogden Mills, Spencer Eddy, George Leary, Dr. J. Frutard, Martin W. Littleton, Judge Clarence J. Shearn, Ben Ali Haggin and Irving Brokaw.

Following the private showing at the Ritz-Carlton, the first three chapters of the serial were shown on Tuesday morning at the Strand theater. More than 1,000 exhibitors assembled at the theater—men not only from the Metropolitan district, but also from Philadelphia, Washington, Boston, Hartford, Springfield and Pittsburgh.

The full symphony orchestra that had played at the Ritz-Carlton, under the direction of Professor Vecsey, furnished the incidental music, which has been especially arranged for "Patria" by Professor Vecsey and Robert Hood Bowers.

The serial was afforded an enthusiastic greeting by the exhibitors and applause was frequent. Prior to the presentation of the picture a splendid musical program was rendered on the wonderful Strand theater pipe organ.

King Baggot in "Absinthe"

Revised Version of This Early Universal Success to Be Released in Amplified Form.

KING BAGGOT has purchased from the Universal Film Manufacturing Company the negative and the complete territorial rights to "Absinthe," the picture in which he made one of his earliest and greatest triumphs, and it will shortly be released. "Absinthe" was produced by Herbert Brenon, director of "A Daughter of the Gods," "War Brides," "Neptune's Daughter," and other film masterpieces. Every scene was taken in Paris and shows many of the most important spots in the French capital, such as the Tuilleries, Arche de Triumphe, Grand Opera House and scores of other famous places. The introductory scenes show a sweeping panorama of the city.

King Baggot.

"Absinthe" was one of the best of the early pictures and, in its day, simply poured money into the coffers of thousands of exhibitors' box offices. The entire production is being revamped, new scenes being made and new titles inserted. The revised version will contain actual scenes from the present war. The French trenches, artillery in action and the armies on the march will be shown.

In this picture, King Baggot considers that he has done his greatest piece of acting. French and German actors assisted in making the production, the only Americans in the cast being Baggot and Leah Baird. As sole owner of "Absinthe," Mr. Baggot will handle the new version and control all the States' rights sales. He will also appear in person at the opening performances in the largest theaters throughout the United States. The force of his personality and the wide publicity that he enjoys should make his personal appearance of great value to the exhibitors. The fact that "Absinthe" was first made when the world was at peace is explained in the opening titles of the picture.

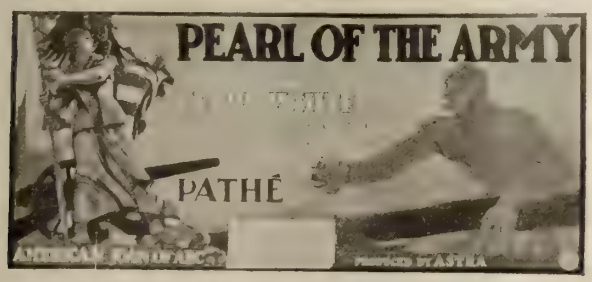
"CIVILIZATION" IN PORTO RICO.

The Harper Film Corporation has appointed Morgan Robertson its representative in Porto Rico, for the purpose of there handling "Civilization," the Thomas H. Ince spectacle. Mr. Robertson will arrive in Porto Rico on December 10.

Pathe Plans Big Campaign

Advertising Scheme for "Pearl of the Army" Said to Be the Biggest Yet Proposed—Has Many Features.

THE nation-wide advertising campaign on Pathe's great military-mystery serial, "Pearl of the Army," will be the largest yet instituted. The campaign on "The Shielding Shadow" set a new mark, but that on the Pearl White production will surpass it in the introduction of a number of original business builders of a special nature. The list of advertising matter decided upon and now announced for the first time includes a very handsome advance twenty-



Twenty-four Sheet on "Pearl of the Army."

four sheet, showing Pearl White as the American Joan of Arc. This paper will build business for exhibitors.

Another new idea instituted for the first time on "Pearl of the Army" is the Pathe art portrait. It is a beautiful reproduction in nine or ten colors of the work of the famous artist Hamilton King, printed on handsome stock in one-sheet size. The Pathe art portrait is not a poster, but is designed to grace the most luxurious lobby. It gives theater managers a chance to dress their fronts in a new and original manner in every way in keeping with the production.

The importance of the art portrait in the eyes of J. A. Berst, vice-president and general manager of the Pathe Exchange, is evidenced by the fact that he has given this painstaking campaign his direct supervision. There should be an enormous demand for these art portraits, because they mark a distinct advance in the quality of advertising matter. They are the nearest approach to original pastel drawings as have yet been offered to exhibitors.

Stores attract business by means of their windows. They pay high salaries to experts who do nothing but attend to window display. Exhibitors should use their lobbies in the same way. Pathe art portraits have been created with a view to giving wide-awake exhibitors an opportunity to do so.

The other distinctive advertising matter now ready for exhibitors is as follows: One, three and six-sheets on each episode, a set of slides (three to a set), two-color heralds on each episode, canvas banner, advance, a colored photographic lobby display (twelve photographs to a set), a water mark for stationery and a novelty of great originality.

This last is a "dolly" cut-out of Pearl White, showing a complete selection of dresses, hats, shoes, etc., with which to dress the figure. The garments are taken from the Florence Rose Fashion Films and are therefore authentic in every detail. Such a novelty will undoubtedly cause a great deal of comment among the women and children.

"One of the best features ever offered to a newspaper in connection with motion pictures" is the way the publisher of one of the biggest newspapers of the United States described the series of lessons in scenario writing prepared by Pathe in connection with "Pearly of the Army."

"There is scarcely a man, woman or child who goes to motion pictures who has not at some time tried to write or imagined he would like to write a story for pictures," says Mr. Berst. "It is this universal interest in the art of photoplay writing that is responsible for the big success of our plan.

"These scenario lessons as presented in the newspapers are condensed from the real working scenarios from which the Astra Film Corporation produced the military serial. The technical phrases are retained and at the end of each one is published a technical dictionary."

In introductory notes the newspapers encourage their readers to first study the scenarios, then see the play presented on the screen, go home and try to write their own scenario. This offers an opportunity for the newspaper and the exhibitor to present prizes for the best scenarios submitted. More than two hundred papers published scenario lessons in conjunction with "The Shielding Shadow," and the number will probably be greatly exceeded on "Pearl of the Army."

Here is another new idea which will be instituted on the Pearl White serial—novelettes of each episode about nine hundred words in length. These stories will be published under a two-column heading once a week, with a single or double-column illustration.

These brief stories are prepared in addition to the complete novel in fifteen installments, each installment about forty-five hundred words in length, written by Guy W. McConnell, the celebrated author who furnished the basic idea from which George B. Sietz, who wrote "The Iron Claw" and "The Shielding Shadow," made the scenarios.

The newspaper advertising campaign is without doubt the greatest Pathe has ever put out. It will be characterized by an advance "teaser" campaign so daring and so unique that particulars cannot be given in advance. This campaign will stir up interest in "Pearl of the Army" from coast to coast. Copy will be run in the two leading newspapers of all the large cities.

The copy is striking, both in display and wording. There are several four-column and five-column displays, illustrated with thrilling moments from the picture. A page of special display advertisements, based on this copy and written with the needs of the exhibitor in mind, has been prepared by Pathe and will be furnished to newspapers through the Western Newspaper Union. The one and two-column ads leave prominent space for the name of the theaters and are, in many instances, reproductions of the larger copy. All, of course, are prepared by experts, of whose advice exhibitors are thus enabled to take advantage by getting the newspaper in which they wish to use the plates to obtain them from the Western Newspaper Union. Another new idea which Pathe will introduce in connection with "Pearl of the Army" is a series of cartoons drawn by the famous artist, Merle Johnson, whose work in Puck is so well known. These cartoons are drawn in the inimitable manner which has made Mr. Johnson famous. They are two columns in width.

With the magic name of Pearl White, an all-star supporting cast, and such an advertising campaign as this, Pathe believes that "Pearl of the Army" will prove its greatest success.

UNIVERSAL ANIMATED CLAIMS BEAT.

Another "beat" has been scored by the Universal Animated Weekly over all other motion picture news films. Within three hours from the minute Ruth Law arrived at Governors Island, on her record-breaking air flight from Chicago to New York, moving pictures of the landing of Miss Law were shown at the Strand and Rialto theaters. Universal Weekly cameramen were waiting all night at Governors Island, so they would be sure not to miss the arrival of the daring little air-woman, who has been hailed "Queen of the Air." As soon as the cry of "Here she comes" greeted the ears of the waiting throng the cameras began clicking and every single detail of her landing, as well as a fine close-up picture of Miss Law, were caught by the Universal cameramen.

The precious film was carried post haste to the offices of the Universal laboratories, where it was printed and developed in record time. It was ready for the leading theaters several hours before the nearest competitor.

CHRISTIE PLAYERS AT CHILDREN'S BENEFIT.

A sketch entitled "The Seminary Mixup," which was written by Mr. Christie and played by members of his studio, was offered recently for the benefit of the Children's Hospital of Los Angeles. The sketch gave opportunity to Billie Rhodes and Neal Burns for special song and dance numbers and to Jane Waller for demonstration of her expert Ukalele accompaniment. The cast comprised the principal members of Mr. Christie's studio, including Billie Rhodes, Neal Burns, Betty Compson, Ethel Lynn, Eddie Barry, Harry Ham, Frank O'Neil, Stella Adams, Jane Waller, George French and Harry Rattenberry. Harry Ham, Christie Comedy lead, was eulogized by the Los Angeles dailies last week on his performance with the Amateur Players at the Gamut Clubhouse.

NEW STAR FOR IVAN.

Ivan Film Productions, Inc., has added another star to its roster in the charming personage of Katherine Kaelred. Her first work will be in the new extraordinary special feature which has taken Director General Ivan Abramson months to make, "Enlighten Thy Daughter," in which she will be co-star with Frank Sheridan and James Morrison. Miss Kaelred will be remembered as the original vampire with Robert Hilliard in the still successful drama, "A Fool There Was," which was first produced in the year 1909.

Four Selznick Companies Busy

Four Subjects Now About Completed—All for Early Release.

FOUR producing companies are at work in three studios on Selznick-Picture productions for release in December and January. The success that followed the presentation of the first Selznick-Pictures (Clara Kimball Young in "The Common Law" and Herbert Brenon's production, Nazimova in "War Brides") has brought Selznick's new trademark to the fore.

The third Selznick-Picture will present Clara Kimball Young in an adaptation of Thomas Dixon's powerful novel, "The Foolish Virgin." Albert Capellani, director general of the Clara Kimball Young Film Corporation and producer of "The Common Law," finished the final scenes of Miss Young's second picture this week. It will probably be released in seven reels and will be ready for its private exhibition soon. In the cast will be seen Conway Tearle, who made such a decided success as Miss Young's leading man in "The Common Law," and Paul Capellani, who has been seen in powerful characterizations in a number of Miss Young's preatest pictures.

The Selznick-Pictures' offering to follow "The Foolish Virgin" will be, according to the present plans, Joseph M. Schenck's presentation of Norma Talmadge in a film version of "Panthea," a drama by Monckton Hoffe. Miss Talmadge has been working for several weeks on this production under the direction of Allan Dwan at one of the Willett studios, Fort Lee, N. J., and the reports indicate that the picture will be finished by next week.

Herbert Brenon is nearing the completion of his second Selznick-Pitcures offering, a powerful drama of Italian life in the Middle Ages, entitled, "Lucretia Borgia," from Victor Hugo's famous drama, at his studio on Hudson Heights, N. J. Miss Florence Reed becomes a Selznick-Pictures star in this production, which for lavishness of settings as well as for its dramatic quality is said to be a worthy successor to "War Brides." It will be ready for release in January.

Robert Warwick, who recently left the World Film Corporation to organize his own producing company, of which Harry Rapf is president, is well under way with his first Selznick-Picture, an adaptation of "The Argyle Case." This was the play by Harvey J. O'Higgins, Harriet Ford and the noted detective, William J. Burns, in which Robert Hilliard starred with brilliant success a few seasons ago. The Warwick company is working at the Biograph studio and is expected to complete the picture in time for its release late in January.

Miss Young has begun on the third of her new productions, a film version of the novel, "The Price She Paid," by David Graham Phillips. For this picture Charles Giblyn, formerly with Triangle, was engaged as director in order that Miss Young's time should be continuously occupied and her output of features increased. By the time Mr. Giblyn has completed "The Price She Paid," Director General Albert Capellani will not only have finished "The Foolish Virgin" but will have the scenic settings for Miss Young's fourth picture, "The Easiest Way," the famous Eugene Walter play recently secured by Mr. Selznick.

Horsley Studios Busy Again

Ovey and Wilbur Companies at Work and Other Companies Being Organized.

ACTIVITIES at the David Horsley studios in Los Angeles are again assuming the proportions which characterized the place last summer. During the early fall operations were temporarily curtailed while a readjustment of policy was being made. Now that this state of transition is a matter of the past, renewed energy is being exerted to carry out the producing policy of "Bigger and better things," so that announcements concerning new releases will have more than ordinary interest attached to them.

At this time two companies are at work and others will begin operations within a short time. Plans for these new companies are on the same big scale as those under which the two present organizations are working. Full details as to the type of plays they will produce, the scope on which these plays will be built, the names of the stars appearing in them and other information will be given later.

The two companies now engaged in making pictures are the Cub Comedy Company, headed by George Ovey, and a feature company, led by Crane Wilbur.

The comedy organization is making a series of one-reel subjects, under the direction of Milton Fahrney. The first number of the series is "Herry's Double Header," which was released November 24 through the Mutual. It is expected that the pictures of this series will create a new epoch in one-reel comedy production, since in this day of features and consequent scarcity of one-reel comedies Mr. Horsley has seen fit to spend more money in their production than ever before and at the same time more money than many multiple-reel subjects cost. Furthermore, he is alloting his comedy company more time to make a picture, even though all phases of production are carefully mapped out before the first scene is taken. All of this action is due to Mr. Horsley's desire to make not only one-reel comedies but one-reel features, a class of picture he believes exhibitors will cordially welcome.

Crane Wilbur and his co-workers are making a series of eight five-reel feature subjects which will be titled under the general heading of "The Morals of Men." The series is now half completed. Each of the eight subjects will be distinct, of course, though a morality theme is used for all. "The Painted Lie" and "Unlucky Jim" are titles of two of the pictures already made. No release dates have been set, but announcement to this effect will be made a little later on.

The Wilbur series, like the Ovey comedies, will be more than a collection of ordinary pictures. The vehicles were a long time in preparation, Mr. Wilbur himself being the author, and careful and elaborate production is being given them. Thomas Ricketts, a director of many years' experience and reputation, is directing. Mr. Wilbur's supporting cast, including Mas Gaston and Harris Ingraham, is more than adequate.

With the "Bigger and better things" policy in effect, these new David Horsley productions will doubtless be awaited with interest.

Sally Crute in Edison Feature

ONE of the chief reasons for the extraordinary success of the Edison feature, "The Cossack Whip," which stars Viola Dana and is now booking through the Kleine-Edison-Selig-Essanay Service, lies in the strength of Miss Dana's all-star supporting cast. The Edison management permitted Director Collins to employ feature players even for the "bits" in this production, which has been hailed as "the most brilliantly acted feature of the season." Prominent among the stars and nearly-stars to whose work this praise is due is Sally Crute, feature in many Edison productions, who plays the role of Madame Pojeska, premiere danseuse of the Imperial Russian Ballet. In this latest Kleine-Edison success.

Sally Crute.

As the care-free, temperamental dancer, Miss Crute has a part for which she is eminently fitted, and, in several strong scenes which offer her opportunities for emotional acting, does what a number of reviewers have characterized as the best work of her career.

Miss Crute hails from far below the Mason and Dixon line and has all the sunny liveliness of the typical Southern girl. In addition to her moving picture work, she has appeared in a number of stage successes, including "The Rosary," "The Climbers," "Three Twins," "The Deep Purple," "Within the Law," "Brewster's Millions" and "Officer 666."

CLAIRE ALEXANDER ILL.

Claire Alexander, leading woman for George Ovey in Cub Comedies, was taken suddenly ill on Saturday, November 18, and was immediately removed to a Los Angeles hospital. During her absence the feminine leads in Cub Comedies will be played by Miss Goldie Colwell, who was Ovey's leading woman when the Cub brand was originated over a year ago. Upon Miss Alexander's recovery and return Miss Colwell will be cast for important parts in another brand of David Horsley productions.

Fox Film Comedies

New Series of Two-Reel Subjects Announced by William Fox—Available to All Exhibitors.

WILLIAM FOX announces the release of one two-reel comedy each week beginning January 1, 1917. This is the first important production policy change to be announced for the coming year. It means that the Fox Film Corporation which has heretofore produced and released only weekly five-reel dramatic photo plays is now to release in addition a weekly two-reel comedy feature. "Foxfilm Comedies," the new pictures have been christened. They are not to be released on the regular Fox program but are available to any exhibitor anywhere.

Several months ago reports of Mr. Fox's comedy plans gained circulation throughout the motion picture world. No word concerning the project was forthcoming from the executive offices, however, and at Los Angeles, Cal., the work proceeded steadily. Screen comedians of known ability were gathered together, six producing companies were organized and the filming of comedies was begun.

The work has progressed quietly. No news regarding the production of Foxfilm comedies has been given to the public, but now the product is completed and ready for the screen.

Up to the present, fifteen two-reel comedies have been completed. All these will not be given to the public, however. By means of a careful process of elimination, only the best will find their way to the screen. Mr. Fox has gone about his new project in such a manner as to enable him to select for the forthcoming fifty-two releases only those comedies which convince him they are sure-fire laugh producers. Mr. Fox is too wise and experienced a producer to go into the market with mediocre comedies. He knows that in order to fill the need he seeks to fill he must offer the best. Already Foxfilm comedies represent an investment of considerably over half a million dollars. This financial outlay will be increased if necessary in order to meet the requirements Mr. Fox has specified for the new venture.

The staff of comedy directors includes Charles Parrott, Walter C. Reed and Harry Edwards. In the list of players are such well known comedians as Hank Mann, Charles Arling, Martin Kinney, Frank Alexander, Joe Lee, Lee Morris, Harry M. O'Connor, William Hauber, "Smiling Billy" Mason, Anna Luther, Carmen Phillips, Amy Jerome, Annette De Foe, Caroline Rankin and Elsie Greeson.

The first release is entitled "Social Pirates." It was directed by Mr. Reed. The featured comedian is Charles Arling and foremost in the big supporting cast are Amy Jerome and Annette De Foe. The chief assistant comedians are Lee Morris, Bill Hauber, Martin Kinney and Frank Rice.

An early release will feature Anna Luther who has already won fame as a Fox dramatic star. Following soon afterwards will be something new in screen comedies—a burlesque of a well known photoplay which has gained much fame on the Fox program. The featured players in this release will be Hank Mann and Carmen Phillips. These are examples of the two-reel Foxfilm comedies William Fox will release as a New Year's gift for photoplay lovers.

"Comedies have become a necessary part of every motion picture exhibitor's program and are eagerly booked by vaudeville houses as well," said Mr. Fox. "The exhibitor must offer a comedy to round out his program properly. His patrons demand the best, and good comedies are the most difficult things to obtain in the motion picture market today.

"The development of motion picture production has been practically all along the lines of five-reel features or even larger. Comedy production has been allowed to go in the best way it can. In presenting Foxfilm comedies we have selected nothing but the best of all our companies have produced. Nothing but the highest quality will be released. We will make the best comedies on the market, or we will stop making them altogether. Although the comedies will be produced, released and advertised independent of the regular dramatic productions, they will be handled by the branch offices of the Foxfilm Corporation all over the world."

Foxfilm comedies will be released in the United States and Canada January 1, 1917. The release date for Europe and Australia has been set as March 1.

Sherman Breaks All Selling Records

Completes Sale of Entire United States and Canada in Six Weeks—Warner Gets New York.

HARRY A. SHERMAN, President of Sherman-Elliott Company, owners of Selig's production, "The Crisis," has completed the sale of all territory in the United States. The last deals were completed on November the 24th, whereby H. M. Warner purchased the State of New York, including New York City, for $50,000, and a group of well known eastern film men organized the Sherman Releasing Company of Boston, for the exploitation of this production in the New England states.

Fred W. Levy, President of Big Feature Rights Corporation of Louisville, Kentucky, purchased Indiana, Kentucky, Alabama, Georgia, Florida, North and South Carolina rights. Mr. Levy will open at the Mary Anderson theater in Louisville, Kentucky, the week of December 24; and about the same time in the leading theater in Indianapolis. In both places Mr. Levy contemplates big stage settings, an orchestra of twenty-five and a vocalist, also other novelties in the presentation of the Selig drama. He intends sending three companies through the South and the Atlantic Coast states he owns.

Mr. Warner announces that he will open "The Crisis" in a Broadway theater beginning the second week of December, and shortly after that date will send out two companies to the larger cities in the state of New York.

It has been just six weeks since Mr. Sherman's New York organization started negotiations for the sale of state rights for "The Crisis," and the fact that he has completed sales totaling half a million dollars and disposing of every state right in the Union for this production speaks volumes for itself.

Sherman will start showing "The Crisis" in his western territory on December 24, opening at Minneapolis, Chicago, Milwaukee & Denver. This will make sixteen road companies showing photoplay productions in the largest theaters in the west—eight "Birth of a Nation" companies; four "Ramona" companies and four "Crisis" companies.

MARYLAND MOVIE CLUB TO GIVE BALL.

The Maryland Movie club has its hands full for the coming year. At the last meeting of that organization of picture men of Baltimore, Md., the question of the third annual ball was discussed. It is proposed to hold this event in the largest and best hall in Baltimore during the first part of January, and there will be a strong effort to make it the biggest and best ever held. A strong committee has been appointed and a liberal appropriation for decorations and entertainment has been made.

The club is growing rapidly and the members are beginning to talk about new quarters as the present rooms are becoming crowded. The annual election of officers will follow immediately after the ball.

Hank Mann. Amy Jerome. Carmen Phillips. Anna Luther. Charles Arling.

Metro's Christmas Serial

"The Great Secret," to Be Released December 25, Will Feature Bushman and Bayne.

METRO PICTURES CORPORATION announces that, on December 25, it will release simultaneously through all its exchanges the first episode of "The Great Secret," the 14-episode dramatic serial in which Francis X. Bushman and Miss Beverly Bayne are starred.

The first episode of "The Great Secret" will be released in three reels. The remaining thirteen chapters will each be two reels long. The opening episode consists of two full reels of highly dramatic action preceded by a prologue which is little more than half a reel in length. In this prologue all the characters are clearly identified and their motives fully set forth.

"The Great Secret" is presented by the Quality Pictures Corporation and produced by the Serial Producing Company. It will be released exclusively through the Metro exchanges in the United States, Canada and Great Britain.

W. Christy Cabanne, for several years chief of staff to D. W. Griffith and Mr. Griffith's sole directing assistant in "The Birth of a Nation" and "Intolerance" is directing Mr. Bushman and Miss Bayne.

The author of "The Great Secret" is Madame Fred De Gressac, whose story won in competition with 176 men writers of more than considerable fame. Mme. De Gressac is the author of a dozen of the best known stage successes of Klaw & Erlanger, yet "The Great Secret" is her first motion picture plot.

"The Great Secret" is being produced at the Quality Studios, at 645 West 43d street, New York City. These studios have been rented for the exclusive use of Mr. Bushman, Miss Bayne, Mr. Cabanne and the Serial Producing Company, and have been entirely renovated. All of the business angles of the production are under the personal charge of Mr. Simon Fleisher. For once, a good business man and a good director are working in the completest harmony. Chief of staff to Mr. Cabanne is R. J. Huntington, whom Mr. Cabanne brought on with him from the Pacific Coast. Eugene Thurston is assistant director to Mr. Cabanne and William Filldew, the famous cameraman of the Fine Arts studios, the knight of the crank for "The Great Secret."

Mr. Bushman plays the role of William Strong and Miss Bayne the part of Beverly Clark, the supporting cast proceeds: Edward J. Connelly is Dr. Zulph, the first lieutenant of The Great Master, which role is filled by F. R. Stanton, Miss Helen Dunbar, who is one of the victims of The Great Master's power, is a trained nurse attending John Clark, the multi-millionaire uncle of Beverly. William Calhoun plays a free lance detective who is of great aid to Mr. Bushman, as William Strong; Lillian Sullivan is a splendid female detective in Calhoun's employ. Other notables in the cast are Miss Belle Bruce, Miss Dorothy Haydel, who plays the part of Strong's fiancee in the early part of the story; Mrs. Sue Balfour, Beverly's mother, and Mrs. Mathilde Brundage. Charles Fang, a real Chinaman and an actor of unusual ability, plays valet to Strong. Thomas Blake is a sort of underworld emperor; Charles Ripley is one of his henchmen, and the famous "Tammy" Young is a clever stool-pigeon.

The first episode of "The Great Secret" is graced by the appearance of eight of the best known American lightweight pugilists: "Kid" Broad, "Jack" Goodman, "Bert" Keyes, "Spike" Robinson, "Jim" Quinn, "Ed" Kelly, "Paddy" Sullivan and Monte Attell. All eight of them have a fight with Bushman in the first episode that will probably rank as the greatest screen fight ever seen.

INCE AT WORK ON NEW SPECTACLE.

Thomas H. Ince, producer of "Civilization," is at present hard at work on a new big spectacle. Promises are made that the new picture will even surpass "Civilization." Little information regarding the new film is forthcoming from Mr. Ince or from the offices of the Harper Film Corporation, which is exploiting "Civilization," except that the forthcoming production will have a vitally human theme; that it will be sensational and exciting, and that it will be played by a cast of well-known stars.

Mr. Ince began work on the new spectacle before "Civilization" was entirely completed, and it is already well under way. Work has progressed to such an extent that the approximate date of the film's first showing is already known, and that the music for the picture is partly written.

"It has a big theme," stated an official of the Harper Corporation, "and will undoubtedly be a great success. It will please exhibitors and make money for them."

NEW LIGHT STUDIO FOR TRIANGLE-FINE ARTS.

The unseasonable fog and rain that caused vexation and delay to so many directors on the coast during the past three weeks will have no more terrors for the producers of Triangle-Fine Arts plays. Taking a lesson from recent experiences in filming scenes outdoors between showers, the management has been prompted to build a very large light-studio. The south stage, the largest on the "lot," is to be converted into an enclosed studio, and an elaborate battery of mercury lights and improved appliances will be installed. Four extra large sets can be built in the new studio at one time, and combined with the old quarters there is every reason to believe that the accommodations will prove ample for all the work likely to be undertaken.

MITCHELL LEICHTER LEAVES FOR COAST.

Mitchell Leichter, one of the pioneer film distributors of the East, has left New York for San Francisco, where he will join the Pacific Coast executive forces of the Lasky De Luxe Film organization. Mr. Leichter is well known as an amusement promoter and concessionaire, and was especially active during the Panama-Pacific International Exposition. He controlled several important privileges on the Zone.

At the conclusion of the Exposition Mr. Leichter came East and successfully promoted a tour through the Middle West and East of the Gold Medal winners of the Exposition.

DEATH OF JACK LONDON.

Jack London, the author of many stirring tales, died suddenly at his ranch at Glen Ellen, near Santa Rosa, Cal., on November 22, from uraemic poisoning. Though best known for his stories London was a contributor to the screen drama. His "Sea Wolf" was made by the Bosworth Film Company and the principal part was played by Hobart Bosworth. The Bosworth company was formed for the purpose of producing motion pictures from London stories, but the deal with London later fell through. "John Barleycorn" was another of London's stories to be filmed. It created a considerable controversy.

CALEHUFF MOVES.

The Calehuff Motion Picture Supply Company of Philadelphia, which has been doing business at 1301 Race Street for several years, announces that its new home address is 1233 Vine Street, where a large ground floor store has been leased. Growth of business necessitated the change of location. Charles A. Calehuff has been in the motion picture supply business for many years and has been very successful through the manner in which he has treated his patrons. His business is a shining example of the motto "It pays to please."

GOLDFISH IN NEW COMPANY.

Capitalized at $3,000,000, the Goldwyn Pictures Corporation, of New York, has received a charter of incorporation. Incorporation papers filed at Albany contain the names of Samuel Goldfish and M. M. and E. Selwyn. The offices of the corporation are at No. 1451 Broadway.

Night Scene in Front New York Roof Entrance at Initial Screening B. S. Moss' "Boots and Saddles."

Chicago News Letter

By JAS. S. McQUADE

ROW OVER ALLEGED SALE OF MOTOGRAPHY.

RUMOR was strong in trade circles, in the city, on Thursday morning, November 23, that Motography had been purchased by the proposed new trade publication, the Exhibitors' Trade Review.

It was at first announced that Lee Ochs, of New York, and Thomas Furniss, of Duluth, had called on Ed. J. Mock, editor of Motography, Tuesday, November 21, at his office in the Monadnock Building, and that preliminary arrangements were made for the sale of the paper, said arrangements being completed later the same day by Louis Blumenthal, of New York City.

Later, Thursday, it went the rounds that the deal was off, but no reasons were given for the change of mind. Attempts were made at this office to get in contact with Mr. Mock by phone and otherwise, but without avail. Late Thursday evening, Nat S. Stronge, business manager of the Electricity Magazine Corporation, was seen. This corporation publishes, in addition to Motography, Electrical Vehicles and the Telephone Engineer.

Mr. Stronge made known to me that Mr. Mock had sold Motography to Mr. Ochs on Tuesday, November 21, and that the deal had been closed through Mr. Blumenthal the same day.

"Mr. Mock owns 50 per cent. of the stock of the Electricity Magazine Corporation," said Mr. Stronge. "The deal was closed without the consent of the other two stockholders. These stockholders are the estate of the deceased B. C. Sammons, of Chicago, who at the time of his death was vice-president of the Corn Exchange Bank, Chicago, and John Crocker, a multi-millionaire of Maroa, Ill. The executors of the Sammons estate and Mr. Crocker, personally, will appear in court Friday morning, November 24, to quash the sale of Motography."

Mr. Stronge informed me that he had resigned his position as business manager of the corporation in order to oppose the sale of Motography. He also stated that Motography had been sold for $15,000 in notes, payable at the end of one, two and three years, respectively, from the date of the transaction.

I again tried to get Mr. Mock by phone, both at his office and his residence on Friday morning, before writing this, in order to get his statement on the matter, but again failed to get connection.

Later I was informed by Mr. Stronge that Mr. Mock had wired the officers of the proposed exhibitors' trade paper that he had been enjoined by the other stockholders from selling Motography.

Chicago Reel Fellows Meet.

The meeting of the Reel Fellows' Club of Chicago was held at the Hotel Morrison, Thursday evening, November 23, the chief object of which was to hear the reports of the recent ball committees.

Quite a large membership filled the banquet hall, and the date of the annual election was changed from March to December, in order that the officers can take office at the first meeting of each year. A nominating committee was appointed which drew up three slates for the members to choose from, at the election on the third Friday of December, this year. There are three tickets in the field, the progrssive, the members and the radical, the members of each party voting for their choice for each office.

The resignation of W. R. Rothacker as a member of the present Board of Governors, was accepted, and Don J. Bell was elected to fill the unexpired term.

While the returns have not all been brought in as yet, the profits of the second annual reception and ball, it was figured, would be about $100. That greater profits were not forthcoming is attributable to the fact that the public was afraid of the location of the ball, believing that it was a full dress affair.

Chicago Film Brevities.

James Young, the former husband of Clara Kimball Young, has been added to the directing staff of the Essanay Film Manufacturing Co. He will assume his duties Monday, November 27, when he will engage in the direction of the first Essanay picture in which Max Linder will appear.

* * *

I. L. Lesserman and his office force moved into the new quarters selected for the Laemmle Exchange at 17-19 S. Wabash avenue, on Saturday, November 18. The entire floor space occupied by the General Film Company's branch office for several years—about 10,000 square feet—has been taken, and business at the time of writing has resumed almost its normal condition. Everything is running smoothly and patrons are being served as formerly. Edward Gehring, a clerk, who was badly, but not seriously, injured in the burning of the old office, is already out of the hospital and will soon occupy his former position.

* * *

Charles J. Meegan, formerly advertising manager of the General Film Co., has been appointed advertising manager of the Kleine-Edison-Selig-Essanay service. This change went into effect Monday, November 20. Mr. Meegan came on to Chicago Saturday, November 18, in connection with his new duties, and returned to New York the following Thursday.

* * *

The next meeting of the temporary advisory committee of the Chicago center of the National Association of the Motion Picture Industry will be held December 6, in the office of John R. Freuler, president of the Mutual Film Corporation.

* * *

Bert M. Moran, connected with the Minneapolis branch office of George Kleine, paid this city a visit last week. He left Saturday, November 18, for a five weeks' trip through the western section of the Dominion of Canada, including British Columbia. He is traveling in the interests of "Gloria's Romance" and of the Kleine-Edison-Selig-Essanay service.

* * *

John G. Hruby, owner of the Dolton theater, Dolton, Ill., and the American theater, Harvey, Ill., was a caller at the World office last week, and renewed his subscription. Mr. Hruby leased the American theater last February. It has a seating capacity of 400, and charges 10 cents admission for programs of the V. L. S. E., World, Mutual, Bluebird, Gold Rooster and other makes. It is Mr. Hruby's intention to enlarge the theater in the near future to a capacity of 800.

* * *

Wallie Decker, who has been publicity representative of Paramount's Chicago office for some time past, has resigned that position. "Wallie" was something of a live wire during his stay.

* * *

A trade showing of "Modern Mother Goose," by Fort Dearborn Photoplays, Inc., this city, was given in the private exhibition rooms of the Universal Film Co., at 109 N. Dearborn street, Wednesday morning, November 22. The picture, which is in five reels, delighted those present, who pronounced it a beautiful play for children. A feature of the production lies in the fact that it is enacted by children under thirteen years of age. The principal exterior scenes were taken on the campus of the Chicago University and in Washington and Lincoln Parks. The principal interior scene is laid in the Elizabethan Room of the Congress Hotel. This is the first picture of its kind made by this company, which will make a specialty of childrens' pictures under the motto, "Clean plays only." Mathew C. von Betz directed the picture and wrote the prologue, which takes up the first reel. The actor who plays the giant is the only made adult in the fairy tale.

* * *

Gilbert P. Hamilton, who made his home in Chicago several years ago when he was superintendent of the Essanay

plant, was seen in the Hotel Sherman one day last week. He was here in the interests of his latest production, "Are Passions Inherited?" (seven reels), which he directed some time ago in Los Angeles and on the Crow Indian reservation. Dorothea ("Dot") Farley adapted this photoplay from Jack Wolf's newspaper story, "The Big Western Hat," and also appears in the principal role. Mr. Hamilton informed me that the rights were recently sold for New York State and South America. A and H. M. Warner, of New York, with offices in the Godfrey Building, are handling the picture. The printing and technical work of the films are being done in the plant of the Rothacker Film Manufacturing Co.

* * *

The Central Film Company and the Central Film Corporation, two separate organizations controlled by Jones, Linick & Schaefer and Nathan Ascher, were recently combined under one charter, and will hereafter be known as the Lewis J. Selznick Productions, Inc., of Chicago. The former headquarters at 110 S. State street, will be maintained. The new corporation names Louis J. Selznick, Jones, Linick & Schaefer, and Nathan Ascher as officers, and Harry Weiss and F. M. Brockell as managing directors.

* * *

"Twenty Thousand Leagues Under the Sea" has been booked on the Lubliner & Trinz circuit of theaters in this city, and will be seen at the Hyde Park theater, owned by A. M. Gollos, on December 4, 5, 6 and 7. The booking of the the big Universal novelty and spectacle is in charge of I. Van Ronkel, manager of the Chicago office of the Bluebird Photoplays, Inc.

* * *

Active work has been started on Selig's "The Princess of Patches," which is founded on the well known stage play by Mark Swan. Director Al. Green left for the State of Mississippi last week, where plantation and other scenes called for in the photoplay will be taken. Accompanying him were: Vivian Reed, Maude Baker, Charles LeMoyne, Clara Lambert, Roy Southerland, Frank Weed and about 20 others. Director Green and the company, after finishing the southern scenes, will return to Selig's Chicago studios, where the interior scenes will be made.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"Twenty Thousand Leagues Under the Sea" will close an eight-weeks' run on December 3, and will be followed on the 5th by Nazimova in "War Brides." Herbert Brenon will come on from New York for the opening.

Ziegfeld—Lillian Walker in "The Dollar and the Law" (Vitagraph) and "The Scarlet Runner."

La Salle—"The Masque of Life" (Signet) will be continued for another week, ending its three weeks' run on December 3. It will be followed by "Idle Wives" (Universal), produced by Lois Weber and Phillips Smalley.

Colonial—"Intolerance" (D. W. Griffith) opens Tuesday evening, November 28.

* * *

Ascher Brothers will open their new house, the Lane Court theater, at Center street and Lane Court, this city, Saturday evening, November 25. The theater seats 1,000 on the main floor, and is strictly modern. This is the tenth theater on the Ascher circuit, the 10 houses having an entire seating capacity for 12,000 people.

* * *

Lubliner & Trinz have added the West End theater, at Cicero and West End avenues, to their circuit of houses in Chicago. The house seats 1,500 people, and an orchestra of 10 pieces and a pipe organ play the accompanying music for the pictures. This makes the seventh house on the Lubliner & Trinz circuit.

At the Leading Picture Theaters

Programs for the Week of November 26 at New York's Best Motion Picture Houses.

Pauline Frederick at the Strand.

AT THE Strand Theater Pauline Frederick was seen in a new photo-drama entitled "Nanette of the Wilds," a story of the Royal Canadian Mounted Police, by William Mack. Miss Frederick portrays the role of Nanette, the daughter of a Canadian liquor smuggler who is operating in defiance of the Mounted Police. Williard Mack himself plays the role of O'Brian of the Mounted Police. Others in the cast are: Charles Brant, Frank Joyner, Wallace MacDonald, Macey Harlan, Daniel Pennell, Jean Stewart and Robert Conville. The scenes are all laid in the Canadian North and West and the play was produced by the Famous Players Film Company.

The second official and authentic series of motion pictures of the European war, obtained by special arrangement with Charles Urban, representative of the British Government, were also shown. Another interesting picture was the Stampede, taken at a Western County Fair, and showing wild horse racing, pony express races, bull dogging, trick riding and roping.

Viva Stratton, Carl Rogier and Irene Stolofsky were the soloists.

"An Enemy to the King" at the Rialto.

E. H. Sothern, in a film version of "An Enemy to the King," were the featured attraction at The Rialto. The picture was taken after Mr. Sothern had accustomed himself to the difference between acting on the stage and acting before the camera and for that reason it is a distinct advance over the first of his pictures offered to the public. The regular Triangle program of releases at The Rialto was suspended for a week in order to permit the Sothern picture to be shown. "An Enemy to the King" is a sumptuously costumed production from the Vitagraph Studios. It gives the star a role with which he is perfectly familiar and affords him an opportunity for the display of his well known skill as a fencer. Edith Storey, the Vitagraph star, plays opposite him in the role of Julie De Varion.

"War Brides" at the Broadway.

Nazimova in the powerful eight-reel screen version of "War Brides" is still the attraction at the Broadway. The picture is evidently on for an extended run.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater four pictures were shown: Monday, Tuesday and Wednesday, Wilfred Lucas was seen in "The Miscroscope Mystery," and a Keystone comedy was also included in the program. Thursday, Friday, Saturday and Sunday William S. Hart in "The Devil's Double," and a Mack Sennett production were on the bill.

Louis T. Rogers Forms Company

Will Specialize in Big Productions and in Purchase of State Rights for New York.

LOUIS T. ROGERS, for many years the Fox contract man and Canadian expert who recently resigned from the Fox Film Corporation, has established a business of his own in starting a company which will engage in the buying and selling of state right productions for the state of New York. Mr. Rogers is located at 218 West 42nd Street in which building he occupies the third floor. This floor is devoted to the activities of the Rogson Company of which Mr. Rogers is president. He has just concluded a contract with L. J. Selznick whereby he is to handle all Selznick productions for the State of New York for a period of five years. He has also closed a deal with J. L. Kempner purchasing on behalf of Marcus Loew the New York State rights of the feature known as "The Mask of Life," produced by the Signet Film Company.

Louis T. Rogers.

Mr. Rogers who is a young man and full of nervous energy feels sure that the company he has formed will be a success. He has formed plans for the production of special features. The first production will be based on a widely known play which has had a Broadway success. Mr. Rogers eventually expects to produce a minimum of one big feature a month.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

SANTA BARBARA NEWS.

American Film Company Cuts Down Production—Farewell Dinner to P. G. Lynch.

FROM Santa Barbara comes word this week that the American Film Company is inaugurating a policy of retrenchment and that a great number of employees have been laid off, this is not a great surprise as conditions are the same in Los Angeles; a number of film companies having cut down their producing force to less than half to what it was six months ago. The company is now only operating three companies at the present time, but we are informed that the fourth company may be started shortly. Not long ago nine companies were at work under the Flying A banner.

H. E. Aitken, president of the Triangle Film Corporation, and a party of friends and associates visited Santa Barbara Sunday this week and called at the American studios. The very same day Mr. Hutchinson and Studio Manager J. R. Crone left for Los Angeles and there was considerable speculation in Santa Barbara whether the chief of the Triangle Film Corporation and president of the American Film Company had met and if there was a possibility of a merger of the American Company with the Triangle interests.

A farewell dinner to P. G. Lynch, who recently resigned as studio manager of the American Film Company, was given at the Arlington Hotel on Tuesday this week. Practically all the employees of the Flying A plant were present at the banquet and everyone took the opportunity to give testimony to the high esteem in which Mr. Lynch is held by the moving picture people in Santa Barbara.

P. G. Lynch.

The climax of a most successful evening was reached when, in behalf of those present, Director James Kirkwood presented Mr. Lynch with a handsome thin model gold watch suitably engraved. A chain, the gift of the guarantee actors and actresses, was also presented and a letter was read from the extra people who took the opportunity to wish Mr. Lynch every success in his new field.

During the evening a handsome bouquet of flowers was sent to Mrs. Lynch by the men at the banquet and later a note of thanks from her was read. R. S. Stebbins, assistant manager at the local plant, who leaves with Mr. Lynch, was presented with a pair of gold cuff links.

Among those present were: Edward M. Langley, James Kirkwood, Clifford Howard, Al Heimri, George Wight, Edward Sloman, W. G. Dowlan, Kenneth B. Clarke, William Russell, C. William Kolb, Jack Halloway, Max Dill, Al Santell, Franklin Ritchie, George Periolat, Ashton Dearhod, Harvey Clark, Harry Von Meter, William Carrol, Charles Newton, Clarence Burton, Reaves Eason, Sid Algiers, Paul Drinkwitz, Art Howard, W. A. Hall, Leslie Alderson, William Vaughn, Ira Morgan, Wm. Gilmore Beymer, John S. Seltz, Carl Widen, Thomas Middleton, John Brown and Joseph Carr.

TO DANCE ON THANKSGIVING EVE.

Many of the Stars of Filmdom Will Appear at the Hollywood Photoplayers' Ball.

Stars of the screen will vie with one another for individual popularity at Shrine auditorium on Thanksgiving eve, when the first grand ball of the Hollywood Photoplayers' Club will be given.

Arthur Shirley, director general of the affair, stated this week that two of filmdom's most prominent luminaries will be chosen to lead the grand march, and that the event will go down in Los Angeles history as the most pretentious ever staged.

A few of the players who have signfied their intention of occupying boxes are: William Farnum, Ruth Roland, Mabel Normand, Mack Sennett, Fay Tincher, Francis Ford and Grace Cunard, J. Warren Kerrigan, Dustin Farnum, Douglas Fairbanks, Winifred Kingston, Herbert Standing and Mrs. Standing, Charles F. Eyton and Kathlyn Williams (Mrs. Eyton), Thomas H. Ince, Dorothy Dalton, Louise Glaum, Charlie Chaplin, Harold Lockwood, May Allison, Lewis J. Cody, Tom Santchi, Roscoe Arbuckle, Crane Wilbur, Edna Purviance and Herbert Rawlinson.

The primary object of the ball is to raise funds with which to furnish a clubhouse for the photoplayers. It is planned to make the quarters the most attractive of its kind in the west.

The Hollywood photoplayers' Club, though only in its infancy, already has a pledged membership of 300, with almost as many more applications on the waiting list.

The officers are: Francis Ford, president; Arthur Shirley and Dr. E. Bytell, vice-presidents; Walter E. Fowler, treasurer and attorney, and Harry E. Hoskins, secretary.

Temporary headquarters have been established at 6411 Hollywood Boulevard.

Ince Actor Danced to Death.

While dancing with Ninita Garcia, George Elwell, the young actor of the Triangle-Ince studios, dropped dead in a prize waltz contest at Ocean Park, California, on the evening of November 13. They were competing for a silver loving cup when he collapsed. A physician was summoned, but said that death had been instantaneous with heart failure as the cause.

Elwell was only twenty-one years old, and had only recently returned from the Mexican border, where he had enlisted in the seventh California infantry. He received an honorable discharge from the service on account of physical disability at that time, and had only very recently resumed his studio activities.

He secured favorable attention by his work in "The Raiders" and other Triangle productions before being called to the border.

Fairbanks and Chaplin Do a Turn Together.

The ultimate in comedy has been attained, Douglas Fairbanks and Charlie Chaplin are in pictures together.

This is no tale of broken contracts or shattered hearts of producers. It all came about as a perfectly legitimate part of a day's work and the two highest salaried fun makers are still safely wedded to their respective arts.

Fairbanks was enacting a scene of "The Matrimaniac" across the street from Chaplin's studio. Charlie was cutting capers in front of the camera and spied the Triangle-Fine Arts star. Telling his director to wait a minute, Chaplin rushed into the street in his grotesque make-up and sat down on the curb to watch Fairbanks.

"Now make me laugh, Doug," he said. "I'll be your audience."

Fairbanks entered into the spirit of the occasion and soon he and Chaplin were romping together, unconsciously reel-

ing off a skit that it would take nearly all the money in the motion picture business to buy.

Although the Triangle-Fine Arts cameraman continued cranking his machine, the hard-hearted director ordered the scene deleted as entirely irrelevant to the story in hand.

Both Fairbanks and Chaplin, however, insisted on having prints developed to add to their private collections.

Leave Again for Yosemite Valley.

Paul C. Hurst, associate director at the Signal studios, this week left Los Angeles with a portion of the Helen Holmes feature company for a trip to El Portal in the Yosemite Valley, where he is to make a number of exterior scenes in the production of the eighth and ninth chapters of "A Lass of the Lumberlands."

The company left Los Angeles early in the week and will probably be gone ten days, during which time they will secure more of the unusual woods scenes that have aroused such favorable comment in the chapters of the serial thus far released. Those who made the trip include, besides Mr. Hurst, Helen Holmes, Leo D. Maloney, William Brunton, William Behrens, Charles Wells, Clyde Roe, technical director and a corps of stage carpenters and propertymen. Robert Phelan is to officiate behind the camera.

During this portion of the company's absence, Director General J. P. McGowan is at work on interior scenes for the same two episodes at the studio. With him are working Thomas C. Lingham, Katherine Goodrich and the remaining minor actors of the cast.

This trip of the company to the mountains will probably be their last until snow flies. With the completion of the ninth episode, they will be far enough ahead so that they may continue on interiors for subsequent chapters. Then when the first severe snow falls in the valley, they will leave in a body for El Portal for their last trip. The scenes made at this time will be practically the last in the serial.

Two Film Men Killed in Grand Prize Race.

This year was a disastrous one at the Santa Monica races, when Lewis Jackson, chauffeur for Grace Cunard and Francis Ford, lost control of his car while doing a hundred-miles-an-hour on a dangerous curve, and crashed into four trees. Jackson was instantly killed. His mechanic, John Ghianda, escaped by "stepping out of" the machine before it was torn to pieces. After the flying piece of steel and wood hit the first tree, it crashed into L. B. Jenkins, cameraman of the Keystone Film Company, killing him, and demolishing his camera, which he had been grinding until the impact. A woman running a soda stand was killed. A spectator standing beyond the cameraman was also killed. Grace Cunard and Francis Ford and company were in a box at the grandstand when the wreck occurred and did not learn of the death of their champion until some time later. Miss Cunard was nearly prostrated over the accident. The whole company, which was making a picture around the races, stopped work and went home after the terrible news reached them.

Los Angeles Film Brevities.

Director John Emerson, Douglas Fairbanks, Assistant Director Jack Scott and sixteen Fine Arts players went to San Diego last week to begin work on a big production on the exposition grounds.

* * *

The Monrovia Feature Film Company, which has been operating at Monrovia for two years and produced the ten-reel photoplay, "The Daughter of the Don," is planning to move to San Diego.

* * *

Moving pictures of the Vanderbilt Cup Race at Santa Monica, Thursday this week was shown the same night at the Symphony theater. Many of the film stars attended the exciting speed event. Louise Glaum, the popular Ince actress presented the winner of the race, Dario Resta, an arm full of chrysanthemums.

* * *

Jack Mower, leading man of the Pollard Motion Picture Company, is nursing a couple of broken ribs this week from a realistic fighting scene in "Miss Jackie of the Navy," the present feature now being produced by the Pollard players for the Mutual Film Corporation on the exposition grounds at San Diego.

* * *

Norma Talmadge, now Mrs. Schenck, and friend husband, Joseph Schenck, who were recently married in New York, will spend a belated honeymoon in Los Angeles during the Christmas holidays. They will be the guests of Mrs. Talmadge and Constance Talmadge.

Seena Owen, who in real life is Mrs. George Walsh, her husband being the handsome hero of Fox films, is the happy mother of a baby girl. Mr. Walsh and his friends celebrated the great occasion and the barkeeper at the Alexandria is doing as well as could be expected.

* * *

Well-known screen artists will make merry in the cause of charity in a ministrel-vaudeville show next Sunday evening at the Walker theater, No. 732 South Grand avenue, to be followed by a dance in Lincoln Hall, situated in the same building. The entertainment will be under the direction of the B'nai B'rith Lodge, and will be in charge of Harry McCoy, the comedian of the Keystone Film Company.

A sketch written by Mr. McCoy in which he and Jane Waller will appear; a political jollification with Joseph Callahan characterizing "men of yesterday and today"; a minstrel show along new lines with Guy Woodward, Lee Mooser, Lena Rogers, Arthur Brick and Mazie Cartman are the leading attractions.

* * *

Dustin Farnum has been out bagging quail this week. The popular screen star and B. H. Dyas, the sporting goods dealer, made a trip to Corona. Farnum bagged his first double and is correspondingly proud of his performance.

* * *

James Campbell, known throughout the west for his expert horsemanship, this week joined the forces at the Signal studios, where as a stock player, he will have an opportunity to employ his skill to good advantage.

* * *

Mrs. William C. De Mille, wife of the Lasky director, received a telegram on the morning of the 14th notifying her of the death of her brother, Henry George, Jr., son of the great single taxer. Owing to the great distance from Washington Mrs. De Mille did not attend the funeral.

* * *

John Partington, manager of the Imperial theater, of San Francisco, and his wife, started from that city last week for a three day's tour in the Yosemite Valley, but hearing of the heavy snow in the country, drove into Los Angeles and are now spending a few days as the guest of Anita King, the Lasky star. Mr. Partington royally entertained Lasky stars whenever they visited his city. On Monday night this week Mr. and Mrs. Wallace Reid gave a party in honor to the San Francisco exhibitor and his charming wife. Among those present were: Mr. and Mrs. Hal Reid, Mr. and Mrs. Eugene Pallette, Mr. and Mrs. Sessue Hayakawa, Miss Anita King, Mr. and Mrs. Billy Mason, Mr. and Mrs. Kenneth McGaffey and others.

* * *

Owing to ill health Cleo Ridgely, the Lasky star, has been granted a vacation until January 1.

Hobart Bosworth, who was injured in a fall last week, is once more about the studio and will be able to resume work within a few days.

* * *

Judging by the treatment accorded Harold Lockwood, May Allison and Producer Fred J. Balshofer, in Monterey, California, where is now being filmed the exterior scenes of Harold MacGrath's "Pidgin Island," one might think that these three Yorke-Metro celebrities were candidates for president of the United States. The two daily papers, the Cypress and the American, have been carrying daily interviews with Lockwood-Allison and Balshofer. The Del Monte Hotel gave an elaborate dinner in their honor, the local Monterey theater arranged a special program in celebration of their arrival. The Chief of Police escorted them on a tour of the Executive buildings, and the Carmel Colony, where a majority of our famous paintings are completed, were hosts to them at an informal tea. A group of the artists from the Carmel Colony, witnessed several scenes of Lockwood-Allison in "Pidgin Island" rehearsed and staged by Producer Fred J. Balshofer.

* * *

After J. Warren Kerrigan withdrew from Lois Weber's Universal feature production, "The Mysterious Mrs. Missle-white," Harrison Ford, Broadway actor, was engaged to play with Mary MacLaren in the picture which is being re-filmed.

Ford has had a notable legitimate stage career and he played featured roles with Robert Edeson and also with May Mannering in "Glorious Betsy," during its New York run. He played the lead in "Excuse Me" and also appeared in a photoplay version of this comedy. He was in two productions with W. H. Crane, and has played in eastern stock. Later Ford appeared with Louis Mann in "The Bubble," and also had a leading role in the New York run of "Rolling Stones."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Newspaper Work.

EXAMPLE is better than precept, and how a thing is done is a lot more helpful than how it should be done. We believe that motion picture exhibitors in the comparatively few years the pictures have been running have shown more examples of really good work than the managers of dramatic attractions have shown in double and perhaps triple that length of time. There is a reason for this in the smallness of the admission price which requires that the house be intensively handled if results are to be gained. Through the good will of exhibitors this department has reproduced the best of this work, but this is the first time we have had the chance to go over the actual campaign of a trained advertising man in newspaper work, and we believe that even the managers of the smaller houses will be interested in the matter that follows, though it is the campaign of the Stillman theatre, of Cleveland. This means a big house in a city, with a capacity and admission prices that permit a larger advertising appropriation than most houses enjoy. All of the advertisements are prepared and placed by C. L. Madden, of the Fuller & Smith Advertising Agency. Mr. Madden is an advertising expert who has familiarized himself with the picture theatre business, and not a picture theatre man who learned to do advertising, wherein this matter is different from most of that appearing in this department.

Stillman

From 11 a. m. to 11 p. m.

E. H. SOTHERN

in "The Chattel"

Soloists: Desire Defrere, Baritone; and Mary Ball, Soprano—Both of the Chicago Grand Opera Co.

Keystone comedy—Mack Swain.

Matinees: Mezzanine, 15c; Orchestra, 25c. Evenings: 15c, 25c; reserved, 50c.

Prospect 3055. Central 1448.

Next week: Wm. S. Hart as "Draw" Egan.

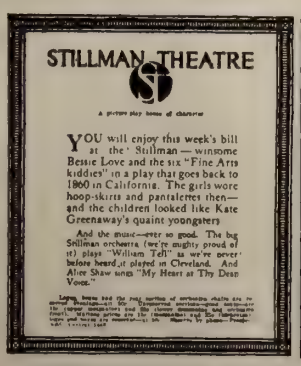
STILLMAN THEATRE

A picture-play house of character

E. H. SOTHERN

See ad (classified) on page 21

In the first place note these two advertisements. Both are run in the same issue of the same evening paper. This paper accepts advertisements of theaters in its classified pages, and most of the houses use these pages, since the rate is cheaper than the theatrical advertising. We do not know just how the rates compare, but on an average it should be from two to two and a half times cheaper to go into the classified pages, and on some sheets the disproportion is even greater. One New York paper, for example, charges ten cents a line for classified stuff and fifty cents for theatrical advertising. So the Stillman takes twenty-eight lines in the classified space. But Cleveland is a large place with a transient population. The traveler, when he is looking for amusement, looks for the theatrical advertising, so the smaller advertisement (just large enough to let in the cut) is run in the theater column. It is only eight lines, but it gets the house where the traveler can see. Another paper, which does not let theatrical advertisements run in the classified section gets a two-inch advertisement.


STILLMAN THEATRE

A picture play house of character

YOU will enjoy this week's bill at the Stillman — winsome Bessie Love and the six "Fine Arts kiddies" in a play that goes back to 1800 in California. The girls wore hoop-skirts and pantalettes then—and the children looked like Kate Greenaway's quaint youngsters

And the music—ever so good. The big Stillman orchestra (we're mighty proud of it) plays "William Tell" as we've never before heard it played in Cleveland. And Alice Shaw sings "My Heart at Thy Dear Voice."

STILLMAN THEATRE

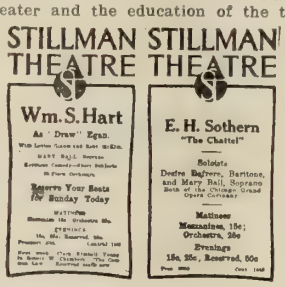
A picture play house of character

WHEN you reserve seats at the Stillman you can come at any time you please. Your seat is held till occupied

You don't have to stand up, you don't have to wait in the lobby, you don't have to come early

That is the sole idea of reserved seats—but in the Stillman EVERY seat is a GOOD seat. But you're apt to find every seat occupied unless you have reserved

In addition to this straight theatrical advertising the house uses some very well-done panels five inches deep and two columns wide. There is always mention of the current attraction, but it is the Stillman theater that is being advertised for the greater part. The one on the left, dealing largely with the bill, was run on Monday. The other was a Saturday advertisement and is directed to the seat reservation scheme with after-mention of the remaining performances of that week's program. Monday it is more important to advertise the bill that will run that week. On Saturday the large advertisements will take care of the coming program and house talk will pay better. These house talks, straightforward, characteristic and convincing, do more real good for a house than the praising of the current bill. We show but two of a number of examples. The Stillman is a still-new theater and the education of the theater-going public is important.


STILLMAN THEATRE

Wm. S. Hart

As "Draw" Egan.

With Louise Glaum and Leo Willis.

MARY BALL, Soprano

Baritone Featured—Short Subjects

Reserve Your Seats for Sunday Today

MATINEE

Mezzanine 15c, Orchestra 25c

EVENINGS

15c, 25c, Reserved, 50c

Prospect 3055 Central 1448

STILLMAN THEATRE

E. H. Sothern

"The Chattel"

Soloists

Desire Defrere, Baritone, and Mary Ball, Soprano Both of the Chicago Grand Opera Company

Matinee

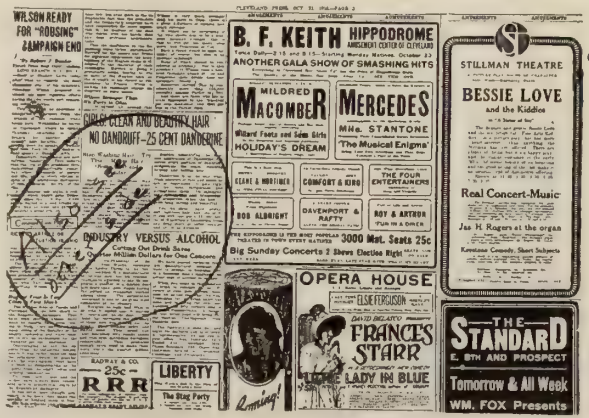
Mezzanine, 15c; Orchestra, 25c

Evenings

15c, 25c, Reserved, 50c

Prospect 3055 Central 1448

The morning papers get four inches against two inches in the afternoon papers. The family appointments are more apt to be made in the morning, and the woman shopper looks over the morning paper before starting downtown. These appear in the theatrical column, the panel ads. are given the run of the paper or are specified for the woman's page, local news or some other place where it will most likely reach the class of patron at which it is aimed. This is another point in expert advertising. The advertising is not merely dumped into the pages. It is put where it will do the most good. Specified position generally costs a little more, but it is worth it if it is needed, otherwise "run of paper" is ordered and the advertisement can be printed anywhere that pleases the make-up man. One advertisement in the batch sent supplements the afternoon stuff and gets three inches "run of paper." It catches the reader who purposely avoids the theatrical column as not being interested. The theater ads. are dodged when up bobs this estray, and interest is gained despite the conscious effort to avoid it.


WILSON READY FOR "ROBBING" CAMPAIGN END

B. F. KEITH HIPPODROME

ANOTHER GALA SHOW OF SMASHING HITS

MILDRED MACOMBER

MERCEDES

Mlle. STANTONE

"The Musical Enigma"

HOLIDAY'S DREAM

DAVENPORT & RAFTY

BOY & ARTHUR "Fun in a Diner"

Big Sunday Concerts 2 Shows Election Night

3000 Mat. Seats 25c

CLEAN AND BEAUTIFY HAIR NO DANDRUFF—25 CENT DANDERINE

INDUSTRY VERSUS ALCOHOL

OPERA HOUSE

ELSIE FERGUSON

FRANCES STARR

IN THE LADY IN BLUE

LIBERTY

The Big Forty

25c—RRR

STILLMAN THEATRE

BESSIE LOVE and the Kiddies

Real Concert-Music

Jas. H. Rogers at the organ

Keystone Comedy—Short Subjects

THE STANDARD

E. 8TH AND PROSPECT

Tomorrow & All Week

WM. FOX Presents

Mr. Madden does not put this forward as an ideal make-up for a Sunday announcement. He says "This is what I call a horrible example of hurry-up work, but it does show up because the make-up man can't bury it." It is a two eights and somewhere hereabouts you'll find a reproduction of a half-page in which this advertisement is used. Just below you will see part of a negative cut; one with black ground and white letters. In theory this is still more prominent and it is—in theory, but white on black requires large letters, and the black cut merely announces Romeo and Juliet where Mr. Madden tells all about his program in the same amount of space and gets practically the same attention; indeed we are inclined to believe that the Stillman will be seen first. Compare it with the other advertisements on the sheet and see how it stands out. That hand-drawn note to the left has nothing to do with the matter

STILLMAN THEATRE

Bessie Love —and the Kiddies

in "A Dozen of Six"

Real Concert-Music

Jas. H. Rogers at the organ

Keystone Comedy—Short Subjects

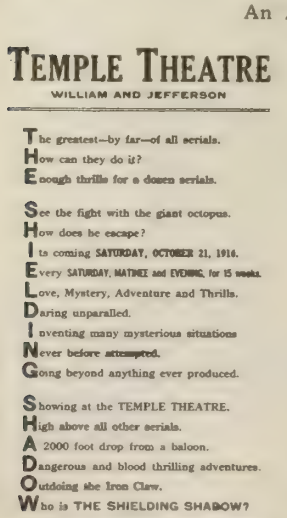
There was an advertisement on the other side—one of the run-of-paper panel ads. Two other Saturday and Sunday ads are also shown here. One is 7¼ inches across three columns, and the other is 7½ over two. Both of them are kept from associating with other advertising on the same page, not alone by border, but by white space, as

well, to make assurance doubly sure. Notice in the half-page reproduction how the Keith advertisement runs to the column rules. It is forbidding to the eye, and only the big lines get much attention. Unless those can hold you, the entire advertisement is lost. Mr. Madden uses smaller type, but it is inviting and eye-catching. He has more words to his space, but they do not appear to be so many because they

are not crowded. More than that, it is all characteristic, as much a trade-mark as the house monogram. In a couple of months the Cleveland newspaper readers will know the Stillman advertising as far as they can see the paper.

As a brief resume here is the campaign. Four-inch advertisements in the morning papers and two inches in the afternoon editions, six days a week, with from fifteen to twenty or more inches on Saturday or Sunday. Special advertisements specifically *not* in the theatrical column to catch the unwary, all-open composition with the house monogram always and the name of the house and name of attraction in the upper half of the advertisement. The only exception to this last rule in some thirty advertisements is that one in which the reserved seats are the real feature of the advertisement, and here the rule holds good still, for the feature comes to the top. Look back a moment to that half page. You'll notice that the Stillman and not Selznick offers Miss Young. The Standard wastes space advertising Fox.

An Acrostic.


TEMPLE THEATRE
WILLIAM AND JEFFERSON
THE greatest—by far—of all serials.
How can they do it?
Enough thrills for a dozen serials.
SHIELDING
See the fight with the giant octopus.
How does he escape?
It's coming SATURDAY, OCTOBER 21, 1916.
Every SATURDAY, MATINEE and EVENING, for 15 weeks.
Love, Mystery, Adventure and Thrills.
Daring unparalled.
Inventing many mysterious situations
Never before attempted.
Going beyond anything ever produced.
SHADOW
Showing at the TEMPLE THEATRE.
High above all other serials.
A 2000 foot drop from a balcon.
Dangerous and blood thrilling adventures.
Outdoing the Iron Claw.
Who is THE SHIELDING SHADOW?
Saturday, October 21st, 1916
AND
Every Saturday, Matinee and Evening, for 15 Weeks

Tarleton Winchester, of Pathe's, sends in a throwaway gotten out by the Temple, Buffalo, which forms an acrostic for "The Shielding Shadow." It is reproduced here for the benefit of those who have this serial and as well for those who wish to go to the trouble of getting up similar lines for some other attraction. The Temple management has saved the Stain exhibitors the trouble, by getting out this sheet, which is 6 by 12 inches in the original, common news stock. Anything of this sort takes well. It plays on the curiosity of the recipient. It is just a handbill and he starts to throw it down. But he sees it is an acrostic. Then he has to read down to see what it is, and by that time he will read across to see how well the maker did his job. Of course it is possible to speak learnedly of the psychology of advertising, but it is even more simple to speak everyday talk and say that anything that will appeal to the curiosity will gain attention in the degree in which it appeals. That is why there is so much stuff that is good for once and not more frequently. The degree of curiosity is not as great the second time.

Writing Hymns.

All the time we've been wondering where Jimquin was, the Los Angeles hustler has been sore because we kidded some of his poetry. To prove himself a poet he has written a song, or rather completed one, started in the trenches by his brother, Charles Henry Quinn, who sent it to him when his regiment was ordered to the front line and his chances of coming back and finishing the job seemed to be rather slim. Jimquin writes that it is being sung by "regular" singers, and the novelty alone should carry it along. But beyond that, the song has merit and timeliness. It is published by the Ballenger Company, Los Angeles.

Stitching.

Walter H. Brooks, of the Auditorium, Coatesville, Pa., is now wire-stitching his program instead of using the six-page folder form. This is partly because he is now using an eight-pager. Another change is in the time table. Instead of the formal time table he now follows each title with the hours of playing, so that the information is directly below the subject the reader has become interested in. This is a better scheme than the formal table, even though it does entail a little more work.

Moving the Girl.

The Garden theater, Detroit, planned to run the Little Girl Next Door, a slaver play, the entire week recently, and had to quit after the second day and go back to the regular program. Decent people will not attend, and the others stay away when they learn that the stuff is not as superheated as they have been led to expect. Profit by their experience and keep off the stuff.

That Fashion Show.

An exhibitor reports that he tried every big dry goods store in town and could not hook up with one for a fashion show as each store wanted to give its own and get the crowd to the store. To effect this they gave out souvenirs to each patron. That's easy to beat. Point out that a theater show means more than a store show, and then offer to have printed up coupons good for a souvenir if presented at the store the following day. That will hook the show up to the store and get the people over to the store in a buying mood after they have seen the fashions.

Three in One.

Joe E. Tabor, of the Majestic, Belvidere, Ill., sends in a half-page advertisement that serves as an anniversary advertisement, a general advertisement and to tell the week's program. The layout is simple, but effective, the boxing, with space between serving to keep the various sections apart. Study this advertisement carefully and you will see that it has too much copy for a half page. Were it set with rules boxing off it would be too heavy, but by boxing each detail by itself instead of letting the rule join others, the effect is that of a series of detached advertisements, each of which is observed separately and not

as a whole. As a single advertisement cut up with rule it would be repellant to the eye. With these individual panels it looks well and will be read. The intelligent use of rule is often half the trick. Sometimes it is even more.

That Matinee Musicale.

J. Ernest Tompkins, who used to sing on the stage, is now managing the Princess, Colorado Springs, Colorado. He is running a series of matinee musicales on Friday afternoons, five numbers and a feature picture, the music running about half an hour. It is all furnished by the theater orchestra with Mr. Tompkins as soloist, and they are making business. Anything that is novel will draw for a time at any rate, and will last if it is good. And the closer it comes to a social function, the better it serves as a matinee attraction. We think that almost any house can get up a musicale with home talent and make money with it. A special program, small, but good, is a part of the scheme.

Punched Tickets.

John J. Farren, of the Victoria, Rochester, N. Y., sends in a free ticket he recently sent out. One ticket was sent in the regular house ticket envelope and was stencil cut "special" across the stub. This beats the usual specially printed ticket, but if the seat coupon is really good for a special reserved seat, many might fear to come with friends because they would be separated from them. Additional advertising was carried on the face of the envelope which announced the bill for the latter half of the week. Now and then some Monday tickets to a judiciously compiled list, and for an attraction known to be better than usual, will bring personal advertising of a sort that cannot be purchased, but be certain that you have a feature and not a bloomer. In this case Mr. Farren had Douglas Fairbanks in Manhattan Madness.

Good Slogan.

"You get so much and pay so little" is the house slogan of the Cross Street, Somerville, Mass. That says a lot; much more, in fact, than the statement that Boston people pay more to see the same subjects. The house uses a single-sheet program 4½ by 9, yellow paper printed in red and green. Red and black would be better on yellow, and we are inclined to think that it is more or less of a waste to run the second

color. The bill is plain and readable and the second color does not produce a result commensurate with its cost. In planning small paper it is well to proportion cost to results produced, and it is seldom that a second impression pays even on larger work unless it is desired to emphasize some gala occasion.

Perhaps the Solution.

The Columbia theater, Attleboro, Mass., lately advertised that owing to the fact that the current attraction was a vampire play a special program would be offered for the children. The vamp was shown at 2:30 and the special program at four, the evening offering the vampire lady once more. Most of the kiddies come in the afternoon, and with a special bill as good as the feature, but of a sort better planned for children, it would seem that all objections are met. The kiddie feature was not of a recent release date, but the youngsters do not care so that it is new to them and still in good shape. It was not an essentially child story, being a Bill Hart western. This house has lately inaugurated a four-page program and is doing very nicely with it.

Real Lobby Work.

Ralph Ruffner, of the Liberty, Spokane, recently woke up long enough to ship us a photograph of a recent lobby display and then probably went back to his bunk for another six months so far as sending stuff out is concerned. He is a most irritating sort of person. He does a lot of real things every week, but he is too lazy to shoot them along. He had the Triangle, the Thoroughbred, the other day and thought it would be something of a novelty to show a horse to a public accustomed to automobiles, so he hired a horse from a harness shop instead of the

livery stable, dubbed her Miss Minta, dolled her all up and set her in the lobby. He says solemnly that even the policeman and the street sweeper came to see. He adds that he doesn't know if it helped business any as he is full all the time, but also adds that it is the house and not the management that is full. We know that. Washington went dry some time ago. Just in passing, that's an all around pretty lobby, don't you think?

Getting Better.

The Film Forecast, the organ of the Rowland and Clark theaters, Pittsburgh, is getting better each issue. It is only a matter of time when M. J. C. Kornblum will have the printer doing what he should. One good feature of the new issue is the added space that "Korny's Corner" gets. It goes around the corner now and onto another page. One of his late paragraphs runs:

> Our friends the Censors got in some of their fine work both on "The Wheel of the Law" and "Anton, the Terrible." If we could get a motion picture of the curlicues of their way of reckoning, there would be a line of lace manufacturers a block long waiting to buy the rights for a crazy quilt lace pattern.

It would drive a lace-maker crazy, but it would be a fine thing to put on the back of bank notes instead of the geometrical lathe patterns. It would defy the counterfeiter.

What is most needed now is a more definite division of program and letter press.

Good Work.

The Mutual booklet for A Lass of the Lumberlands, their new serial, is a pretty piece of printing and shows how well purple and buff work in combination. More than that, it gives the exhibitor plenty of material for advance work without overloading.

Parents Must Sign.

H. A. Chenoweth, of the Opera House, Westfield, Mass., offered free admission to the children at a matinee if they presented a signed permission from their parents. The signing had to be done on the card he supplied. It may have been done to circumvent some local law about admitting minors, but can you imagine any better way of gaining the attention of the parents for the night show? Probably he had this in mind, for just below the permit is the line "Better come down to-night and see for yourself.

Andrews Butts In.

Frank G. Andrews, who is becoming known to the readers of this publication through his articles on phases of exhibiting, is going to put some of his theories into practice in Washington, N. J., where he stays when he cannot find an excuse for visiting New York. He is going into it on the installment plan by running Saturday night shows in a local house. He starts in with an announcement in the local paper, explaining that he takes the personal tone he does since the town is so small that he knows most of the residents. His initial announcement is three and a half inches across two columns and it reads:

ANNOUNCEMENT:

> If I correctly sense public sentiment in Washington, there is a demand for a higher grade of moving pictures, particularly dramas, than has heretofore been show in any of the local theaters. Acting under this belief, I have leased the Broad Street Theater for a series of Saturday night shows. The service I have selected is the famous Triangle service, unquestionably the highest brand produced, certainly by far the most costly.
>
> I have every confidence that an intelligent public will quickly appreciate these pictures and welcome their introduction in Washington. No circus methods will be employed in advertising these attractions. The enterprise deserves encouragement—a visit or two to this theater as a test—after which the pictures should draw purely on merit.
>
> Because of the cost of this superior service, I am obliged to fix the admission at fifteen cents to adults and ten cents to children, which is the regulation charge everywhere for Triangle pictures. However, there will be six reels of drama and two of comedy—the latter being the famous Keystone brand. So you see the extra five-cent charge is accounted for not only in quality, but in quantity.
>
> On the opening, Saturday night—October 14—I will show Frank Keenan in a strong Southern play entitled "The Coward." The comedy is "A Favorite Fool," with the famous stage comedian, Eddie Foy, in the leading role.
>
> Comedy starts at seven o'clock sharp; drama at 7:30. Come at either hour. Second show starts at nine.
>
> FRANK G. ANDREWS.

He is also distributing a four-page folder on almost much the same lines, but more ample in statement, and announces that he is not going to advertise heavily, but trust to the intelligence of his fellow townsmen. His campaign is unusual, but it seems to be well planned. He is an old newspaper man, well known, and his statements and promises carry weight. It will be a campaign of personality plus pictures of merit and it will be interesting to watch the outcome.

Where Is Mr. Wall?

It's about time that S. E. Wall got busy with his pen and ink. We are getting lonesome for a letter.

Checking the Passes.

H. W. Heiberger, of the Lehigh Orpheum, South Bethlehem, Pa., uses a check form of pass which he credits to the Lyceum, Clovis, N. M. He has them printed up on "safety" paper, the same as a regular check, and they pay to the person named "one and no more admissions," the "no more," being set as the cents are written on a regular check, as a fraction. The check is payable in "Current Funs" and guaranteed by the Board of Censors. It is a joyous thing to get a pass, but these make pleasure perfect.

Performances de Luxe.

The Regent, Philadelphia, offers something novel in its time table. The times of performances are given and some of these are starred. The program explains that those with an asterisk are "performances de luxe" with full orchestra, while the others are "intermediate" and the music is supplied by the grand organ. It is one of the little refinements that marks careful management. People can know what to expect.

We wish the Strand, New York, would do something of the sort. The way they switch from organ to orchestra and back again is unnerving. There seems to be neither rhyme nor reason.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Building Up.

BECAUSE you are able to add two and two and get a result of four, do not think that enough. Progress until you can add two and two to two and get six. In other words, do not be content to have "enough" plot for five reels. Get all the plot you can crowd into five reels for a five reel story: not merely enough to go bumping along.

This perhaps is at variance with the teachings of some studios. Dr. R. Ralston Reed, for example, was recently the guest of the Lasky studio in Los Angeles; the trip being the prize he won in the Columbia contest. There he was told that his five reel play contained enough plot for twelve reels: not the play that is going to be blamed on him on the screen, but the one he really wrote. "What we really want," explained Mr. De Mille, in substance, "is about three reels of story and two reels in which to develop the action properly." As an example he mentioned the Drew comedies, which have slight but perfectly developed stories.

At other studios he was told that this was all wrong, that there must be more dependence placed upon movement than psychology. Both are right and both are wrong according to viewpoint. Stories must be framed to please varying tastes, and magazine readers who affect Scribner's do not admire Adventure and vice versa, yet both classes must be served. But plot is not necessarily action, and the plot must be intensified to the limit if it is to stand its best chance of acceptance, so do not be content with a good enough plot, but strengthen and develop it to the utmost, even though you may subsequently be forced to condense it to get the length. Half, and more than half, of the stories sent out are faulty and do not sell merely because the author stopped the moment he got enough instead of keeping on until he got his best.

Wickes on Song Writing.

Song writing seems to have an almost fatal fascination for the average man or woman, and more of the innocent fall victims to the wiles of the fake publisher than become prey to the fake photoplay schemes, and the pseudo literary agent who advertises for story writers and newspaper correspondents. This is largely, perhaps, because of the large returns from hits, but in part to the inherent tendency of emotion to express itself in song. In writing the Popular Song E. M. Wickes has given us a very good book on the subject. It is practical, optimistic, but not unduly so, and gives the reader a clear and unbiased survey of the field from which he may deduce his individual chances as well as telling what should be done and how this is to be accomplished. It belongs in that comparatively small class of text books that are helpful because they teach instead of merely laying down the law. If it is possible for the reader to write songs, this book will supply the inspiration and instruction he lacks. Mr. Wickes' style is simple, direct and pleasing. Perhaps it is best described as "human." It is a book that has a real reason for being and forms a valuable addition to the Writer's Library. (Writing the Popular Song, E. M. Wickes, Writer's Library, Home Correspondence School, Springfield, Mass., 181 pages plus XIII. $1.35 by mail.)

A Brain Polisher.

Several readers have requested something along the lines of the "German money" idea, saying that they get help from working over such things. Suppose we work it on these lines: Dora has discovered Jim because of his intemperate habits. He drinks all the more and commits a crime for which he serves a term in prison. When he gets out he learns that she has married Tom. He gets drunk, and while in that condition comes to her house to kill her. Write one or more scenes commencing with his arrival at the house, showing how she gets out of the situation. Be brief and dramatic. If you will send in your scenes with a return envelope, your development will be criticized and returned to you. The right is reserved to publish one or more of the solutions. Unlike the "German money," there is no catch to this one. It is merely a test of your inventiveness. To make it more interesting we'll bar these solutions in advance:

She shows him her baby.

He sees a picture of themselves taken long ago, or other mementos of the past.

That Atlas Contest.

Although we do not like script contests, we think that the Atlas-Boston Transcript contest differed from most in that it was fairly conducted and with a view to getting the best material. As a matter of fact there was but one play that was really worth the money paid and this was given the first prize by practically all the judges. The rest of the opinions varied markedly, but eight of our first ten nominations were in the eleven prize winners, and two of those not scored by us were given awards because to others they appealed as effective though the ideas were old. But the contest proves again our point that if honestly handled they are not worth the expense save in advertising. Thirty scripts went to the final round and twenty-nine of these were clearly not of prize calibre.

Too Close.

A few weeks ago Marc Edmund Jones lost his clothes and his library and even his beloved phonograph. A sheriff came and took them; not because Jones doesn't pay his bills, but because the man he was boarding with was being sued for divorce by his wife and she attached all the furniture. The Jones shirts were taken along with the rest of the stuff while he was hunting an express wagon, and they could not locate the moving van or his ex-host's wife for several weeks. And it was so close to home that it never occurred to Jones to make it into a comedy. He just told it up and down the street as a good story, and probably there are three or four versions in the studios right now. It was too close to home. He lacked perspective. Some script writers are the other way about. They write so close that they write of things that interest only themselves. If you can average between Jones and the other fellows you'll be about wright. If you do comedy let it be intrinsically funny. It is not funny merely because you took part in it.

One Phase of Synopsis.

Recently a producing manager wrote us that our synopses were too short. He wanted more detail. In part he said:

> One fault I find with your synopses is that they are too brief. It would be better if you injected more business into your synopses and thus get them fuller. We really don't care for a working script, as our director prefers to prepare his own plots.

We send only a two or three hundred word synopsis because we are not trying to sell on synopsis. We tell what the story is about and offer to send the plot of action if the story interests the director. Here is one director who wants greater detail of action, and yet who does not want a working script. What does he want? The working script would give him the business in detail. Then, if he wanted to make his own plot, he could do so with the fullest information that the author could give him. That is where the synopsis only scheme falls short. The director never gets the full value out of the stuff he buys because he refuses the author's full aid. The position is inconsistent. If he is able to develop the bare idea, what does he need of action? If he needs the action, why not take it all and improve that to suit his own ideas if he absolutely must muss things up?

We do not offer synopses in the usual sense of the term. It is easy, but it is slovenly. But because we offer scripts to companies of varying needs from polite comedy to slapstick, we do offer a sketch of the basic idea and develop the script to suit. This is not something that the average free lance can do, but the free lance should not offer merely a suggestion. It doesn't pay in the long run, and we know several writers who will be in a pretty pickle presently when full scripts are again demanded.

No Inquest.

There will be no inquest club this season. The response was too small to make it worth while trying to build up the affair, and so the idea has been dropped. We are sorry for the sake of those who did wish to come in, but they were not numerous enough.

Advice.

You will find that, as a rule, the person most willing to give advice is generally the one least qualified to give good advice. It is the man who does not know who is usually the most eager to tell what he thinks he knows. Do not be in too much of a hurry to take advice and convince yourself that the advice is good before you act upon it.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid Three Dollars

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It is an estableshed rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Important.
New York Operators' Notice.

Moving Picture Machine Operators' Local Union No. 306, I. A. T. S. E., is the body with which all operators of Greater New York should be affiliated. For years past that organization has sought to better the working conditions of New York men, and at the present time it numbers approximately 65 per cent. of the operators of Greater New York within its membership.

This, however, is not satisfactory, and the union now proposes entering upon a vigorous campaign of organization.

In order to furnish opportunity for non-members to meet and hear arguments advanced as to why they should join with their fellow workmen, and the setting forth of advantages to be derived through affiliation, the union has arranged for a series of meetings to be held at 12 o'clock midnight on every Thursday in December, as follows:

December 7. Broadway Casino, 790 Broadway, Brooklyn, N. Y.

December 14. St. Louis Hall, 443 Atlantic avenue, Brooklyn, N. Y.

December 28. Cortland Casino, 585 to 597 Cortland avenue, Bronx, New York.

December 21. Parkway Palace, 110th street and Fifth avenue, Manhattan.

These meetings have been arranged as conveniently as possible to the end that all operators may attend them. Admission to the meetings is only to be gained by showing a New York operator's license card.

Regardless of what you may think, feel or say, it will be well worth your while to invest an hour and a half of your time in attending any or all of these meetings to which you are hereby extended a cordial invitation by Local No. 306. The editor will be present and, among others, will address you on the benefits of organization. You incur no obligation to join because you attend.

Question No. 166.

Is there any way to tell which arm is grounded without taking the lamp apart?

Roll of Honor on Question No. 156.

The Roll of Honor on Question 156 is: C. E. Linstruth, Carthage, N. Y.; F. F. Bell, Palestine, Texas; F. N. Irvin, Lufkin, Texas.

I have selected the reply of Brother Linstruth as best suited to the needs of publication.

Reply to Question No. 156.

By C. E. Linstruth, Carthage, N. Y.

The Question:

What ought to be the height of screen above floor of stage, or above main floor of auditorium where there is no stage?

The Answer:

The height of the screen above the stage floor or above the floor of the auditorium will depend upon many things. First: On the ordinary stage if the screen is hung well down stage, it is best to have it quite near the floor, say 3 feet above, which will permit of a good black border all around. If the screen is well up stage, say on the back wall, it must be high enough so that those in the front row of seats can see the bottom of the picture without difficulty, and must not be so high that the top of the picture cannot be seen from the back gallery seats. These heights will vary according to the height of stage, slope of floor and height of balcony, as well as the position of the screen on the stage and the nearness of the front row of seats.

In a theater having no stage, but with a middle aisle, the screen must be high enough so that the light ray will clear the heads of the people as they pass in and out along the aisle. I believe in the majority of cases this will require at least 6 feet above the floor, where the auditorium floor has the ordinary slope. I believe a picture having 6 feet between its lower edge and the floor would allow everybody to see the bottom of the picture, but in considering all this we must also not overlook the fact that the picture should be gotten as nearly as possible in line, up and down, with the lens; this latter point is of very great importance.

[This is a fairly good reply, but there are one or two points which have been overlooked, viz.: the nearer the picture can be brought to the stage floor without obstructing the view thereof the better, because it is more nearly imitating actual stage conditions where the real thing is on. So far as the black border be concerned, it is not important that it extend under the picture if the stage floor in front of the picture be painted black; that is to say, the bottom edge of the black border is not important. Another thing: Where there is no stage, but merely a blank front wall, if we place the picture too high there is always a tendency to make it appear as though we were actually looking at a picture on the wall, and this has some effect in destroying the highly desirable illusion of real life.]

Speed Merchant.

P. Young, Sarnia, Ont., says:

Some one has been heaving rocks, and one lit pretty close to me. In the department, October 21st issue, I notice an article concerning my work at the Crescent Theatre. I would like to explain a few things which will prove to you that the writer was not such a wise guy after all, though he has me advertised as a speed merchant, and says that my picture jumps a lot. The Crescent Theatre is a very pretty house, both outside and in. It is not of the "store room" type, but is built as a theatre from the ground up, and is up to date in every respect. Its seating capacity is 498, and it has but one floor. It is equipped with the best money can buy, even to an automatic ticket machine in the box office. In the operating room are two Powers Six A motor-driven machines, which project their perfect picture on a Satin Gold Fibre screen, width 14 feet 10 inches. Distance from lens to center of screen 78 feet 6 inches; size of machine aperture 11-16x29-32. I pull 36 to 40 ampers D. C. at the arc, delivered by a Fairbanks-Morse motor generator set, but we are forced to dispose of this, owing to a change from 60 to 25 in cycle of the current. In place of this we will have a Fort Wayne generator set and double lamp control. Now I will tell about the jump the critic saw. I changed the intermittent sprocket on one machine for a new one and when putting the sprocket on the shaft I noticed it slipped on much too easily. I was certain at the time there would be trouble, but under the conditions was obliged to take a chance, and that was the cause of the slight jump in the picture, which was taken out the next morning. I run my machines at a speed ranging from 60 to 70 feet of film a minute, and thus get the best possible picture with what I have to do with. My picture is steady, clear, and of sharp focus; also there is absolutely no jump, except such as may be due to imperfections in film perforations. I am now on my eleventh year operating, and can produce the goods.

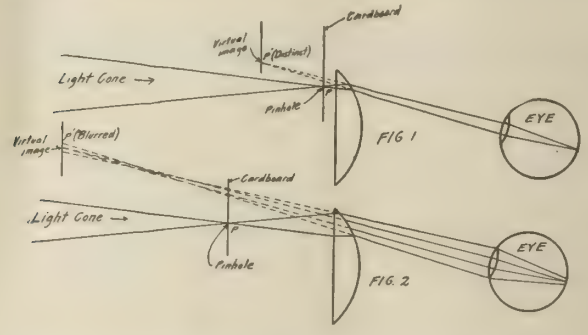
All of which is set forth in justice to Brother Young. I am more and more coming to the conclusion that the publication of comments on projection is not a very good policy, except where they contain my own observations. Almost always there is a dispute over it, and I am not in position to know who is right or who is wrong. However, in justice to Friend Young, he certainly talks like a man who knows his business, and I am therefore inclined to credit his version of the matter.

Censor Spectacle.

J. Frank Moore, Dover, N. H., sends in his idea of a pair of spectacles to be worn at moving picture shows. He says: "Let every one be his or her own censor. If they do not wish to see a nice Vampire, or Kellermann picture, let them pull down the blinds at the objectionable part. How convenient! Instead of cutting out portions of the film which others wish to see, when that part comes along, bing! down with the blinds; count ten, bing! up with the blinds. All serene. They are cheaper than Censorship Boards, and are more satisfactory. Incidentally protest Federal censorship. Stick up for your rights. I never did believe in a few men or women telling everybody else in the country what they ought to see and what they ought not to see.

Optical Dope.

The three cornered argument between Martin, Solar and Griffiths has piled things in on me so fast that it has really gotten things into a bit of a muddle, and I guess we will have to some extent "begin over again." But regardless of the disputes between the brothers, there is no manner of question but we are advancing, and the benefit which the motion picture industry will derive in this matter will be most largely due to the credit of the three gentlemen named. Brother Solar sent in a long, highly technical article dealing



with lens construction; also he criticised Martin pretty strongly on certain points. I sent this whole matter to Brother Martin, with Solar's consent, and since Friend Solar's criticisms have been referred to in print, I think it is due Martin that the present letter be published. Here it is:

In reply to your letter of the 25th inst., and the enclosed matter by Friend Solar, . . . when I started to read his article I thought I was going to get an awful rap for what I didn't know about focal lengths, principal points, air spaces, the action of positive and negative lenses, etc. I have, however, failed to discover that he touches upon any real principles that I do not already understand; moreover, I have also actually *used* these same principles in the design work of the new forms of condensers already sent in. (As yet not published.—Ed.) I have slowly developed and classified the results already obtained, and the time is approaching for the discovery of a *practical condenser of improved design* which will greatly surpass the performance of the types now in use. Now when I started this work of design I realized that a condenser was not required to give results of fine definition of image as is an objective lens, therefore I discarded the tedious algebraic formulas which Solar gives, and substituted, so far as possible, the equivalent and more wieldy trigonometric and graphical methods, which are the proper thing for the work of primary design. Solar's highly detailed formulas are no doubt necessary for the calculation of a Petzval objective, such as he shows, but if he would apply his formulas to any of my condenser designs I don't think the practical difference in final results would amount to much, provided I have not made any serious numerical errors in my own calculations.

Referring to my article of Sept. 23, it was intended for general information—merely to show the possibility of further developing the regular form of condenser. I paid no attention to nodal points, or other refinements apart from the purpose of the article. But Solar says I don't understand the position of conjugate points for combinations of lenses. Well, I'll bet I do, though it is quite true that my methods in this particular are not those generally used. With regard to my article of Sept. 30, I concede Solar to be correct in claiming that the diameter of the aperture lens, as I show it, will not effect the aberrations, provided its focus and other conditions remain the same. I was a little tangled there with the idea of reducing aberration by stopping down the lens with a diaphragm. But, on the other hand, I most emphatically do contend that the aperture lens, as I there show it, will produce less aberration in the screen image in proportion as it is placed closer to the film, and vice versa. When the lens is placed close to the film, each point of the film is acted upon by only a very small portion of the lens, and this small portion having only a slight range of aberration, consequently the definition of the virtual image will suffer little. But if the lens (uncorrected) is placed as much as an inch forward of the film, the cone of light which diverges forward from a point on the film will be intercepted by a larger area of the lens, thus comprising a greater range of aberration, which in turn must injure the definition of the virtual image. I believe it is of very great importance to make this point clear, so I illustrate it by a drawing which also gives the experiment for verifying the theory. This is also of much practical interest because it may prove the possibility of using a simple uncorrected aperture lens in conjunction with any regular form of objective. I don't know just how the Sabo lens deals with this item, but of course if the aperture factor is duly corrected within itself the above difficulty is largely overcome. But whatever may be the performance of the Sabo lens, I feel pretty sure that its usefulness must be much handicapped by the present short distance from condensers to aperture. I am working on the new condenser designed to increase the efficiency of the aperture lens in this very respect. It is bound to come, and in the end all things will be perfect because it is the "order of the function."

"Would'st thou possess thy heritage, essay,
By use to render it thy own!
What we employ not but impedes our way,
That which the hour creates, that can it use alone!"

An Interesting Question.

B. L. Corwell, Sour Lake, Texas, comes in with the following interesting query. He says:

What would be the effect on screen if one places two slides precisely alike in each of the carriers of a dissolving stereopticon, projecting both to the screen at the same time? Will the picture on the screen stand out in relief by the blending of the two slides, or will it simply make a brighter and clearer picture?

This is rather an interesting question, although it is entirely theoretical, because I don't believe it would be practical, in actual work, to get slides to register perfectly with each other on the screen. Never having seen this particular stunt tried I really do not know just what would happen, but I should imagine that if the slides were perfectly registered with each other the effect would be to bring out the high lights very strongly, and to make a very beautiful projection. It would not amount to the same thing as doubling the amperage on one slide, but I should think would have the approximate effect of increasing the amperage on one slide by about two-thirds. However, there may be other effects. I don't know.

On the other hand, if the slides were just a tiny bit out of register there might be to some extent the stereoscopic effect. Then again it might simply serve to blur the image. I don't know. It would, however, be an interesting experiment for operators to make, provided it is possible to secure two slides exactly alike in all particulars, and further provided a dissolving stereopticon is available. I would like to hear reports on this particular stunt, not that I think is has any practical value, but merely as an interesting experiment.

From Paducah.

For more than a year Local Union No. 281, I. A. T. S. E., Paducah, Ky., has been endeavoring to get the City Electrical Inspector to approve the passage of an ordinance requiring all motion picture operators to be at least 21 years of age, and their assistants not less than 18.

At last, however, the local has been successful, and the Board of City Commissioners has passed the ordinance. This department is thoroughly in accord with the limits therein set, except that we believe 19 would have been better for the assistant, which would give him a two years' apprenticeship. Congratulations to Local 281.

Theater Man's Paradise.

R. H. Fulton, vice-president and secretary of the E. E. Fulton Company, Chicago, Ill., send in the following:

A few weeks ago it was my privilege to spend an extremely enjoyable week end with the boys of Camp 133, near Hammond, Ind., through the courtesy and kindness of my esteemed friend Bayless Cosner of Local 133 I. A., Hammond, Ind. The camp is the result of a very commendable idea, originating with Friend Cosner, to establish a recreation spot where the boys could put in what spare time they had in the open air, and taste the joys of camp life. The camp location, as may be seen from the photograph, is ideal, as is also the manner in which the whole thing is managed. Order and cleanliness everywhere prevail, and there is never an occurrence to mar the joy of anyone. The camp has proved to be a very popular place, and many of the town people, including the biggest exhibitors, pitch their tents there at week ends, and join the

boys in all the sports and games. I spent one of the happiest days of my life at Camp 133, returning home filled with enthusiasm for the idea, and with added admiration for my friend Cosner, whose big hearted thoughtfulness made the camp and its joys possible for the boys in his territory.

The photograph certainly shows that the camp is a beautiful place. It also, if you look closely, shows there is fishing. Notice the fish poles sticking out from the side of the picture, evidently being held by some disciple of Isaac Walton seated on the bridge from whence the

photograph was apparently taken. It is a good idea all right, all right. A properly conducted camp of this kind not only makes for better health, but it is a much cleaner, better way of spending a vacation than loafing around town trying to see how many tall, foamy ones you can absorb in a given amount of time.

Stick to the Truth.

Joseph L. Aaron, secretary Local Union No. 302, Calgary, Alberta, says:

> In looking over the department, October 14th issue, I notice a report from one Paul Baron, Coleman, Alberta (population 300) in which he makes certain statements with regard to Alberta needing a waking and shaking up. He also complains of lack of organization in this Province. Now Brother Richardson, I shall not waste much of your space, but I would like to advise the aforementioned gentleman to stick a little more closely to the truth. There are only two cities of any size in this Province, viz: Calgary and Edmonton, and in both these cities the operators are thoroughly organized; also the locals have working agreements with all the theatres in the cities named. In Calgary we have a membership of about thirty. The scale is $25 per week of six days, six hours per day. The theatres are open twelve hours per day, and employ two operators in each house. Most of the theatres have motor generator sets or mercury arc rectifiers, and Powers Six A or Six B projectors. At the theatre where I am employed, the Grand, one of the best houses in the Dominion of Canada, we have two of the latest types Simplex. You therefore see so far as the equipment and organization in this city be concerned there is no need of any waking or shaking up. As for results on the screen, I think we can very well hold our own with the operator from Coleman, Alta. We have a projection inspector appointed by the local whose duty it is to visit the operating room and theatres of this city and report on the condition of apparatus, as well as inspect the work of the operator on the screen. We are also arranging a system of fines for operators who are caught running pictures out of frame, poor light, excessive flicker, etc. The majority of our men are a studious lot. They all have your Handbook; also they read the projection department. Moreover they are at all times trying to improve their work. You will also find that Calgary and Edmonton have been represented on the Roll of Honor quite a few times.
>
> In conclusion, I would like to ask if it would be possible for you to visit Calgary when you make your trip north? I notice you will be in Vancouver and go from there to Spokane. Now I think you can make the trip via Calgary with no increase in the fare, and I can guarantee a 100 per cent turnout of the operators working in the city, as well as most of the managers. There are also five exchanges here, and I think a little talk to some of them would do no harm.
>
> I would like to inform the small town operators that our local is at all times open to men who are really operators, who can satisfy our examining board of that fact, and who are working within the radius of our jurisdiction.

It strikes me that this is among the best letters I have received from a union secretary up to date. It is clear, concise and to the point. Moreover, it does not overlook anything, and I would particularly call the attention of the Alberta small town operators to that sentence which offers them membership. The mere fact that operators are organized is by no manner of means a proof they don't need a "waking up and shaking up," because, while I am sorry to say it, it is a fact that there is occasionally a well organized city which is hugely nonprogressive in everything except the one item—organization. This, however, according to Brother Aaron, is not the case in Calgary, since he says that the men are studious, and most emphatically the putting out of an inspector and a proposal to fine operators who don't deliver the goods on the screen shows anything in the world but lack of progressiveness.

I believe the correspondent from Coleman, Brother Baron, was perfectly sincere in what he said, but very likely he has not had the opportunity of judging conditions in the larger cities of the Province by personal observation.

As to the visit, why in order to reach Calgary I would either have to make a special trip from Spokane, or go up around by the northern route, in which event I would miss North Yakima. I will, however, look further into the matter, and see what can be done, because it would be a genuine pleasure to be able to meet with the Calgary men.

Can't Be Did.

W. B. Sproule, East Boston, Mass., writes:

> Have taken and have enjoyed the Moving Picture World for a matter of six or seven years; also have your Handbook. Would like to have your advice on screens. We seat 1,800, one thousand on the first floor and eight hundred in the balcony. The house is about 80 feet wide, with four aisles and forty-two seats across. In a smaller house we had a mirroroid screen and had the best picture in town. I want to put in one of the same, but am at a loss to decide on silver white, flesh white, or pale gold. In the other house we had a silver white, but I am told the flesh or pale gold will bring out the colors better, and give more depth to the pictures: also show a different color between the actor's face and snow white shirt or collars. Our throw is about 102 feet, and the picture 12 x 16, or near that.

I am sorry, Brother Sproule, but to take up a question of this kind in the department would inevitably cause hard feeling, by reason of the fact that I would have to favor one particular surface screen surface and thus, at least by implication, condemn others. Questions of this kind are not a proper subject to be discussed in the projection department of the Moving Picture World. They properly come under the head of projection engineering service, and as a projection engineer (see my advertisement in another part of the paper) I will be glad to answer you for a moderate fee, and the answer will not consist of hot air either. I will not only give my decision in matters of this kind, but will tell you upon what it is based.

A Unique Installation.

We take pleasure in illustrating the unique installation in use by the North Carolina State Board of Health, which same has already been referred to in this department several times.

This picture represents the State Board giving a show and lecture in the open air at a school house. The screen is stretched on the wall of the building and of course the standing capacity is unlimited. Current is supplied by the engine-generator set, mounted on the automobile truck shown. The machine is an Edison Model B, but since this picture was taken a Power's machine has been installed.

The Board is accomplishing a great deal of good with this outfit. Its example is well worthy of study by the Boards of Health in other States.

Richardson Operating Room.

H. S. Tamen, Yankton, South Dakota, says:

> I have been in the game a little more than nine years, yet this is my first "bust into" the projection department. But to come right down to brass tacks, how can one really get away with it if he had not the Handbook and did not thoroughly read the World? Trouble? Of course I am having trouble or I would not be writing you, but it is not in the operating room. Incidentally, I have been running the present theater for the past five years, but since it has been sold to a retired farmer, who insists that the rent will be doubled May 1, 1917, at which time my lease expires, naturally I have hunted around for something better, the hunt finally terminating in the purchase of a plot of ground 55 x 150 feet in the best location in the town. Now what I wish to do is to erect a theater especially adapted to motion picture work, at a cost not exceeding $25,000 And that is where you come in, for I want you not only to furnish me with a "Richardson Operating Room," but also to refer me to some capable architect on theater construction. I have my own ideas about design but need someone to dope out acoustics, material and harmony. You have had on your staff an architect, Edward B. Kinsila, who edited under "Modern Theater Construction," whom I judge to be an expert along these lines. Now I want you to plan the operating room, and to refer me to some capable architect, with whom you can get along, to get up the specifications on the building. The architect's fees will be taken care of in the usual way, but the fees for the plans and specifications of the operating room will be a matter between you and I, with which the contractor will have nothing whatever to do.

I have referred your letter, Brother Tamen, to Mr. Kinsila, who certainly is thoroughly competent to take care of theater construction with the single exception of the operating room, and I have yet to find that architect, no matter how capable, who understands the needs of practical projection sufficiently well to locate and plan an operating room which is not open to more or less severe criticism—generally more. I will be glad to comply with Friend Tamen's request, and if he follows my plans, he will have an operating room which, I venture the assertion, will challenge criticism, though, of course, the matter of its *location* may be something which I cannot entirely control.

The Gold Screen.

There is considerable more than appears on the surface when one comes to consider the "gold surface screen." I have actually had exhibitors tell me that the yellow color in their screen was imparted by means of pure gold, to which I could only reply "pure piffle." Gold, gentlemen, is $20.00 per ounce, and how many ounces of the precious metal do you think it would take to produce the gold color on a sixteen-foot screen? Also, I venture the assertion that if applied to a screen surface it would make a totally different color from the metal which is used in producing the yellow surface. There is no such thing as a screen surface made of gold, or colored with gold, and I would like to hear arguments from screen manufacturers who claim they have a bronze powder which will not oxidize, and therefore turn gradually darker. Mind you I am not saying you haven't got it, but if you have I would be very glad to have proof—NOT hot air, but PROOF of that fact.

Excellent Contract.

Local Union 321, I. A., Tampa, Florida, sends in copy of its contract for examination and criticism. So far as the wage scale be concerned it runs from $15.00 a week for a four-hour evening show to $20.00 and $15.00 for a thirteen-hour continuous. The least wage asked is for an assistant at $13.00 per week on a ten-hour a day show, the chief in this case to receive $18.00. And this I certainly must criticize. I really don't see how a man is going to exist on $13.00 a week, with the present skyrocketing of living expenses. It seems to me that fifteen dollars ought to have been conceded by managers as an absolute and very reasonable minimum. Supper relief is overtime, and only in cases of emergency will the operator be allowed to work the supper hour. Provision is made that where an operator is to be removed he shall be given two weeks' notice, the penalty being the payment to him of two weeks' wages. This it seems to me is a little bit stiff. One week's notice should, I think, be sufficient, because it is never pleasant for a manager to work with a man after he is given notice of discharge, and seven days ought to be time enough to enable an operator to search for another position.

Section No. 12 is a pretty broad clause. It reads: "All operators will be given one half of their working day off each week, provided they cause no extra expense to the manager."

It seems to me there is a pretty big knothole in that particular provision, because there are a great many ways in which an operator can, through lack of knowledge, as well as through carelessness, "cause extra expense." Or, the whole, however, the contract is a very good one. It certainly contains nothing which the manager can by any stretch of the imagination call unreasonable.

The Tampa Union is a live wire—very much so, and I trust it will experience no difficulty in securing the signature of all Tampa managers.

Nova Scotia Operators.

A. A. MacDonald, Halifax, N. S., sends in a most excellent group picture of Nova Scotia operators, taken when they met in Halifax to receive examination and license. He writes: The questions asked us were very simple, and I regard the examination as a just one. We took the opportunity thus presented and formed an association called the Operators and Stage Employes Association of Nova Scotia. Nearly all the operators are falling in line, and we confidently expect in the near future that every one of them will become a member. And now for a question. What carbons are being used now? The Diamond carbon, which I spoke of in my last letter, costs 45 cents each, and are hard to get even at that price. I was much disappointed I was unable to get to St. John to hear your talk, but it was impossible.

As to carbons, why the Speer and the National are both being very largely used in this country. Just what the prices are at this time I do not know, though I suppose I should keep track of that matter a little more closely. You can procure these carbons from the Picture Theater Equipment Company, or J. H. Hallberg, New York City, whose addresses may be had from their advertisements in another portion of the paper. Possibly you may be able to get them from the large supply dealers in Montreal, or wherever you get your supplies.

The picture is an excellent one and I believe it will be very generally admitted that Nova Scotia operators, as exemplified by the photograph, are an excellent appearing group of men. When I first looked at the picture, which came before the letter did, I thought a mistake had been made and some one had sent me a photograph of the Canadian Bankers' Association. Counting from either end of the front row, the sixth man is A. E. Wall, Chief of the Nova Scotia Board of Censors, who acts as chief examiner of operators.

Theater Magnificent.

While in the city of Cleveland it was my privilege to meet Mr. E. Mandelbaum, president and general manager of the new Stillman theater, and Mr. H. H. Lichtig, house manager and treasurer, who, with evident and pardonable pride, showed me through the Stillman theater—Cleveland's "Theater Magnificent." It is difficult to find words to adequately describe the beauties and completeness of the Stillman without appearing to be over-enthusiastic.

One enters the theater through an arched lobby 25 feet wide and 85 feet in length, the walls of which are decorated in panelled mirrors. At the right is the box office, beyond which one enters an inner lobby, 25 feet wide by approximately 20 feet in length, opening on the right of which is the reception room, where both ladies and gentlemen will find a check-room with maid in attendance; also very classy stationery bearing the imprint of the theater.

Entering into the theater proper one is both pleased and astonished at the unique treatment accorded the front wall of the foyer. I have not seen anything similar to it and, so far as I know, the plan is original with the Stillman.

Described briefly as possible, the foyer extends the full width (85 feet) of the theater, has an arched, panelled ceiling, the panels of which contain suitable decorations in plastic relief. The front of the foyer curves inward over the rear seats of the auditorium. In the center, and up something like 12 feet, is a floor, protected at its outer edge by on ornamental railing. Inside this railing is a space approximately 10 feet wide, curved inward in the center. This is called the mezzanine promenade, and on this promenade are ornamental chairs, palms and plants of various kinds, as well as writing tables and stationery. Opening off the right side of the circle of the promenade is the women's rest and retiring room, and off the left side is the men's retiring room. The whole effect is unique and decidedly pleasing.

The theater seats 1,806. It has a main floor and a balcony. On the underside of the balcony are perhaps twenty lights, set in recesses of the ceiling and covered with dark bluish-green opalescent glass. At the right and left of the foyer wall a broad stair mounts upward. The carpeting of the theater was especially woven for the Stillman. It is of dark green and black of pleasing pattern. The chair covers were also made especially for the theater. The pattern is wide green and black strips. The general effect is thoroughly satisfying.

The picture itself is 18 feet wide, and the screen is bordered with about 2 feet of black velvet on all sides. The orchestra of thirty pieces occupies the space on the stage immediately under the picture. In addition there is a huge pipe organ. The music is in charge of Mr. H. L. Spitalny.

At the back of the seats on the main foyer are loges which contain eight chairs each. These seats are 50 cents, the regular seats selling at 15, 25 and 50 cents in the evening, with a reduction for matinees. The 50-cent seats are those immediately in front of the loges. They extend about half way down the length of the auditorium, and are divided from the front, 25-cent seats by a cross aisle 5 feet in width. At the front of the balcony is another set of 50-cent per seat loges, and at the rear or top of the balcony a third row of loges is found, in which smoking is permitted. Seats in the smoking loges are 25 cents. I am told they are very well patronized.

The ceiling of the main auditorium is slightly arched; it is of the

Maritime Provinces Operators.

"receding" type. This means that it is level for a distance then drops down three or four feet, then runs level again and then down. In other words, it is arranged in steps. This has the effect of giving a better balanced effect in height from all parts of the house.

The ventilating system is very complete indeed. It consists of a huge intake fan located in the basement, with suction fans above the main ceiling.

The projection room has the usual fault of being located so high that there is the inevitable distortion of the picture, but fortunately the throw is a long one, therefore the effect not very bad. The really regretable feature of this is that the operating room could easily have been located between the girders of the balcony, where it would have been entirely possible to have absolutely perfect projection. The room itself is very good, except for its location. The observation ports are of fairly ample size; the ventilation leaves nothing to be desired. The rheostats are placed on a shelf up near the ceiling, and in fact there is but little to criticise, except that the upper half of the room is dead white, but that could easily be remedied by a nice little pot of black paint. The projection department is in charge of Cedric Gleichman and Don Canady, both of whom are, I believe, thoroughly capable men.

I would recommend to their careful consideration, however, the tables contained in November 4 issue of the projection department. The arcs of the two Simplex machines are handled by arc controllers. In fact, the projection equipment is very complete, and is a distinct credit to even so excellent a theater as the Stillman.

Who Runs the Show?

A phase of the motion picture industry as applied to theater practice has recently been brought to my attention, and is of such huge importance that I feel it justifies attention by this department.

The charge is made, particularly in many of the large theaters in the larger cities where the music is under the direction of a man who poses as a second edition of John Phillip Sousa, that the musical director is demanding of the operator that he run his picture in synchronism with the music, instead of having the music synchronize with the picture. In other words, the director by this act deliberately declares that the proper rendition of the music is of greater importance than the proper rendition of the picture. So acute has the situation become in some of the larger theaters in various cities that high-class operators have resigned their position rather than mar their work in order to accommodate the musical end of things.

The mere fact of the musician making an absurd demand of this kind would not cut any particular figure, but unfortunately in many cases the theater manager, presumably through fear of losing his musical director, backs him up and turns down the operator.

Now I would like to ask you, Mr. Manager, one or two pointed questions: First, *What is it the audience pays an admission to your theater for: to hear a musical concert or to see a photoplay, or photoplays?* Put in another way: What is the main reason the audience patronizes your box office? Second: Granting that the music is of large importance, which is of the GREATER importance to your theater, the picture or the music? In other words, if for any reason you had to do without one or the other, which would it be, Methinks I hear you say, why the music of course, because that is about the only answer you could consistently make. Third: Granting the proposition that it is not always possible to synchronize the picture and the music without some injury to one or the other, don't you think it would be better that such injury as might be absolutely necessary by suffered by the music, rather than by the picture on the screen? THINK THIS MATTER OVER, MR. MANAGER, AND THINK IT OVER DEEPLY AND WELL.

I ran into one instance of this kind in my late visit to Cleveland, Ohio. There was a miniature war on in one of the finest theaters in that part of the country between the operating department and the musical department. The musician was demanding of the operator that he run his picture to suit the music, a demand which was, in my judgment, absolutely ridiculous on the face of it, because the picture is the paramount thing in any theater. Of course the operating department should not work any unnecessary hardship on the music, or cause the music to suffer unnecessarily. *It is of the very highest importance that the musical department and the operating department of any theater work in harmony and close accord, to the end that the least possible injury be worked both to the picture and the music.*

The theater in question has a high class operator; also it has a high class musical director. Now, I believe the difference, from the manager's point of view, lies right here. The musician, as I have often pointed out, lets absolutely no opportunity pass of impressing upon the theater manager and upon the public the fact that he is an ARTIST. The operator, on the other hand, does not take any pains at all to impress upon either the theater manager or the public that fact that he, too, is an artist, since in his hands lie the rendition of photoplays costing many thousands of dollars. This being the situation, the manager wrongly, but very naturally thinks: "Oh, well, I can get a good operator most anywhere, but a good musician—why, he is an artist and hard to get."

I would advise the manager of the theater in question to call his musical director and chief operator together in conference in his office, and tell them point blank that the picture is the paramount issue, and where there is injury to be worked to the projection or to the music, the music is the one which must suffer, and that unless this point be conceded it will be absolutely necessary to secure a musical director who will concede it. I would then tell the chief operator that it is up to him to accommodate the music wherever it is possible to do so without injury to the projection, and that unless he does so it will be absolutely necessary to secure a chief operator who will. This amounts, in effect, to telling the two men they absolutely must work in harmony, but it is telling that particular thing in a way there can't be any misunderstanding of the issue.

The theater manager should always remember the fact that the picture comes first, and the music next, and that although both are, as I have said, of large importance, the music must perforce be the "goat" when it is necessary that there be any goat.

Light Trouble.

Minneapolis, Minn., has the following trouble:

> My curtain illumination is not as bright as it used to be, although nothing at all has been changed. The lenses are the same; also they are kept scrupulously clean. In fact, I clean my condensers every day and the outer surface of the objective as well, using a solution of one-half wood alcohol and one-half water, as per directions given in the Handbook and department. Once every sixty days I take the objective apart and clean its interior, setting the same on top of the rheostat, with the arc burning, before reassembling, in order to get it perfectly dry and avoid any possible generation of moisture on the interior of the lens. Notwithstanding these various things the illumination is decidedly inferior to what it was six months ago, or so it seems to me. What do you think is the answer? The supply is 110 volt through a rheostat.

There are several things, Minneapolis, which might account for diminution in the screen brilliancy. First and foremost it is quite within the range of possibility that your screen surface itself is considerably darker than it was six months ago. If it is a calcimine screen it may need re-coating, and most emphatically if it has not been coated within six months it does need it. If it is a metallic surface screen, possibly it is darkening with age; also if you had a black border on the screen six months ago, and for any reason have removed it, that would have the effect of very largely diminishing the brilliancy of your picture.

It is possible the auditorium has more light than it did six months ago, or that the character of the auditorium lighting has been changed. It is also possible you are using colored side lights, and that the coloring on the globes has deteriorated, thus sending more white light into the auditorium; or possibly it is a combination of all these various things. So much for the auditorium end of it.

It is quite possible the resistance in your rheostat has become considerably higher than it was six months ago. It is also possible that your wire connections have not been cleaned periodically, as they should be, and that these connections have developed increased resistance. Once every week the wire connections, especially those at the rheostat and lamp, should be taken apart and thoroughly cleaned. They may look all right, but copper oxidizes under the action of heat and a thin, almost invisible scale forms, which has high resistance. It is also within the range of possibility that your asbestos wire is not quite the size it was supposed to be, and was slightly overloaded in the beginning in consequence of which it developed heat. Under this condition the asbestos wire might, to a certain extent, deteriorate throughout its entire length, thus increasing its resistance and reducing the amperage at the arc. It is also possible that the carbon arms themselves have, through continued use, developed considerable resistance, or that the inside of your carbon arms has become rough and pitted and is not giving a clean, close electrical contact with the carbon that it ought to give. It is also quite possible and, moreover highly probable, that your carbons themselves are not as good as they were six months ago. I assume that you trim off the burned ends of the asbestos covered wires inside the lamphouse periodically, as you certainly should.

So far as the deterioration of wires and increase in resistance be concerned, it is always advisable that there be a reliable ammeter in the operating room. An ammeter gives the operator a chance to check up on things of this kind, as I have time and again pointed out. It will, if properly used, more than pay for itself in a comparatively short time.

Richardson's

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Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

SOME SHORT EDUCATIONALS.

Industrial and Travel Subjects of Particular Interest from Pathe and Mutual Programs.

"How Matches Are Made."

THIS instructive industrial subject will appear shortly on the Pathe program. It constitutes a half reel, and shares honors with a beautiful colored scenic entitled "The Island of Kyushu in Southermost Japan." The manufacture of matches thoroughly illustrated shows us the logs being conveyed to the factory, where they are cut into blocks, which are then sawed into thin veneers. The veneers are cut into match lengths, after which they are sulphured and dried, and packed in boxes. The making of the match boxes is also shown.

"The Island of Kyushu in Southermost Japan."

A rather highly colored film with exceedingly beautiful photographic effects, which constitutes the last half of the Pathe subject "How Matches Are Made." In this picture we see the inhabitants traveling about with pack trains, and our attention is drawn briefly to the agricultural possibilities of the island. A passing glimpse of the sacred statues is followed by delightful views of picturesque lakes, mountains, rivers, and waterfalls.

"Mutual Tours Around the World."

The second and third issues of this new Gaumont travel series contain some intensely interesting matter. Amsterdam, Holland; Rouen, France; and Archangel, Russia, were thoroughly covered in the second issue, which will be found especially interesting as a study in Dutch, French and Russian types of architecture. The third issue opens with a panoramic view of Cairo, the capital of modern Egypt, followed by views in the ancient and modern portions of the city, including Opera Square, Citadel of El-Kala erected in the Eleventh Century, the mosque of Saida Zeneb, one of the old gates, Muski, a narrow street in the Egyptian quarters, mule drivers, and Arab types. The second subject on this reel takes us on a delightful trip through the gorges of the Vesubie river. The third shows Antwerp, Belgium's chief commercial center before the war. These views were evidently taken before the war. They introduce us to Antwerp's harbor and shipping facilities, to her cathedral where hung three of Rubens' the Flemish painter's masterpieces, which have been removed since the war, her principal thoroughfare, her dog market, and her corporation houses w here business men congregate to discuss matters of common interest.

"Reel Life No. 29."

This issue of the Mutual magazine in film gives as its opening subject "How Zinc is Produced." The Franco-Belgian zinc works at Mortague-du-Nord, have been used by way of illustration. We are shown how the zinc is carried to the distilling rooms, and placed in retorts made of fire clay which have been first heated in gas furnaces. They are then placed back in the furnaces, the fumes of the zinc are fired, and when the process of distillation has completed its work, the molten zinc is emptied into bar molds, from which the zinc bars are afterward taken and weighed for shipping.

"Catching Fish for the Market" on the Massachusetts Coast.

This is another instructive article of the magazine in film. It explains and illustrates how long nets are strung to buoys, how the trap set in a heart shape is led up to by an entrance called a gate through which the fish pass after following along the barrier nets set to direct them. We then see the nets full of struggling fish being hauled in. The unloading from the vessels, and weighing for the market, is followed by a close view of the gray fish, which has been found by the United States Bureau of Fisheries to have good food value, and the grading of mackerel.

"Growing Tea in the United States."

This is one of the closing subjects, and shows the picking of the tea on a tea plantation in South Carolina, and also the interior of the factory where the tea leaves are rolled by a special machine, after which the rolls are broken by hand, and the tea leaves placed on tables for drying, where they are left for twenty-four hours.

The closing subject consists of a brief collection of fashions designed and executed by Chas. F. Presley.

M. I. MacDONALD.

THE OTHER SIDE.

A Glance at the Educational Question from the Manufacturer's Viewpoint.

Interviews with leading members of various moving picture manufacturing companies have revealed the fact that the manufacturers as a whole regard the educational market from a rather hopeless viewpoint. This is largely due to a failure on the part of the educator to comprehend the situation of the manufacturer in the matter, and also to the failure of the educator to meet the manufacturer on a practical basis.

Previous to the general recognition of the moving picture as an educator, the manufacturer with little encouragement and less compensation gathered together libraries of educational films of all kinds, which the exchange man failed to push, and the exhibitor apparently did not require. Educators not awake to the vast educational possibilities of the moving picture gave little or no encouragement to the manufacturer, all of which resulted in what might in a broad sense be termed a wanton waste of valuable materials. Hundreds of prints were allowed to remain in the vaults undergoing a process of deterioriation through which unused film is bound to pass, and were eventually sold for a possible 15 to 20 cents a reel for the silver, gelatine, celluloid and other elements contained in the film. These reels of old film today are selling at an increase of from 40 to 50 cents per reel on their former price, for the sake of the combustible material contained in the film, and which is now used in the making of shells for the European war. The bare cost of the manufacture of one of these reels is $40, not counting the labor. It is therefore evident that the manufacturer has done his share and been a cheerful loser in the game, for it is certain that the manufacture of educational films still goes on.

In spite of the hopeless attitude of the manufacturer toward present conditions in the educational market, the fact remains that the day when the moving picture will be looked upon as a necessity of the classroom is not so far distant. As before said, the chief hindrance to the market's development is the failure of the educator to meet the manufacturer on a basis of mutual understanding, and we are sorry to have to state that among the thousands of educational negatives available, few are suited to the school curriculum. The Pathe Freres claim to have some two thousand educational negatives, and the Gaumont Company is similarly well supplied; the Universal Film Manufacturing Company claim in the neighborhood of six hundred; the educational stock of the Edison Company, which was largely depleted by fire, numbers at the present time somewhere in the neighborhood of two hundred negatives. Geo. Kleine and Charles Urban have also been large contributors to the number of available negatives, and yet among this vast number of scenic, industrial, topical, scientific and other negatives, there are lamentably few that could be brought into use in connection with school studies.

Mr. L. W. McChesney, of the Edison Company, who understands every angle of the situation expresses the belief that the only practical method of covering it, as far as the school question is concerned, would be found in a carefully

supervised moving picture illustration of text books. A hindrance to this method of procedure, Mr. McChesney points out, would be due to the lack of a universal text book. While certain states are using a certain text book on a given subject, other states are using some other, a fact which would make impracticable the application of any set course of illustrations on that particular subject. He also states, on behalf of the Edison Company, and he believes that the same is true of most of the other manufacturing companies, that they are willing at any time to reproduce any educational picture for which they have the negative, and for which there is a special demand, providing they can be assured of the cooperation of the exchanges in handling it.

The Universal Film Manufacturing Company have already shown themselves more than willing to be of service in the field, by offering to make up programs picked from among their stock of negatives, for any Board of Education or Educational Group that has a dozen or more schools in which are installed moving picture apparatus approved by the local fire authorities.

These schools must contract to show these programs for twelve consecutive weeks, or more, at a rental fee of $10 a reel, or $100 for a five-reel program service for the same period, to which must be added the expressage if the distance from the central exchange exceeds fifty miles. While realizing that their stock as it stands is not suited to the requirements of the school curriculum, still they have hereby shown a willingness to aid the educator in covering the situation as it stands.

The developments which are taking place, many of which are proceeding under near-sighted and clumsy arrangements, and developments reported about to take place, point at a turn in the educational market which, by the majority, is unanticipated.

M. I. MacDONALD.

MEDICAL FILMS.

Partial List of an Interesting Collection Now Held in the Paris Vaults of the Pathe Company.

The following list of medical films which have been made at the Pathe Paris manufactory under the supervision of Dr. Comandon, an eminent Paris physician, has as yet not been released in America, and forms only a small part of a collection of scientific films, the negatives of which are stored away in the Pathe vaults, which have not been circulated, or presented at any time in America. This list is reproduced here merely as an eye-opener as to the class and extent of such resources of which many of us stand in ignorance.

	Approximate length in ft.
Circulation of Blood (Tadpole's Tail)	180
Trypanosoma of Lewis	284
Filaria Loa	274
Vinegar Eels	218
Amoeboid Movements of a Leucocyte	140
Spirochaete of Fowls	300
Platelets or Blood Dust	234
Cheese-mites	310
Diatoms	612
Some Infusoria	296
"606" versus Spirochaeta Pallida	840
The Heart and its Active Functions	500
The Blood of Oviparous Creatures	284
Some Parasites from Intestines of a Frog	235
Spermatozoa	330
Cyclops	165
Amoeba	325
Agglutination of Spirochaetes of Fowls	284
Spirochaetes of Stagnant Water	286
Stentors	220
Circulation of Blood (Lung of Frog)	520
Trypanosoma of Bruce	184
Embryo Filaria of the Frog	264
Cypris	305
Development of the scaris Parasite	450
Movement of Protoplasm in Canadian Elode	280
Spirochaete of Vincent	120
Action of Water on Blood	250
Ciliated Infusoria	300
Fresh water hydras	346
The wasp	692
Mechanism of Phagocytosis (one copy on hand)	400
Cholera Bacillus	230
Human Blood	270
Trypanosoma of the Frog	252
Leichmann Bodies	330
Radiography in Practice	428
Spirochaeta Pallida	284
Microbe of Relapsing Fever	560
Human Corpuscles forming Rouleaux	100
Process of obtaining the digestive juices	450
Development of the Sea-Urchin's Eggs	769
Germination of Pollen	163
Daphnia	310
Operation for the removal of an Abdominal Cyst	374
Leprosy (the scourge of the East)	270
Intestinal Organisms of Mice (Copy on hand—one)	314
Growth and Decay of the Teeth	1,000
Voticella—	
Parasites from the Intestines of a Frog (Balandidium)	155
Embryo Forms	790
Isolated Heart of a Rabbit (one copy on hand)	394
Survival of a Fragment of Heart and Spleen Tissue	500
Myxomycetes	155
Indirect-Division of the Red Corpuscles of the Triton	460
Typhus Bacillus	225
Drop of water seen under the microscope	890
Microcinematography	450
Tuberculosis	500

BRITAIN'S GRAND FLEET.

British Admiralty Pictures of the Grand Fleet in the North Sea are now on exhibition in New York, the first series being shown at the Strand theater. This fleet is the greatest ever assembled and presents a most majestic and formidable array. The great "Iron Duke" and the "Queen Elizabeth" are the leaders of the great Dreadnaughts class and are veritable monsters of the deep. In appearance they appear more formidable than the American vessels, also heavily armored, whether this is so is not for the lay mind to decide.

This great portion of the fleet as seen in this series is only a part of the vast navy protecting the eastern coast of England, but it is the fighting power of the whole, which numbers many hundreds of vessels of all classes. As a lesson on a nations navy and defences this film will be helpful, we have become somewhat familiar with America's big ships so that these of the greatest navy ever built will give an opportunity to the Young American to see and know what the old world can do. The fast sailing battle cruisers seem very ponderous with their heavy smoke stacks and bulky sides and bulwarks, the knowledge of these differences for comparisons sake make every one on the alert to know how they acquit themselves in the day of battle. Judging by the numbers of people constantly thronging to see these pictures and those of the Somme battlefields, there can be little doubt that a desire for knowledge is fully equal to any curiosity otherwise manifested, surely the educationally inclined will find more than a passing interest here, the governmental and naval authorities are showing more than an ordinary interest in them and express the opinion that they should be seen by everyone.

W. H. J.

TOPICALLY TAUGHT.

Geography is taking on a new interest as a result of the remaking of many parts of the old world during the present course of events. Topical pictures of today are the best teachers of geography. The Antipodes in Egypt is certainly a bringing together of "the ends of the earth." This explains a picture of the "Anzacs" (Australian and New Zealand Troops) encamped under the shadow of the Pyramids. Never before have school children been able to see "History in the Making" as now. The remaking of the Balkans will be of vital importance to all nations and their schools; therefore the meeting of Five Nations' Troops upon the streets of Athens is also of importance. How armies are organized and built up, how they prepare for action, as also the munitions preparations and the growing science of aviation and other branches of national knowledge are daily being taught in the topicals of the present day; never were they more interesting, never were they more instructive and more valuable; surely they are among the most up-to-date pictures an exhibitor can show, they are among the best for all to see, especially the young scholars, as future learning will be easy after these and many others of the same class have been seen. Let it also be remembered that this valuable series is a constant one, appearing without any break and should be used accordingly.

INTERESTING ITEMS.

A moving picture production which promises to be of general and educational interest is being arranged for by a number of prominent women in Toronto, Canada, headed by Mrs. A. J. Small. The title of the picture will be "What Women Are Doing," the principal roles to be carried by a cast of local players. The picture will probably be made in two parts, and while it will be fictional in style will show what the women of Toronto are doing in war time. Views will be taken of women at work in munition factories, at Red Cross events, knitting bees, recruiting meetings, etc. The picture will be publicly screened when finished.

* * *

In Springfield, Ill., which was one of the first cities in the Middle West to adopt the moving picture as a part of school and church work, was about to make the Ridgely grade school the fifth moving picture auditorium of this class in the city, when the building was burned to the ground. There had already been installed in the building a Power 6A projection machine, a Fort Wayne compensarc, a large underwriters booth, and a Minusa screen. Weekly educational programs, balanced with clean comedies and dramas were

about to be given. The loss was covered by insurance and the school will be rebuilt at once.

* * *

During her travels through the state of Kansas, Miss Mary Gray Peck, who has been touring the Middle States in the interests of the better films movement, had ample and sufficient reason to believe that the moving picture's western melodrama is not all an illusion. The train on which Miss Peck was traveling was held up by a masked man, who, with gun persuasion succeeded in extracting $100 from the Pullman passengers. Miss Peck, who has delivered a number of addresses in Iowa and Kansas, has met with encouragement wherever she spoke, and has given several interviews to the newspapers in that section. From Kansas she goes to St. Louis, Mo., from there to Louisville, Ky., and then East to Pittsburgh.

EDISON'S LOCK-REEL PROGRAM.

In response to the better films movement the Edison Company is about to issue a lock-reel program of films suitable for the family group. Much time and thought has been spent on the preparation of these programs which will contain pictures based on stirring stories of adventure by standard authors, clean comedies and some fairy stories and educationals. The educational film and the fairy story, we understand will be in the minority. Original stories of modern adventure will also be a feature of these programs, the first of which will be released before the beginning of the New Year.

These programs which will contain ordinarily five reels will be issued weekly, and will be available through thirty-five exchanges throughout the country. Just what will be the source of distribution is not yet known, principally owing to the fact that a thorough investigation of the exchanges is being made by the Edison Company for proof of their dependability and thorough co-operation.

THEY BELIEVE IN PICTURES.

The Central Brotherhood connected with the Central Methodist Church at Morris Street, Yonkers, N. Y., recently held a meeting at the Social Hall in the basement of the church. It was "Moving Picture Night." The Brotherhood had installed a motion picture machine and treated the members to a number of most interesting reels, most of them of an educational nature. W. Stephen Bush, of the staff of the Moving Picture World, had been invited to address the audience on the subject of motion pictures and gave a short talk. After the show there were refreshments and everybody had a good time.

Christmas Cheer in Decorations

By Hanford C. Judson

Holiday Greens of Pine, Holly With Its Red Berries and Ideas for Sparkling Lights Are Now in Order

WE HAVE over commercialized Christmas. Every dry goods store and butcher shop are on the job to stimulate our holiday spending. They push the calendar so far ahead that we grow tired of Christmas long before it comes. But the holiday remains, and it is the jolliest day of the year for the world's big, youthful majority. We look for something better at Christmas; we want to forget whatever worries us and to have a good time, and the wreaths and the red bells and the twinkling lights remind us of cheer. They have been associated with the world's beliefs and joys for so many hundred years that all new and fresh delights find them appropriate and all memories of pleasant times find shining through them, as it were, a welcome, kindred light.

In designing special decorations for a theater one of the first things to remember is that the feelings of the patron in the house are affected by them in a subtle way. He has been seeing greens for weeks, therefore it is better to work out some original design and color scheme that will impress him as new. He knows that this decoration business has

Holiday Decorations, Columbia Theater, Portland.

been commercialized, so don't let anything suggest to him that the management of the house is doing it for any other reason than because it is appropriate to the season. The theater itself has a personality. Let it wear its decorations as a lady would a rose. Maybe she is going to meet some one she likes. She certainly doesn't wear the flower for its sake, nor, if she is wise, does she put a great bell of flowers on the top of her head. While she is wearing it, it is a part of her. She doesn't want a flower, but a touch of color, and, perhaps, a suggestion of perfume. She and the flower together are a delight more than either would be alone. So should a theater's decorations be. If they are cheap, made of paper with gaudy red and green wreaths and cardboard bells, the manager seems to be doing it merely because his competitors are and he thinks he has to, while he hates the expense. If the decorations are too elaborate and expensive, it looks as though he were trying

Foyer of Columbia Theater.

to get ahead of his competitor in the next block. But if he does his brightening because he likes to do it and does it carefully, his theater will be a courtier for the patron's favor and will get it.

Manager Myrick last year, at the Columbia theater, in Portland, Ore., got up some special Christmas decoration that attracted much favorable notice in his neighborhood. The Columbia was decidedly a house of Christmas cheer. Two pictures of what he accomplished are shown herewith. Besides decorations of holly and mistletoe throughout the theater, Manager Myrick arranged his electrical effects so that after each show two Christmas trees on the stage were illuminated to the delight of the young folks and a "Merry Xmas" flashed out on the drop curtain. Slides of biblical subjects were shown with organ accompaniment during intermissions.

WHEATCROFT REJOINS FOX FORCES.

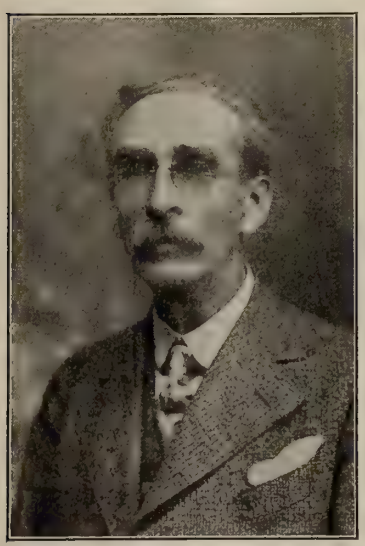
Stanhope Wheatcroft has rejoined the William Fox forces. The last Fox photoplay in which he appeared was "Under Two Flags." Mr. Wheatcroft also played in "The Little Gypsy," "East Lynne" and "Sins of Men."

This Banker Likes Pictures

David H. Beecher of Minneapolis, Gives His Views on Motion Pictures as an Entertainment and an Investment.

IN AN attempt to keep in touch with some of the things that are making the greatest strides in the world's progress, I read carefully all the literature received from one of the largest banking institutions in New York—the Harriman National Bank. A year or so ago I was much impressed by a letter from the above bank which was addressed to all the bankers of this country pertaining to the motion picture industry, in which they called attention to the fact that this business, which was practically new, had taken fifth place in the industries of the world.

As an investment banker who owns and has interests in twenty three banks in the great Northwest, I am forced to admit that the art of the unspoken drama in its present stage of development surely heads the list in actual achievements. It must be admitted that our greatest stars of the legitimate stage cannot draw from the wells of emotion so effectively as the stars present in a high-class cinema production.



David H. Beecher.

I became very much interested in the motion picture industry. A short time afterwards I had the opportunity of investing some capital with one of the largest exhibiting companies in the West. My experience has been that no safer investment is offered the public or a banker than the motion picture industry, providing your investment is in the hands of a man or an organization that is capable.

My experience to date has been most pleasant as well as profitable. In my first year of association with the motion picture industry, my investment ran close to $100,000. Since then I have invested several times that amount. I say it is a most pleasant and profitable association as my first investment was returned to me inside of three months and since that time, which covers fourteen or fifteen months, I have been in receipt of a handsome check each week from the organization which handles my surplus capital.

For clean entertainment and as an educational possibility, there is nothing to equal the motion picture and I feel sure that the next ten years will show you the real things. This is the opinion of a novice who knows practically nothing about the business—a sixty-year-old boy, who has had to work out his own salvation behind a bank counter in the Northwest. For the best part of my life I was too poor to travel all over the earth to see all the wonderful things. Now they are brought and laid before us in such beauty and profusion as to almost stagger one, and at a price that I can take my wife and family to see and enjoy thoroughly.

Times have certainly changed in my short span of life. Just think of it! The tired clerk or the business man can get a high-class evening's entertainment—a real classic—to his taste for possibly 10 cents, 25 cents and for 50 cents and $1 can see some of the greatest productions, such as "The Birth of a Nation," "Intolerance," "Ramona," and "The Crisis," which I fortunately was permitted to view recently at the Strand theater, New York City.

I see a steady demand for better and cleaner pictures and it is surely to come when master producers and great showmen get together and both endeavor to elevate the morals and the quality of the productions. This will certainly be appreciated by all those who are responsible for the success of this great art—the people.

JOSEPH F. LEE HAS A NEW FEATURE.

Joseph F. Lee, one of the best known State's right buyers, has a brand new feature for review. It's a six-pound boy, and the feature and producer are doing well.

Robert Walker, Metro Player

ROBERT WALKER, of the Metro forces, says it is a mighty tough job for a young man to play the part of an old one in motion pictures. This declaration was brought forth by the fact that Mr. Walker is seen as a young and an old man in the Metro production, "The Gates of Eden," in which Viola Dana is starring. In this play he acquits himself with great credit in each role.

He first appears as William Bard, a foundling brought up in a Shaker community. Bard is driven out of "The Gates of Eden," because he falls in love with Eve (Viola Dana), the daughter of Elder Joseph. The young man changes his name to Drab, piles up a fortune and next is seen as a person well advanced in years.

Robert Walker.

"If an actor is old," says Walker, "he can play the part of a young man without difficulty. But if he is young it is mighty hard to express the emotions of an old man. I don't know what the psychology of this is, but it's a fact.

Walker is 28 years old. His grandparents on both sides were ministers. He was born in Bethlehem, Pa., came to New York at the age of six and was educated at the Horace Mann High School. He went on the stage through the urgings of his uncles, Robert and Harry Hilliard. At first he was in musical comedy. Then he appeared with Robert Hilliard in "A Fool There Was." In motion pictues he was seen with Alice Joyce under the Kalem banner, then with Edison and finally with Metro, where he has done his greatest work.

PARAMOUNT FOLK GET MARRIED.

The culmination of a delightful romance that had its inception in the Famous Players Film Service, Inc., of Chicago, Ill., distributors in that section of Paramount Pictures came last week when O. W. Kappelman, who has been the booker in the exchange was married to Miss Hazel Dorothy Columb, who was formerly in charge of the switchboard in the exchange office. The couple were married by the Rev. Herbert L. Willett, at the Hotel Sherman, and after an elaborate wedding reception they started on a wedding trip through the East. While in New York they were the guests of some of their Paramount friends. They will return to Chicago shortly, where they will reside in their newly furnished home.

GRACE DARLING TO APPEAR IN CANADA.

The International has sold the Canadian rights to the serial "Beatrice Fairfax," starring Harry Fox and Grace Darling, to the Famous Players Film Service, Ltd., of Toronto. Arrangements have been made by the International to send Grace Darling, who assumes the role of Beatrice Fairfax, on a tour of the principal cities of Canada to appear in person at the first offering of "Beatrice Fairfax." She will leave about December 5, remaining a week in Toronto, Ottawa and Montreal. Because of the fact that Miss Darling began her career as a newspaper writer, she will be a guest of the newspapers of the Canadian cities during her stay in them.

MRS. WALTER BALDWIN INJURED.

Mrs. Walter Baldwin, formerly Pearl Melville, well-known as leading lady with the Baldwin companies in New Orleans, Duluth, and other places, is seriously ill here as the result of burns she suffered from her dress catching fire while she was lighting a gas stove. Mrs. Baldwin is a sister of Rose Melville, better known as "Sis" Hopkins, who has been called from her New York home to the bedside of her sister. Mr. Baldwin is now general manager of the "Civilization" companies in six Midwest states.

Spokes from the Hub

BY MARION HOWARD

DONALD BRIAN and Stewart Baird of the Sybil Company, playing here, will be guests of honor at the next meeting of the Film Club Sunday evening, Dec. 3, at the Brunswick. Both, you know, have appeared on the screen. Other players in town will be invited, like Arnold Daly. A special program has been arranged by the president and her committee. Just at this writing we are interested in the "Movie" ball on Wednesday, the 22d, already mentioned in these columns. The president and two members, Mrs. Florence LaP. Brakett, and Mrs. Anna Spencer Frost are on the ball committee and will meet the stars in the boxes and later at the banquet, in Horticultural Hall. Mme. Bernhardt has been the star heroine of the hour here and was met socially. She put in an arduous week and seemed none the worse for it on leaving late Saturday night.

* * *

All are enthusiastic over "The Prince of Graustark," especially with Bryant Washburn in a congenial role most picturesque. This is considered the best Essanay picture seen here in a long time, and it was good to see such support as given by Sydney Ainsworth, John Cossar and Ernest Maupain "game to the last.". A clever bit not mentioned by the reviewers was the introduction of the marriage scene from "Graustark" with Bushman and Bayne leaving the altar. This brought us nearer the young Prince and disclosed to the unenlightened that he was their son. Strikes me the book was well followed. A large audience of notable quality applauded this picture put on by Mrs. Ayer at her Back Bay theater. Preceding it were some new International short reels, one of them an idiotic effort to be funny at the expense of women, who not in a thousand years would appear thus. It was not even listed as a caricature and offended many there. I have a keen sense of humor, but at this time when women in other lands are showing patriotism by doing the work of men who are at the front, it would seem that more respect might be shown their sex. The bad taste in the mouth was partly removed by the picture following this by the same company, Yosemite in its grandeur, and it was wonderfully well photographed. To those of us who have explored that wonderland in California it seemed incredible that a cameraman could get so near the falls and complete such a masterpiece in scenic beauty. The utmost pleasure was aroused and unusual applause followed the picture which ought to be shown in schools everywhere. Nowhere in all Europe do you find anything approaching this Valley and we ought to be grateful indeed to the screen for bringing to us so much natural beauty all our very own.

* * *

Douglas Fairbanks, being a local favorite, his name draws well, as illustrated the other night when "Manhattan Madness" called out a large audience at the Exeter Street theater and this means much when one knows the seating capacity of that house, once a place of worship. This lively play, with its surprise denouement, gave delight, and a bet was made back of me that Mack Sennett directed the chase scene, but his companion was quick enough to note Allan Dwan's name on the first title, so he won out. It was some scene, even for clever "Doug" to get away with, minus broken neck. "Say, but that girl is a peach!" was the remark to cross the aisle from a group of Harvard students, but alas, Jewell Carmen could not hear it. I wonder how she will fit in with the Fox forces. This reminds me to comment on "The Straight Way," a very good offering full of color, but alas we, over here, cannot enthuse over Valeska Suratt with her bizarre manner of dressing and the hideous way she wears her hair. You cannot get away from it at all, as her personality is far from compelling. In this play she is over dressed and one wonders where Mary Madison acquired all those jewels. Herbert Heyes, who has ever done notably good work (recalled here in "Under Two Flags") certainly deserved better in an opposite player (opposite in her case means just that). What a contrast Claire Whitney was to her! My companion and many others see a striking resemblance to George Fisher of "Civilization" fame, for she has the same expression in her eyes and I'd like to see them together. Miss Whitney went out of the picture all too soon and somehow seemed unfitted to play such a naughty role. On the same program at the Fenway, we had little Mary's hubby—Owen Moore—in "The Kiss," but it did not make any lasting impression somehow, and the thrills were not new. Gus Weinberg did a neat bit as the old grandfather gone daft. My neighbor—a man—said "some cinch for Owen, wonder if Marv minds." Mary Pickford has departed from our rock bound coast and returned to New York.

* * *

We had a repeat of "The Two Orphans" at the Fenway and it went over well, the story being so familiar to many. It gave us an opportunity also to see Herbert Brenon play Pierre and to note his directorship. I had not seen this Fox offering earlier and greatly enjoyed the fine team work, especially that of Theda Bara and William Shay. These are good to put on annually as the play was, last generation. About all Salem came to the Hub to see "Witchcraft," done by the Lasky Players with piquant and dependable Fannie Ward and her hubby "Jack" Dean, so many seasons her leading man on the speaking stage and the only American in the first company she brought over from London in "The New Lady Bantock" and other plays. The costumes furnished a delight so accurate in detail. "The Sultana," that beautifully colored Pathe offering, delighted immense audiences at the Boston theater, where "The Yellow Menace" is going strong.

* * *

What a wonderful child the Universal have in Zow Rae whom we saw Sunday evening at the Exeter theater in "Through Baby's Voice," a cleverly constructed play in two parts, which might have been named "A Little Child Shall Lead Them." It was thoroughly human and had a good lesson for young married folks in front. Douglass Gerrard and Edna Maison were the parents, but next to Little Zoe, the best bits were in the hands of the old lawyer and his confederate, the judge. Why on earth these plays are not shown week-days as well as Sundays, is something beyond me to understand. It is a kid play and we rarelv see youngsters at the playhouse Sunday evenings. Let me commend this offering to all managers running short reels. I note that another play with this dear little child is released—"Gloriana," with the additional little star Gordon Griffith, in it. Such plays are of interest to adults everywhere. George Ade fables and Hy Meyer animated cartoons are going strong here and are refreshing in their novelty.

* * *

The Drews have given us two good pictures of late, the last one "Free Speech," was one long laugh. It was refreshing to note that their title editor has gotten 'round to the proper spelling and use of "all right." In their plays we get pure comedy minus vulgarity and awful slapstick inflicted on us in some theaters and which cater only to the ill bred and ignorant who might go off and flock by themselves at a theater built for such.

* * *

We wonder if the Mayor of the Hub will permit "The Easiest Way" to be pictured here when the spoken version was barred. We sincerly hope not, because as put on by Clara Kimball Young we feel that it will not offend. This censorship is very tiresome to devotees of the drama (spoken or pictured) and does not voice public sentiment a little bit.

* * *

The World Film Corporation loses a very popular man in "Bob" Warwick, who delighted thousands here of late in "The Heart of a Hero" well done in all details. Large parties came to the Hub to see it from Lexington and Marblehead, where several scenes were taken last summer. We regretted that they did not get a clear picture of the Nathan Hale statue, minus the tall buildings in New York, as it is one of the finest statues in all America, the hands alone worth going a long way to see. It was given the city by the New York Sons of the Revolution, which, in turn, bought and restored Hale's little red school house in Connecticut, where it stands as an object lesson. This they did not show as illustrating the thought of this generation, but maybe I am too sentimental for directors. Along this line I suggested that a picture be shown in Jeanne d'Arc of the newest statue in New York of that heroine on Riverside Drive, made by a young woman sculptor, a part of the foundation made of stones brought over here from France and from the prison where she was incarcerated. I learn that the director found himself "unable to do so" and I wonder why. It should be a matter of local pride to show it.

Among the Picture Theaters

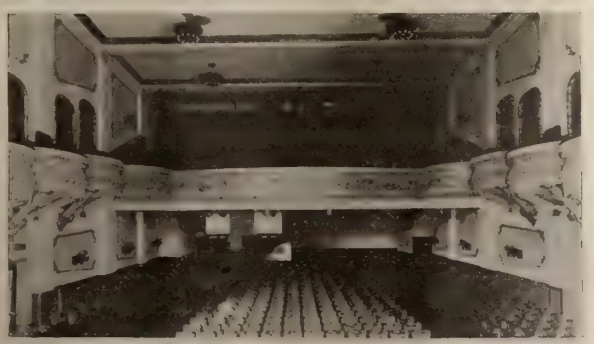
Grand Theater, Estherville, Iowa

F. H. Graaf Erects $75,000 Photoplay House Seating 1,066 in Town with Only 4,500 Inhabitants—Has Explicit Faith in Stability of Industry.

A MAN who has explicit faith in the stability of the moving picture industry and one who believes that it will always continue to strive for better conditions is F. H. Graaf of Estherville, Iowa, who has recently opened a moving picture theater there known as the Grand and which

Lobby of Grand Theater, Estherville, Iowa.

cost $75,000 to erect. The fact that Estherville has about 4,500 inhabitants and that the Grand cost so much money is worthy of consideration. It is evidence—and positive evidence at that, too—that Mr. Graaf's belief is actual and not mere words. It is the only moving picture theater costing such a large sum to be built in so small a place as Estherville that has come to our notice. Mr. Graaf's conviction that the industry is here to stay is based upon his five years of experience in it. He is one of the pioneer exhibitors in the State of Iowa, and it was he who opened the first moving



Interior of the Grand Theater, Estherville, Iowa.

picture theater in Estherville. That was five years ago. He is progressive and enterprising and a diligent reader of the Moving Picture World.

The size of the Grand is 44 by 124 feet, and it has a seating capacity of 1,066 persons. Of this amount 400 seats are in the balcony, and 66 in the eight boxes. From any seat in the house an undistorted view of the picture can be had. The auditorium is provided with nine exits. The ornamental plaster decorations are of the most modern design, and the statuary work under the boxes are particularly pleasing. The painting decorations are in several colors and blend harmoniously with other embellishments, giving the interior a restful appearance. The aisles throughout the house have been laid with thick red velvet carpet, which matches with the general color scheme. The Grand is equipped with a complete vacuum cleaning system, and within easy access and placed in convenient locations are a number of hose reels for fire protection.

The stage is large and commodious, being 30 by 50 feet. It is fully and adequately fitted with the latest equipment, which includes an asbestos curtain, a velvet drop, and a number of different scenes. The proscenium is 24 feet high and 30 feet wide. The orchestra location is in front of the stage, and it is marked off by stout brass railings. Under the stage is the keyboard of the big Wurlitzer pipe organ. The Grand is well ventilated, and fitted with all up-to-date appointments and apparatus.

The doors in the lobby leading into the auditorium are done in art glass set in copper. The ticket booth has also been made of the same material. Pieces of art glass to the amount of 6,336 have been used in the lobby. All electrical wiring is placed in conduits. Lights in the house are controlled either from the stage, ticket booth, or operating room. The walls of the lobby are made of Pacanazzo marble, while the artistic panels which have been inserted in the wall add to the dignity of the lobby and are made of brown marble. The floor is laid in Cerome tile in charming design, and the color of it blends nicely into the general order of lobby decorations. J. E. Nason of Minneapolis, Minn., was the architect.

The operating room which is sufficiently big is absolutely fireproof in its construction. It is furnished with the latest apparatus, among which are two Power's 6 B projectors and a Hallberg Economizer. A gold fiber screen is used, and the chairs are of a special design made by the Wisconsin Seating Company.

Mr. Graaf is picking the best pictures obtainable. At the present time the Grand shows releases of the Metro, World, Vitagraph, Triangle, etc. Serial pictures are also booked, and "The Crimson Stain Mystery," made by the Consolidated Film Corporation started the first of October. The usual admission prices are 10 cents for the balcony and 15 cents for the orchestra. It is Mr. Graaf's intention to show "The Birth of a Nation," "Civilization," "Intolerance," "A Daughter of the Gods," the Metro production of "Romeo and Juliet," and the like in the near future, and the admission prices when these are exhibited will be raised.

Twin Theaters—Cabrillo and Plaza, San Diego, Cal.

Portland's Suburban Photoplay Theaters

Views and Stories on Some of the Progressive Outlying Picture Houses—Five and Ten Cents Are the Usual Prices of Admission.

PORTLAND, OREGON, is well supplied with motion picture theaters and the accompanying photographs and stories are on a few of the houses in the East Side suburbs. With a population of 250,000, Portland has approximately 50 motion picture theaters with seating capacities ranging from 200 to 1,500, the majority of the suburban houses being located on the East Side. The city ordinance requires fireproof construction for all theater buildings and even in the suburbs this rule has been rigidly followed, with the result that Portland's suburban theaters have been built as substantially as those in the downtown section of that city. Fire inspections are conducted quarterly by the City Fire Marshal, and Portland has yet to have its first serious film fire.

The price of admission generally received in the suburban houses is ten cents, but a few houses are charging five. The standard program is six reels.

Gay Theater, Portland, Oregon

By Tactful Business Methods Manager Phelps Gets the Working Class and the More Moneyed People to His House at Different Times.

THE Gay Theater was built and opened in 1912, in the height of Portland's motion picture theater boom, when keen competition demanded first class buildings and superior equipment. That this theater is still a success is due to the foresight of its builders and the good judgment of the present manager.

The Gay Theater is situated on Mississippi Avenue, on Portland's East Side, and is managed by H. C. Phelps, who has conducted it for the past three years. Mr. Phelps is an old road showman, and he has made the Gay one of the most

Gay Theater, Portland, Ore.

successful theaters in Portland. The house was built by Van Scoy and Hauck and was opened by S. S. Range, an old time picture man who has at different times owned some of the best theaters in the United States. Range sold to W. S. Warren, but was forced to take the theater back at the end of six months. He then opened it as a five-cent house and soon sold to Mr. Phelps and L. Henderson. Mr. Henderson retired from the partnership after one month.

Since Mr. Phelps took over the theater the price of admission has been five cents, except on Wednesday and Sunday, when a dime is charged and feature pictures and vaudeville are combined for the show. By having the ten cent nights, Manager Phelps says he gets the people who will not attend a five cent show. The Gay is patronized by people of the working class who live in one part of its territory and by the more well-to-do people who live in another part. By tactful management and selection of programs, Mr. Phelps has had no trouble to hold both classes of people.

The building is of reinforced concrete, fitted with five hundred opera chairs, and handsomely decorated. The projection is furnished by two Power machines.

The Crystal Theater, Portland, Oregon

Opened Four Years Ago, This Photoplay House Has Been a Money-Making Proposition.

THE Crystal Theater, located in the Piedmont district of Portland, has been a money-maker for the Peoples Amusement Company since its erection about four years ago. It also is one of the theaters that has weathered the motion picture theater boom in Portland a few years ago and has prospered where those surrounding have closed.

Crystal Theater, Portland, Ore.

The building is of fireproof construction. The auditorium seats 400, all on the lower floor, and like the other theaters of the Peoples Amusement Company, is equipped in a first-class manner throughout. The projection is furnished by two motor-driven Edison machines installed in up-to-date quarters.

Several managers have guided the destinies of the Crystal. Henry Harcke, who was manager up to a few weeks ago, and who was a very successful man, has gone East and left the future of this popular amusement place in the hands of Mrs. W. Ashworth. Al Sather was a popular manager there, too, and his singing was one of the big features on the Crystal program. Through co-operation with the schools in the neighborhood and community boosting, Sather did a good business in the house.

A word or two of Mr. Harcke's schemes will not be amiss. With the coming of the jitney bus a year or so ago, it became but a ten-minute ride from the neighborhood of the Crystal to Portland's downtown. So Mr. Harcke brought the regular downtown shows out to the Crystal and kept the patrons at his theater. He used three acts of vaudeville on Monday and Saturday in addition to the best pictures he could get. Mixed programs are good drawing cards at the Crystal and Mr. Harcke laid much stress on the music selected for the picture and personally handled the instruments in the pit. He was formerly pianist at the Empress in Portland and in opera.

Brooklyn Theater, Portland, Oregon

Interior Finished in Bungalow Effect—Was Built in 1911—Managed by E. L. McIntyre.

THE Brooklyn theater, Milwaukee Avenue and Carl Street, Portland, Ore., was opened in 1911 by the Northwest Amusement Company during the boom days of suburban theaters. At that time the Brooklyn Amusement Company controlled the Brooklyn, Powell Valley, Woodlawn,

Brooklyn Theater, Portland, Ore.

Kenton and Portsmouth theaters. Its officers were W. T. Norton, an old time film man; W. S. Wessling, now manager for Pathe in Cincinnati, and B. J. Sperry, now Pathe manager in Portland. The Northwest Amusement Company operated the Brooklyn about a year.

The building occupied by the Brooklyn is of concrete and was built for a theater by its present owner, F. G. Urfer. The seating capacity of the house is in the neighborhood of 300. The interior is finished in a bungalow effect, the operating room apparently being set on heavy beams. This room is larger than is usually found in suburban theaters and is built to accommodate two machines.

The Brooklyn has had many owners since it was sold by the Northwest Amusement Company, but none has met with greater success there than E. L. McIntyre, who now conducts the house. Mr. McIntyre does his own operating and puts on a first-class picture, while Mrs. McIntyre does the hand-to-hand work at the door. The McIntyres have kept away from sensational pictures since they have taken over the theater and have succeeded in getting the more reliable and better class of theatergoers to patronize the Brooklyn.

Alhambra Theater, Portland, Ore.

Bigger Part of Cost of Erecting This House Was Spent in Obtaining Comfort for Patrons.

THE Alhambra theater, at 49th and Hawthorne Avenue, Portland, Ore., is one of the most pretentious of Portland's East Side theaters. An observer looking at the entrance would hardly believe so, but W. E. Tebbetts, the present owner, designed the house in such a manner as to put most of the cost into picture perfection and auditorium beauty and comfort for his patrons rather than a "flashy" front. Being built in 1914, Manager Tebbetts considered the present-day idea of preparing for tomorrow's conditions as well as today's, and the result is that people come from all sections of the southeast part of Portland to attend the Alhambra.

The auditorium is 60 by 90 feet in size with an extra high ceiling. The seating capacity is 500. The theater is heated

Alhambra Theater, Portland, Ore.

by hot water and is provided with a modern ventilating plant. Projection is furnished by Power 6A equipment with a mercury arc rectifier. The projection room is 8 by 15 feet in size.

Mr. Tebbetts attributes his success at the Alhambra to the use of the best programs obtainable and to the modern conveniences that are installed in his theater. He pays particular attention to the musical interpretation of his pictures. The program at the Alhambra is changed four times a week. Mr. Tebbetts is a pioneer East Side exhibitor and was one of the first to realize that downtown competition could be successfully met by showing the best pictures on the market. He formerly owned the Empire and the Idle Hour and managed the New Grand for a year until the Alhambra was built. Each theater Mr. Tebbetts conducted has been highly successful.

Victoria Theater, Portland, Ore.

Hard Work of Manager Washtock and His Wife Repaid in Profitable Picture House.

THE residents of the Vernon district in Portland are proud of the Victoria theater at 17th and Alberta streets, because it has remained open when other theaters in the neighborhood have quit. Opened in 1911 by Edwin Dawson, when the boom was on in Vernon, the Victoria enjoyed such good patronage that competitors soon came to the district and two theaters, now closed, sought to cut into its business. Mr. Dawson had two boys who sang and played, who, with suitable programs, kept the business at the Victoria.

Mr. Dawson sold the house to Bock and Gellerman, who ran it six months and who then sold it to Martin B. Donovan. Mr. Donovan sold it to J. B. Washtock about two years ago and Mr. Washtock has operated it with continued success. Mr. and Mrs. Washtock divide the honors for the successful management of the house. Mrs. Washtock greets the patrons with a cheerful smile in the foyer while her husband sees to

Victoria Theater, Portland, Ore.

it that the projection and pictures are kept up to Victoria standard. Gold Rooster and Paramount features form a large part of the program. Two Power's machines are used.

The Victoria is a brick building seating about 400. It is equipped with comfortable opera chairs, plush curtains, etc.

The Empire Theater, Portland, Ore.

Patrons Composed of Many Nationalities, But Manager Kollross' Programs Please All.

THE Empire Theater, located at Grand and Hawthorne Avenues, Portland, is confronted with the difficult task of pleasing many classes of people and several nationalities. Manager W. Kollross has met these difficulties successfully, as is evidenced by the fact that he has conducted the theater several years and is comparatively satisfied. South of the theater is a district inhabited by many Italians; north of it lives a mixed class of people and a few blocks to the west is the bridge that crosses the river to the downtown district where the big theaters cut into the trade of the close-in suburban houses.

"It is a hard proposition to please them all," says Mr. Kollross. "Italians want Italian war pictures, Germans want

Empire Theater, Portland, Ore.

German war pictures, and neither kind of war pictures make any special hit with the Americans. If I could get audiences that were all Italian, all German or all American, I would know what to do. I find Italians are good picturegoers."

The Empire was built in 1910 and opened by M. F. Fenton. After being sold several times it was acquired by W. W. Tebbetts, now manager of the Alhambra, who built up a good business there. Mr. Tebbetts sold to Mr. Kollross. The building is of concrete and was built for a theater.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Vampires"

Third and Fourth Episodes of Gaumont's New Serial Thrilling and Full of Action.

Reviewed by Margaret I. MacDonald.

THE professional manner in which "The Vampires" is being produced, the unusual types presented, and the vein of comedy intermingled with the thrilling kind of melodrama which the serial represents, by Normandin, former vampire and by later vocation an undertaker, places it as one of the best serials on the market.

"The Ghost."

In this episode the vampires after securing a position for Irma Vep in a Paris bank, the president of the bank is waylaid, thrown from the train and left a corpse where he is afterward found by Enrique Moreno, a bandit and competitor of the vampires, and by means of a forged message purported to be from the president, Irma Vep gets away with a large

Scene from "The Vampires" (Gaumont).

sum of money. A gruesome and thrilling part of the episode occurs in the scenes which take place in the apartment of Irma Vep, which is connected to that of the bandit by means of a safe. In this safe the corpse is placed by the bandit while he poses as the bank president. Philip Guard concealed sees what passes and in another thrilling scene accomplishes the arrest of Moreno.

"The Dead Man's Escape."

Enrique Moreno finding himself facing trial for the murder of Metadier in this fourth episode, has considerable to do with making it an interesting performance. Determined to evade trial he swallows a drug which puts him in a trance. At the prison morgue where he is placed in the belief that he is dead he recovers, and overpowering the guard escapes. Philip Guard, reporter, also passed through a thrilling experience, when he is jerked from his window by means of a wire lasso by the vampires, placed in a large covered costumer's basket, and is rolled over a cliff. He escapes death and is kidnapped again and rescued by Normandin.

Both episodes are intensely interesting and teem with thrilling action, and will appear on the Mutual program December 7, and December 14, respectively.

British War Films

Thrilling Views of Sir John Jellicoe's Grand Fleet in Action During the North Sea Naval Battle; Also, Moving Pictures of the British Troops Campaigning in Mesopotamia.

Reviewed by Edward Weitzel.

AUTHENTIC and thrilling pictures of Sir John Jellicoe's Grand Fleet in action, during the now famous North Sea naval battle, and interesting moving scenes of the British troops campaigning in Mesopotamia, have been shown recently at the Rialto Theater, New York City. The pictures are the work of Charles Urban, who spent four weeks on board Iron Duke, Admiral Jellicoe's flagship, and was given every opportunity to secure these remarkable views at short range. Huge battleships in action, torpedoboat destroyers running at full speed through a rough sea, and submarines preparing to dive beneath the water, are among the interesting events shown. Life aboard the big warships is also shown in detail.

The films are the property of the British Government, and were taken by Charles Urban at the request of the Admiralty. The pictures of the Mesopotamia campaign are also the property of the British Government. They make clear the reasons for the failure of the relief expedition sent to aid the British troops at Kut-el-Amara, and illustrate the terrible conditions against which the expedition were forced to battle.

"The Breaker"

Arthur Stringer's Story Filmed by Essanay, With Bryant Washburn, Nell Craig and Ernest Maupain in the Cast —Adapted and Directed by Fred E. Wright.

Reviewed by James S. McQuade.

MY FIRST impression after viewing "The Breaker" was one of astonishment that five reels of film had been unfolded in regulation time—about 75 minutes—without being conscious of the passing of that period. The great interest created by the filmed story had left my mind immune to the measuring of heart beats, and at the close I was once more convinced that a visualized story is often more powerful than the printed prototype.

That is just what "The Breaker," by Essanay, is—a visualized story; for it is neither photodrama nor photoplay. It is based on the story of that name, which appeared in The Saturday Evening Post, under the authorship of Arthur Stringer, and the Essanay director, Fred E. Wright, has told it unusually well on the screen. I was so greatly interested myself that I am confident the appeal of the story will be wide.

Scene from "The Breaker" (Essanay).

John Widder (Bryant Washburn) and Alice Treadwell (Nell Craig) chance to room in the same cheap boarding house, of which the hard-working Mrs. Feeney is landlady and dragon. Widder is a weak brother, who finds it hard to eke out a living for himself and his sole companion, a canary bird, by selling water filters; Alice is so unsuccessful in selling pictures drawn by her that she is in dire danger of being turned out of her room baggageless. For story purposes, neither Alice nor John know each other at the outset.

One day John Widder calls at the house of a dangerous counterfeiter, Piazzia (Ernest Maupain) to sell his filters; and, knowing that detectives are watching the house, Piazzia induces him to carry away a suit case and keep it in his room for a short time. This case is filled with counterfeit bills, John finds out later, and is in constant fear of its being discovered in his possession.

A few days afterwards Mrs. Feeney orders Alice Treadwell

from the boarding house because of the unpaid rent, and, learning of it, John changes one of the counterfeit bills and lends her the needed money.

Through an old friend, who is a member of the detective force, Alice is engaged to trace the whereabouts of the counterfeit money made by Piazzia and his confederate, and is promised a reward of two thousand dollars. John, who has learned to love her, confesses that he had passed a counterfeit bill in order to lend her the money needed for her rent, and, at her fequest, shows the suitcase and tells her the story. Alice immediately accompanies him to a railroad station where the suitcase is checked.

That night the Feeney boarding house is raided, and Piazzia's confederate, who had secretly entered John Widder's room at the same time to gain posession of the suit case, is arrested. The posse is much discomfited to find that the suitcase is missing; but Alice appears on the scene and gives the officer in charge the check for that important piece of baggage. Being winner of the $2,000 offered for its recovery she requests $20 on account, and with this she accompanies John to the shop where he had changed the counterfeit bill, and it is recovered and destroyed.

Bryant Washburn, as the almost down-and-out John Widder, commands the sympathy of the spectator at all times, and Ernest Maupain's Piazzia adds another fine characterization to the creditable list already his. Nell Craig's Alice Treadwell affords all that the part calls for. Mrs. Feeney and Piazzia's confederate are two good character parts in the care of capable people, whose names do not appear in the cast furnished me.

The release will be made December 4, through the Kleine-Edison-Selig-Essanay service.

"The Witching Hour"

Six-Reel Screen Version of Augustus Thomas' Successful Stage Drama Skillfully Produced by the Frohman Amusement Corporation—C. Aubrey Smith in John Mason's Original Role.

Reviewed by Edward Weitzel.

THE scenario for "The Witching Hour," the screen version of which has been produced by the Frohman Amusement Corporation, was made by Anthony Kelly. He has done his work well. The spirit and, to a large extent, the form of the Augustus Thomas play has been retained, without sacrificing any of the freedom of treatment demanded by the exigencies of the screen. A few minor faults, in which the director must take his share of the blame, mar the picture. The episode where Denning goads young Whipple into striking him down with the paperknife to escape the cat's eye is too long drawn out, and the closing scenes when the boy and his sweetheart go after Aardmuth are rather difficult to accept and smack too much of common, everyday melodrama. However, with the scales so largely in favor of the merits

Sceen from "The Witching Hour" (Frohman).

of the photoplay these brief errors will weigh but slightly against the general verdict. George Irving, who directed the production, has reached a high average for the entire picture.

There is no question about the worth of the theme in "The Witching Hour," and its power to hold the spectator. In the light of the play's stage success, it is interesting to recall that it was refused by a number of the foremost managers in this country and in England, on the ground that the public would not be attracted by a drama founded upon mental telepathy, and the author was forced to become his own backer before his work was acted on the stage. The process by which one being is able to project his own thoughts or desires into the mind of another person solely by telepathic influence, is used with telling effect throughout the Thomas story; and, in some respects, the screen demonstrates superiority over the older medium in conveying the points of the plot.

A generous portion of the credit for this result should be given to C. Aubrey Smith, the force whose personality and the earnestness and skill of whose acting go far in achieving this result. On the other hand, much of the beauty and delicate charm surrounding the romance in the life of Justice Prentice, which Russ Whythal indicated with such consummate art when a member of the original cast, is lost in the screen version. Lewis Sealy, who plays the part in the present production, is dignified and attentive, but the soul of the man that the author drew and the fragrance of the spray of the mignonette that has sweetened his days, are lacking.

Marie Shotwell is sympathetic and capable as Helen Whipple, and Robert Conness is a wise selection for the role of Frank Hardmuth. Freeman Barnes, William Melville, Robert Ayerton, Helen Arnold and Etta De Groff all aid materially in the play's success. Jack Sherrill is not equal to the part of Clay Whipple. Liberality and good taste mark the mounting of the production.

"The Yellow Pawn"

Tense Situation and Dramatic Surprises Mark Five-Reel Drama Produced by Lasky for Paramount—Cleo Ridgley and Wallace Reid Featured.

Reviewed by Ben. H. Grimm.

CONSISTENTLY leading up through a series of tense situations to a climax that holds the spectator's every iota of attention captive with expectation and curiosity as to the outcome, "The Yellow Pawn," a five-reel photodrama from the studios of Jesse L. Lasky, is an unusually strong offering.

Scene from "The Yellow Pawn" (Lasky).

Cleo Ridgley and Wallace Reid are the featured players, and both acquit themselves in a manner that leaves no doubt as to their ability to grasp and to convey, through the medium of the screen, a dramatic situation. And the story by Frederick Arnold Kummer, adapted for the screen by Margaret Turnbull, abounds with dramatic situations and surprises. At no time during the running of the five reels is the spectator able to guess what the next play in the game with human pawns will be.

The picture shows, too, the length to which prosecuting officials are willing to go to wring a confession from the accused; but in this case the "third degree" proves a boomerang. We are logically brought up to the point where a successful artist is accused of murdering his cousin. The cousin has been stabbed by a Japanese servant when the former tries to steal from the artist's strong box. The artist is in love with a girl who has married the district attorney, so that her sister would be cared for. The two had met once, separated for several years, and had met again at a studio party. Each loves the other, but the wife is loyal to her vows, and comes to the artist's studio to tell him to cease his attentions because of her husband's jealousy—this on the night of the murder, but before the crime had been committed. Believing that either his wife or sister-in-law had been in the artist's rooms the night of the murder, the district attorney plans a "third degree." The two women are put in an ante-room. The district attorney is concealed on a balcony. The artist is just about to shoot himself rather than reveal the woman's name when the wife rushes out and frustrates him. Seeing this, the district attorney is made wild with jealousy, and is just about to shoot the artist when stabbed by the servant, who confesses the other crime. These scenes are brought out forcefully and logically.

The supporting cast to the two leads handle well the parts assigned. William Conklin is the district attorney, Mr. Kuwa the servant, Tom Forman the assistant district attorney, Irene Aldwin the wife's sister, George Webb the cousin, and C. H. Geldert, the girls' father. Some of the lightings are especially good, as are the exteriors. Directed by George H. Melford.

Pathe Pictures

First Three Episodes of "Pearl of the Army," the New Serial Starring Pearl White, and "The Great Sacrifice," No. 11 of "The Shielding Shadow"—The Latest Pathe Serial a Plea for Preparedness.

Reviewed by Edward Weitzel.

"Pearl of the Army."

OPENING with several arresting bits of propaganda for national preparedness, "Pearl of the Army," the new Pathe serial in which Pearl White is starred, loses no time, once the start is made, in getting into the story. The first three episodes are called "The Traitor," "Found Guilty," and "The Silent Menace." The part played by Miss White is that of a modern Joan of Arc, who is instrumental in saving her country from the dangers incited by a foreign foe. The scenes are laid in the United States, at the present time, and the hero is an army officer who is caught in a trap by the secret agents of another power and branded as a traitor. Frankly melodramatic in treatment, the first three episodes of "Pearl of the Army" are filled with strenuous action on the part of all concerned. The murder of a foreign ambassador; a court marshal and the drumming of the disgraced officer out of the service; a railroad wreck, in which the officer is supposed to lose his life; a fight between the heroine and an unknown man; a plunge from a high cliff into the water, and a mystery that is bound to keep the interest at concert pitch, are some of the main incidents of the story. Stolen plans of the fortifications at the Panama Canal also play an important part in the plot.

From the foregoing statement it will easily be seen that the new Pathe serial is built along the lines which insure the success of preceding pictures of the same class, produced by this company. The workmanship in all branches of its manufacture is up to the Pathe standard. Pearl White and her support take hold of their task in the right spirit, and sustain the action at the proper pace. Ralph Kellard, Theodore Friebus, W. T. Carleton and Marie Wayne are prominent names connected with the cast.

"The Great Sacrifice."

The eleventh episode of "The Shielding Shadow" has no lack of thrills. There have been marvelous escapes of the

Scene from "The Great Sacrifice" (Pathe).

good and the bad folk during the progress of the serial, but it is doubtful if even the ingenuity of the author of "The Shielding Shadow" can find a way of rescuing the two men that take refuge in an opening in a huge cliff and are still there when it is blown up with dynamite. It is a startling bit of business, to say the least. The great sacrifice is made by Bianca, who loses her life in an effort to save Ravengar from being blown to pieces. A flying leap from the roof of a house into a distant tree and a breakneck fall, made by Leontine's husband, starts the two reels off with a rush.

"All Man"

Peerless Production of Five-Reel Western Melodrama Written by Willard Mack, and Released by World Film Corporation.

Reviewed by Edward Weitzel.

ROBERT WARWICK and Molllie King are the stars in "All Man," a five-reel melodrama of Western life, produced by Peerless and released by World Film Corporation. Willard Mack is the author of the story. The hero is a young New Yorker with nothing to do but spend money. His father ships him to Montana, and young Blake's experiences in the cow country work the usual transformation. He thrashes the bully, saves the life of the heroine, and puts through a deal that shows he is smart enough to beat a railroad president. In fact, the picture contains all the elements of the neatly turned machine-made melodrama, including a realistic railroad collision. Variety of scene and incident is also to be found in the story, and several of the characters possess an agreeable sense of humor. This quality applies especially to the heroine, who has an engaging way of eating sweetmeats when she does not feel any particular interest in a proposal of marriage. "All Man" belongs to respectable middle-class melodrama, and has but one object in life—to interest that large body of moving picture devotees who ask only to be entertained. With this fact in view, the performance given by Robert Warwick of Jim Blake, the hero, is quite in the proper key. His impersonation is wholly a work of art, the

Scene from "All Man" (World).

art of taking advantage of every opportunity to show his ability to ride and to shoot, to make love and to fight and indulge his liking for theatric displays.

Mollie King makes a distinct characterization of Alice Maynard, and endows that young woman with the proper amount of real feeling whenever the situation demanded that she be serious. Gerda Holmes plays the jealous sister capitally, and other well-acted parts are contributed by Louis Grisel, Charles Duncan, Alec B. Francis, George McQuarrie, Johnny Hines and Henry West.

"A Rose of the South"

A Meritorious Blue Ribbon Vitagraph Feature in Which a Notable Cast Provides Splendid Entertainment.

Reviewed by W. Stephen Bush.

A VERY pretty feature; full of charm and pathos and love with an ending which courageously departs from the conventional idea that just before the drop of the curtain they "get married and live happily ever after." It's not a gloomy or sombre ending by any means, it is true to life as life is lived in reality. That's why it is convincing; that's why it reconciles us with the story.

The cast is a roster of good names: Charles Kent, Mary Maurice, Antonio Moreno and Peggy Hyland. All of them

Scene from "A Rose of the South" (Vitagraph).

quite evidently were in love with their parts and gave the best that was in them, which is considerable. The feature is in narrative rather than dramatic form, a gentleman of the old school dating back to ante-bellum days wanders into the room which he had occupied more than a generation ago. He finds two youngsters living in it such as he and his friend were years before. When he explains the reason for his coming the two young students listen with sympathetic atten-

tion. The old man calls their attention to a bullet hole in the door and this leads up to the story which deals with the days of the Civil War. The story then begins to run in well-worn channels, but the interest never lags entirely. The splendid acting of the principals, the lovely settings, the scenes in and about the college hold the spectator's attention to the end.

There are at least two original ideas in the play, of minor importance to be sure, but very acceptable to the audience. Some of the titles are excellent, some are superfluous. The last title is an obvious anti-climax and had better be omitted.

"A Message to Garcia"

Five-Reel Drama Produced by Edison Founded on Elbert Hubbard's Preachment—Mabel Trunnelle and Robert Conness Featured.

Reviewed by Ben H. Grimm.

VISUALIZED in five reels from Elbert Hubbard's preachment of the same name, "A Message to Garcia," produced by the Thomas Edison studios for release by K-E-S-E, is only an average offering. The film never reaches the heights attained by the author, nor is the screened message as striking

Scene from "A Message to Garcia" (Edison).

or as convincing a one as is the written essay. The production's saving grace is an abundance of excellent and true-to-the-story exterior scenes, photographed in Cuba. Mabel Trunnelle and Robert Conness are seen in the leading roles. More plot material and more action would have helped considerably and would have aided the picture without detracting from the author's main purpose—the driving home of the fact that the world needs more men who can "carry a message to Garcia."

The author had as his inspiration the turbulent times in Cuba preceding the Spanish-American war. Garcia is the leader of the insurgents against Spanish oppression and cruelty. In the film the U. S. S. Maine is blown up by one of the men who have suffered at the Spaniard's hands. This causes the crisis preceding the war. Dolores (Miss Trunnelle), a Cuban girl whose father is executed, kills the commandant when he forces his attentions on her. She tells Garcia (Charles Sutton). Of the many men who are called, Lieutenant Rowan (Mr. Conness) is chosen to carry a message to Garcia. A woman spy tries to effect his arrest when near Havana, but the lieutenant escapes and swims to shore. He overpowers a Spanish soldier, and in the stolen uniform comes upon Dolores. They set out for Garcia's hiding place in the mountains. Dolores becomes tired and Lieutenant Rowan continues on his journey. Once more the girl kills a Spanish officer. The girl and the lieutenant get together again and, a short distance from Garcia, the lieutenant is made a prisoner, but freed by the girl. Near Garcia's house they are ambushed by soldiers. Dolores keeps firing at the soldiers to make them believe Rowan is still there. He has gone on to Garcia's house, and the girl sacrifices her life for her country.

In addition to the exteriors photographed in Cuba there are some good ones taken at Fort Myer. Richard Ridgely directed. Others in the cast than those named are Helen Strickland, Herbert Prior, Robert Kegerreis, Bradley Sutton, Paul Everton, Ray Fairchild and Bigelow Cooper.

"The Martyrdom of Philip Strong"

Five-Reel Paramount, Featuring Mabel Trunnelle and Robert Conness.

Reviewed by Louis Reeves Harrison.

IT IS quite like reviewing one of the best Edison releases to sit at a presentation of this picture. The fine selective taste of Richard Ridgely is at once in evidence and persists throughout the beautiful settings; Mabel Trunnelle is at her best so far as appearance is concerned; Robert Conness gives a highly intelligent interpretation of the clergyman who attempted to follow Christ's teachings to the letter; Herbert Prior is intense in the role of a derelict, and William Wadsworth is a very human saloon keeper. It is like attending a reunion to see these highly capable members of an old organization nicely grouped once more, but there are others who are not so well cast. It is not his fault that Bigelow Cooper does not measure up to the ideal Christ. It is the result of a mistaken conception.

Those who have studied the personality of Christ from all logical viewpoints agree that he was a tall and powerful man. Whether or not the Archo Volumne may be believed, he was taller than the average. He is here made shorter than the leading character, and an artistic loss is the result. He fails to be as impressive as he should in the reincarnation. As to teaching a lesson in a story, there was never a great drama without a purpose. The art is in getting that purpose over through other means than preachment. The principal faults of this release lie, first, in making the purpose too obvious, second, in not making the Christ physically more impressive, and third, in subordinating spiritual effects to the material. The sum total of value is not only high, however, but it is of great promise.

"The Deep Purple"

Five-Reel Paragon Screen Version of the Paul Armstrong and Wilson Mizner Stage Success, Starring Clara Kimball Young—Released by the World Film Corporation.

Reviewed by Edward Weitzel.

THE first statement to be made relative to the five-reel Paragon screen version of "The Deep Purple" is the agreeable information that, leaving out the question of lineage and taking the picture solely on its own merits, it constitutes an excellent grade of entertainment. The maker of the scenario has started out to furnish Clara Kimball Young with an adequate starring vehicle, and not to transfer, as nearly as possible, the Armstrong-Mizner drama to the screen. From this angle of the matter he has executed his task with skill. Discarding the material in the play that would in any way hamper the object he had in view, the adapter has built up a logically developed screen drama that opens quietly in the home of a country clergyman, shows how the clergyman's daughter was lured to the city, fell among thieves and is rescued by a handsome young hero, who is seen at the end of the last reel bending over her as she plays the organ in her father's church. The steady increase of interest and dramatic tension is dexterously maintained up to the end of the fourth reel; the last thousand feet brings the story to a pleasant and easily anticipated finish.

Comparison between the original work and the photoplay brings out the several interesting features. "The Deep Pur-

Scene from "The Deep Purple" (World).

ple" as first written was a remarkable study in criminology. Although provided with an adequate story, it was its keen study of character, the variety and authenticity of its underworld types, that gave the play its vogue; in the screen drama the story comes first and the fate of the heroine takes precedence over everything else. Two parts that are mere shadows of their former selves are Frisco Kate and the Westerner "who killed his man." In the play they were drawn with great power and were acted with consummate art by Ada Dwyer and Emmet Corrigan. The one member of the original cast to be found in the photoplay is W. J. Ferguson, who repeats his inimitable performance of "pop."

The entire cast is a good one. Clara Kimball Young plays Doris Moore, the clergyman's daughter. To an actress of her charm and ability the task is not difficult. Milton Sills, E. H. Kimball, Crawford Kent, Fred Truesdale, Grace Aylesworth and Mrs. E. M. Kimball are others who assist in the picture's success. The direction of James Young is high grade.

The illustrated sub-titles used in the picture are of doubtful value. The time taken in deciphering their meaning interferes with the steady movement of the story.

Two Kalems

"Border Wolves," An Episode of "The Girl From 'Frisco" Series, and "The Wizard's Plot," a Number of the "Grant, Police Reporter" Series.

Reviewed by Ben H. Grimm.

THE seventeenth two-reel episode of Kalem's "The Girl from 'Frisco" series by Robert Welles Ritchie, titled "Border Wolves," is an exciting Western and an altogether acceptable offering of its type. Fast action marks the two reels, and there is found in the film an abundance of that power to excite that is so well liked by persons who want melodramatic thrills and plenty of them. The screened story has as its locale the border line between Mexico and the United States, and it shows raids by the bandits on the surrounding territory. The story of this film concerns itself with the intrigues of a bandit chieftain who kidnaps Barbara, her father and John Wallace.

Marin Sais and True Boardman are again seen in the leads. As Barbara and John they accompany Barbara's father to a ranch at the border which he intends to buy. They are kidnapped by Mexican bandits and held for ransom. Barbara manages to get out of the chieftan's house, and, disguised as a Mexican woman, tries to make her escape. She is cornered but later aided by Wallace, who has gone to town for the ransom money. The bandit band is routed by the cowboys. During the course of the fighting several good scenes are registered. In the cast with Miss Sais and Mr. Boardman are

Scene from "Border Wolves" (Kalem).

Frank Jonasson, Ronald Bradbury, Josephine West, Hart Hoxie, Jack Rahm and Edward Clisbee. Directed by James W. Horne.

"The Wizard's Plot."

This episode of the "Grant, Police Reporter" series is practically all action and makes a good one-reel offering. George Larkin and Director Robert Ellis get across several thrills during the course of the action. The big thrill in this reel is when Mr. Larkin, swinging on a broken rope ladder high up in a ship's rigging, plunges over the ship's side into the sea, in pursuit of an anarchist. Much fighting takes place on the ship and in amongst the ship's rigging, also near the top of the mast. The story is interesting, and tells of an anarchist masking as a mechanical chess player. The reporter makes the "wizard" show his hand, and it is in pursuit of him that the exciting moments come. In the cast Ollie Kirkby is also seen. Others are Harry Gordon and William McKey.

"A Gamble in Souls"

Five-Reel Triangle Kay-Bee, Featuring Dorothy Dalton and William Desmond.

Reviewed by Louis Reeves Harrison.

OF INTERESTING theme, that involving the approach of two decidedly opposite characters in the crucible of a leveling experience, and handled with a fine conception of what appeals to the eye in the matter of picturesque beauty, "A Gamble in Souls" has in addition two interpreters of attractive personality in Dorothy Dalton and William Desmond. But the intimate relation of a full-blooded man and a woman of light morality cast away on a desert island is quite as replete with peril to the producer as to the people of the story. The man is a fanatical clergyman of manly appearance and lofty aims, the girl a healthy and alluring young lady from the Barbary Coast in San Francisco. He has attempted her regeneration, while she has mocked at his futile prayers.

There is an abundance of incident on the way to the isolation of these two people, most realistic, but the toy ship, used to indicate that the vessel on which they happen to be sailing for Australia at the same time, goes down, is in poor accord with the rest of the shipwreck business. There are plenty of incidents in the island life of these two, but the effects of their mutual conversion, he to a more generous view of humanity, she to a finer reverence for her maker, are lacking

Scene from "A Gaming in Souls" (Triangle).

in strength most of the time from an absence of other psychology than that provided by the actors themselves. We are not made to know convincingly what mental changes she passes through, nor given a clear view of his own. The director is an artist—his selective taste makes that apparent—but his future advance in the art should be toward soul revelation.

"The Sign of the Poppy"

Five-Part Bluebird Presents Hobart Henley and Gertrude Selby in Thrilling Melodrama of Double Identity.

Reviewed by Margaret I. MacDonald.

HAD this five-part melodrama been handled in a less artistic manner, its appeal from a point of story interest would have lost considerable of its present force. The story written by J. Grubb Alexander has a cleverly designed plot with excellent melodramatic situations, and has been produced with evident care by Charles Swickard. One of the noticeably good points about the production lies in the fact that scenes containing unpleasant pictures, such as Hop Li's opium den, appear only in flashes, and under half light.

Hobart Henley and Gertrude Selby have the principal roles,

Scene from "The Sign of the Poppy" (Bluebird).

Hobart Henley playing with considerable skill the double role of twin sons of Jerry Marston, a man who had made millions in business with China. One of the twins stolen by one Hop Li when an infant is brought up under the curse of opium in revenge for a wrong done him by the child's father. Grown to manhood he learns to hate the man who ruined him, and in a mad moment murders him. In trying to escape the police he happens across his brother, throws him from his automobile

and exchanges clothing. A peculiar situation arises when the man whom young Mrs. Marston believes to be her husband enters her home changed and bestial in attitude. Pursued by the police he is arrested, and taken to prison, from whence he later escapes, returns to the Alvin home and fires a shot which hurls a broken vase against the head of the real Alvin Marston, who has in the meantime been found wandering aimlessly about, and been brought home by friends. The blow causes his memory to return, and rushing outside he finds his brother dying from his own hand. The story which is gasped at intervals from the dying man's lips reveals to Alvin Marston the relationship of which he was previously ignorant, and the terrible story of his brother's life.

"Kinkaid, Gambler"

Five-Reel Red Feather Production, by Raymond Wells, Tells Picturesque Story of Border Country.

Reviewed by Robert C. McElravy.

THE author and director, Raymond Wells, has managed in this five-reel story of the Mexican border to tell a compelling story without resorting to any very great dramatic efforts. In fact there is but little excitement on the surface of things, until the last reel. At the same time here is a

Scene from "Kinkaid, Gambler" (Red Feather).

pronounced interest in the production as it unfolds from the very first, due to the unique character of the girl detective.

Ruth Stonehoouse appears in the detective role. As Nellie Gleason she gives the part a certain naive ingenuousness, calculated to deceive the most hardened and suspicious criminal. In the opening scenes, just as proof of her ability, she brings to justice one Lefty Frank, who has done a "jewel" job on Fifth avenue. The girl lands him in a simple way by going to a wine room and throwing herself in his path. Miss Stonehouse is very pleasing in this part, which affords quite a character study in its way.

The main part of the story concerns the girl's pursuit of Kinkaid, a badly wanted fellow, who has fled across the Mexican line and is running a gambling casino. Her round-up of this individual, and the way in which she falls in love with him, makes an entertaining narrative. R. A. Cavin is strong in the gambler's role. The Mexican scenes are picturesque and full of atmosphere.

"Big Tremaine"

Marie Van Vorst's Story Picturized for Metro by Yorke Players—Story Interests—Shows Lack of Artistic Tact.

Reviewed by Hanford C. Judson.

IN CASTING accounts for this picture, "Big Tremaine," from the story of Marie Van Vorst, and made by the Yorke Players for the Metro program, we find that the story, especially after the middle of the third reel, is both new and interesting. As produced it gets along pretty fast although it is not free from uninteresting close-ups. There are a pleasing number of artistic scenes, such as the heroine seated by the fire or an evening picture of a lighted room seen from outside through the glass of a window. That it is not made convincing is, perhaps, largely because there is little feeling for character in the players. This story is not player-proof.

The average spectator is not a keen judge of acting. He and she want pleasing leads and want the characters to be fair, but they want most of all the story—self-consciousness in good looking leads is not an unforgivable drawback. The chief burden that this picture bends under is lack of artistic tact. This tactlessness is more of a hindrance in the sidelights than in the action. Here we find it occasionally in both. As an instance of the former, the heroine comes dancing down stairs in a happy mood. Her father is seated reading the paper. She joyously takes the handle of her riding whip and sweeps it out of his hands onto the floor. Then she steps aside so that he can rise and pick up what she had rudely snatched from him. It is good stuff, but out of character. Tactlessness in the plot-making is shown by the not unexpected yet sudden way the eventual love story is opened. This love interest is crudely developed and crudeness is a heavy burden for romance to bear.

May Allison plays the heroine and Harold Lockwood the hero. Lester Cuneo, as a southern gentleman, father of the heroine,

Scene from "Big Tremaine" (Metro).

is convincing and by far the best character in the picture. Lillian Hayward plays the mother of "Big Tremaine" and is undoubtedly an excellent actress. Virginia Southern is good to look on, but is too self-conscious to be a really acceptable character actress. Josephine Rice plays as a mammy.

"The Mischief Maker"

Five-Reel Boarding School Comedy in Which June Caprice Plays the Lead—Produced by Fox Film Corporation.

Reviewed by Edward Weitzel.

PRETTY girls in bunches and in all styles and materials of pajamas romp and giggle through many of the scenes in "The Mischief Maker," a five-reel comedy produced by the Fox Film Corporation, with June Caprice as a particularly irrepressible specimen of the high-spirited boarding school Miss. Dramatic interest with a dash of paprika is given the plot through the efforts of a handsome sculptor to make love to his young lady pupils, and his success in persuading one of them to pose in the altogether. The heroine consents to have her head used as a model for that important feature of the statue, and is promptly accused of having supplied the full

Scene from "The Mischief Maker" (Fox).

figure. She is expelled from school, but the hero is equal to the occasion. He breaks into the studio, reduces the offending statue to a shapeless mass and is only prevented from performing a like operation on the sculptor by the timely arrival of a man-servant, and is rewarded with the hand of the lady at the finish. Save for on brief instant, the incident is handled discreetly, most of the action being taken up with the harmless pranks of the boarding school girls, who indulge in the usual midnight feasts, pajama parties and tricks upon the

prim maiden lady teachers with which this order of story is always plentifully supplied.

The picture is well produced and very well acted. June Caprice and her companions in mischief enter into the spirit of the story with zest, and the male contingent of the cast is competent.

First Three "Patria" Episodes

Mrs. Vernon Castle Featured in International Film Service's New Serial—Theme is Patriotism and Preparedness.

Reviewed by Ben H. Grimm.

WITH the timely theme of Americanism blended interestingly with the issue of preparedness; with Mrs. Vernon Castle the featured player, and with a story by Louis Joseph Vance, "Patria," a new serial motion picture, produced by the Whartons, Inc., for the International Film Service, gives, through a view of the first three episodes, indications

Scene from "Patria" (International).

that it will be well received by audiences who have an appetite for melodrama. This appetite will be satisfied if the audiences are willing to forego the seasoning of logicality in their melodramatic food. Undoubtedly the name of Mrs. Castle will bring patrons to your house, but as a motion picture actress she does not rank nearly so high as she does as a dancer. Women spectators, however, will be interested in the clothes she wears. The leading male player in the serial is Milton Sills. Others in the cast are Warner Oland, George Majeroni and Allan Murnane.

The first chapter of the serial is in three reels, succeeding episodes in two. The initial number is titled "The Last of the Fighting Channings." In it Patria (Mrs. Castle) is introduced as the last of a long line of American fighters. At Newport she meets Captain Parr, of the U. S. Secret Service, who is on the trail of Baron Huroki and Juan De Lima, representing a Mexican-Japanese alliance against the United States. The Channing estate own the largest munitions manufacturing plant in the country, but refuse to sell to anyone but the government. The Japanese and the Mexican endeavor to prevent Patria and Captain Parr from reaching New York, when Patria gets an urgent telephone message. Here several thrills are furnished. We see a motorboat blown up and an exciting race between a racing automobile and a train. The automobile, containing Patria and Captain Parr, crashes through railroad gates and escapes destruction by the train by a matter of inches. Meanwhile, in New York, the trustee of the Channing estate has been murdered by Japanese spies in the secret vault under the house, which contains $100,000,000 in gold.

The second episode is titled "Treasure." It shows the arrival at the New York house of Patria and Captain Parr. They find the trustee of the estate dead. A letter informs them that Patria is heiress to the gold, which is a fund for National defense. By a secret passage through the fireplace they reach the vault. Baron Huroki and his followers enter the house, but not before the butler has closed the fireplace. The butler is killed and to cover the crime the plotters set fire to the house. Patria and Captain Parr are locked in the vault. They discover a secret passage behind a picture that leads them out under the sidewalk. They are seen by one of the plotters. Captain Parr summons other Secret Service men. An attachment has sprung up between Patria and Captain Parr. Here the second chapter ends.

"Winged Millions" is the title of the third release. The Secret Service men are forced to cut their way back into the vault by means of an acetylene torch. They find that the treasure is gone. It has been carried away by the plotters through the house next door. Captain Parr investigates and is followed by Patria. She crosses the roof of her partly burned house and is captured in the house next door. She frustrates an attempt to blow the house up by shooting away the lighted end of a fuse. Parr has followed the van in which the money has been carried away. The gold is loaded aboard a Japanese steamer. He surreptitiously climbs aboard just as the boat sails. The steamer is held up by fog, and Parr manages to get a message to Patria. He is overpowered by the crew, and, bound, is put in the hold. Patria reaches the ship in her motorboat, having notified the Secret Service men. She is set upon by the crew, but dives into the water and reaches her motorboat just in time to escape. The fog lifts and Patria sights a U. S. revenue cutter. She hurries to it and the cutter takes up the chase. A shot is sent across the steamer's bows and the Japanese open her sea cocks. Parr is rescued by the crew of the cutter, and Huroki and his followers escape to the shore.

Sequel to "The Diamond From the Sky"

First of the Four Chapters Promised in the Sequel to Popular Serial Well Staged and Entertaining.

Reviewed by Margaret MacDonald.

THE title of the first of the four chapters of the sequel to "The Diamond from the Sky" is entitled "Fate and Death." In its opening scenes it introduces us to Arthur and Esther Stanley in their Virginia home, having at last become possessors of the illustrious diamond. A little son has come to them in the meantime to add to their happiness, and they are about to start on a journey abroad, taking the diamond with them.

Quabba, the gypsy, plays an important part in this chapter, which is well made and entertaining. It falls to the faithful gypsy's lot to be at hand when the train on which the Stanleys are traveling is wrecked, and the Stanleys are among the killed. The little son, surviving, is picked up by De Vaux, robbed of the diamond which hung about his neck and is carried to an institution where the injured have been taken. The gypsy, keeping an eye on De Vaux's movements, follows him to the moment when he throws the child from a cliff into the water below. The close of the chapter leaves us in suspense, wondering whether the child really drowns or is rescued by the gypsy.

Nov. 27 is the date set for the release of the first chapter. The sequel promises to be quite as interesting as the serial which ran on the Mutual program something like a year ago.

GAUMONT DECEMBER RELEASES.

The Gaumont Company has announced its releases for the first two weeks in December. There will be two installments of the Mutual photo-novel, "The Vampires." The first will be the third episode, "The Ghost," released Dec. 7. A week later, Dec. 14, "The Dead Man's Escape," will be issued. Each episode is complete in three acts. There are nine episodes in "The Vampires," the final one not being released until Jan. 18.

The first of the single-reel releases is "Reel Life," No. 31, Dec. 3. It will contain pictures of a passenger-carrying aeroplane, "Modish Coiffures" dressed by a Fifth avenue hairdresser, the prune industry in California, and how to dance the Biltmore waltz, one of the season's new dances.

"Tours Around the World," No. 5, released Dec. 5, will take spectators for a visit to Venice, Senegal, France's West Africa colony, and Jersey, the largest of Britain's Channel Islands.

The New river, a mountain stream in West Virginia, is pictured in "See America First," No. 65, released Dec. 6. On the same reel is an animated whimsicality, "Our Fathers," by Cartoonist Harry Palmer.

The fourth Gaumont single-reel of the week is The Mutual Weekly.

The second week in December opens with "Reel Life," No. 32. This release of Dec. 10 shows the olive industry in California, how to preserve the teeth to insure good health, how turpentine is made from waste timber, and how to dance the Two Two, a novelty dance..

"Tours Around the World," No. 6, released Dec. 12, show the Nile river, Carcassonne, a feudal town of France, and Lake Lucerne, Switzerland.

"See America First," No. 66, released Dec. 13, shows Pasadena, Cal., known as the "city of roses." On the same reel is a Gaumont Kartoon Komic, animated, by Harry Palmer.

The fourth single-reel of the week is The Mutual Weekly.

SELIG'S ATHLETICS MAKING RECORDS.

That Selig's film record of the 1916 World's Championship Baseball Games is "delivering the goods" in the territories served by George Kleine's twenty-three distributing offices in the United States and Canada, is made strikingly patent by the fact that before the feature had been in service three weeks it was necessary to print a second edition of posters, the original supply having been completely exhausted in that time. The demand for the baseball pictures eclipsed even the estimates of the manufacturer and distributors, and several of the Kleine offices were forced to call for additional prints in order to fill applications for dates. Exhibitors who have played the feature report record business in their houses on the days when it was shown.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

THE GIRL DETECTIVE (Selig), Nov. 18.—A mediocre one-reel drama, evidently made some time ago. The story tells on the screen of a youth who steals money from a payroll, and to avoid detection, puts the money in his superior's coat. The paymaster is accused of the crime, but through the clever work of a girl detective, is freed of the charge. In the cast are Robyn Adair, Eugenie Forde, Leo D. Maloney and Virginia Kirtley.

FISH (Biograph), Nov. 20.—Bert Williams, the famous comedian, is seen in this reissued comedy reel. This blackface artist gets across numerous laughs in this number. In the picture Bert goes fishing instead of chopping wood. He lands a ten pounder and, despite his efforts to sell the fish, is unsuccessful. The reel closes with Bert being led back to the woodpile.

SELIG-TRIBUNE, NO. 93, 1916 (Selig), Nov. 20.—Men of U. S. S. New York presented with cup for markmanship, New York; woman chauffeur operates commercial auto, Philadelphia; new steamship service between United States and Honolulu established, San Francisco; crippled children given auto outing, Brooklyn, N. Y.; Vivian Reed, Selig star, poses for fashion section; Harvard defeats Princeton, Cambridge, Mass.; cross-country season used in with six-mile run, Long Island City, N. Y.; peeps behind scenes of opera house during rehearsal of ballet, Chicago; U. S. S. Arizona leaves Brooklyn Navy Yard to join Atlantic fleet.

SOME BRAVERY (Essanay), Nov. 22.—A fair comedy reel with Ben Turpin as a bell-hop. All the guests want ice water, and in delivering the water the bell-hop manages to get it outside as well as inside of the guests. The action is quite fast and the reel finishes with a fire, during the course of which the bell-hop uses the hose to deliver water. He is commended by the guests for this.

THE GOOD STENOGRAPHER (Vim), Nov. 23.—The story of this number of the Vim Features Comedies does not give Harry Myers and Rosemary Theby opportunities to get across much comedy. It tells of a jealous wife becoming her husband's stenographer, and of how he made her quit the job. The usual novel settings of Mr. Myers help somewhat.

THE SELIG-TRIBUNE, NO. 94, 1916 (Selig), Nov. 23.—Racing auto hits touring car, New Orleans; University of Pennsylvania students give football team send-off, Philadelphia; Mrs. W. C. Tyler, who will sit in electoral college, Los Angeles; High School girls in hockey game, Brooklyn, N. Y.; girls sell pennants in good roads campaign, Oakland, Cal; Boy Scouts demonstrating first aid methods; latest fashions; winter racing season at Tia Juana, Mexico, begins; Ruth Law in military biplane, Chicago; Santa Clara defeats Stanford at Rugby, San Francisco; freak election bet, New Orleans; scenes of the militiamen at border, El Paso.

MOTHER'S CHILD (Vim), Nov. 23.—A quite fast knockabout comedy reel, with Babe Hardy and Kate Price the leaders. Babe goes to college and falls for one of the co-eds. This brings him before the upper classmen, who haze him considerable, but the tables are turned when mother gets on the job and, disguised, gives the classmen some of their own medicine. Also in the cast are Joe Cohan and Florence McLaughlin.

THE HOUSE OF THREE DEUCES (Kalem), Nov. 24.—The thrill in this number of the "Grant, Police Reporter" series comes when George Larkin and Director Robert Ellis engage in a fight on a weak fire escape. The fire escape collapses, and Mr. Larkin is left swinging in the air, suspended on the fire escape ladder—a dare-devil feat. The story tells of the solution of a mysterious murder. Reviewed in the issue of December 2, page 1346.

THE FORGOTTEN TRAIN ORDER (Kalem), Nov. 25.—An episode of the "Hazards of Helen" railroad series. Helen Gibson, in this reel, is seen racing on a motorcycle with and beating a train and later using the same means of overtaking the speeding train and causing the engineer to take a siding. This prevents a collision between two trains, which, through a forgotten order, would otherwise have collided. The reel is up to the standard of the series. Besides Miss Gibson there are seen on the screen P. S. Pembroke, G. A. Williams and George Routh.

HEDGE OF HEART'S DESIRE (Selig), Nov. 25.—This reel was evidently made some time ago, and shows it. The acting is unconvincing and broad. The story concerns an unscrupulous youth who pays court to an heiress. Next to the heiress lives a girl in a squalid house who has a true sweetheart. The adventurer kills a man and later, in a struggle, injures Peggy. The heiress follows him and shoots him. In the cast are Virginia Kirtley, Robyn Adair, Eugenie Forde, E. J. Brady and Lillian Hamilton.

General Film Company Specials

HIS MORAL CODE (Essanay), Nov. 18.—There is sufficient materials in this three-reel drama to hold interest. The film is an acceptable short-length feature. It tells the story of a nurse in love with an interne. A wealthy patient, also in love with the nurse, tells the young man of how much better off the girl would be with him, and the young doctor sacrifices himself for the girl. The marriage proves a failure, but things are adjusted happily several years later. The cast is composed of Lillian Drew, E. H. Calvert and Edward Arnold.

THE SHERIFF'S BLUNDER (Selig), Nov. 20.—Tom Mix is again seen in this three-reel Western indulging in exciting stunts of horsemanship. It is his riding and the riding of other members of the cast that make the picture acceptable. The climax is rather surprising and unusual. An outlaw, caught by the sheriff's posse, tells the sheriff that it is his twin brother who stole the money and that he (the captured man) is the outlaw's twin brother on his way to see his dying sweetheart. The sheriff releases him and learns that he really is the outlaw. With Tom Mix in the cast are Victoria Forde and Sid Jordan.

OIL AND WATER (Biograph), Nov. 21.—Blanche Sweet, Henry Walthall, Lionel Barrymore and Walter Miller are seen in this two-reel reissue. The picture tells of an idealist who marries an actress whom he believes symbolizes his idea of life. But "oil and water" do not mix, and the actress goes back to her old life. She is led to her husband by her child. The husband is willing to take his wife back, but "oil and water" return to their own element.

UNTO THE LEAST OF THESE (Essanay), Nov. 21.—A two-reel drama with enough heart interest to make it a good short-laugh subject. The work of Mary V. McAlister, a little girl, is especially pleasing. With her in the cast are Frankie Raymond and John Cossar. The story tells of a poor family made rich when, through the little girl's kindness to an old miser, they inherit his wealth. Subsequently the child is neglected because of social activities of the parents.

THE FIGHT FOR PARADISE VALLEY (Kalem), Nov. 22.—No. 16 of Robert Welles Ritchie's "The Girl From 'Frisco" series. A review printed on page 1346 of the issue of December 2 states that "this number is a Western of the type that should please almost any motion picture audience. Several good scenes of irrigation projects are seen in the film, and there also take place several gun fights.

TWIN SOULS (Knockerbocker Star Feature), Nov. 24—A rather absurd three-reel drama in which R. Henry Grey is featured, and in which he plays three characters. There are several good double-exposure scenes. The story concerns a girl who believes in reincarnation and "twin souls." She marries a respectable man, is abducted by her husband's twin soul in the person of Bad Lonie, and later, in Egypt, runs away with a third man who she believes to be the real soul of her husband. Her husband fights the Egyptian and they are reconciled. In the cast are also seen Lillian West, Mollie McConnell and Charles Dudley.

Bluebird Photoplays, Inc.

THE EAGLE'S WINGS, December.—This five-reel screen drama in a plea for preparedness. The subject is handled with force and the picture is entertaining. Villa raid is one of the dramatic incidents. A longer review is printed on another page of this issue.

THE SIGN OF THE POPPY, Dec. 4.—A five-part melodrama, the story of which was written by J. Grubb Alexander. It concerns the vengeance of a chinaman on an American. He steals one of the twin sons of the American, rears him an opium fiend, and afterwards loses his life at the hand of the younger man. Hobart Henley plays a double role very cleverly in this picture, while Gertrude Selby plays charmingly the feminine lead. A full review of the story appears elsewhere.

Fox Film Corporation

THE MISCHIEF MAKER (Fox), Nov. 27.—This five-reel photoplay was written to suit the personality of June Caprice and succeeds in its mission. It is filled with scenes from boarding school life, and the plot is made up chiefly of incidents of a comedy nature. An extended review is printed on another page of this issue.

Greater Vitagraph V-L-S-E, Inc.

THE SCARLET RUNNER, NO. 10 (Vitagraph), Dec. 4.—An unusually interesting number of this serial, entitled "The Lost Girl," in which Christopher Race takes a flight in his friend Paul Western's balloon for the purpose of rescuing Western's sweetheart. They witness from the balloon a weird scene in the home of the young woman's uncle with

whom she is imprisoned, and arrive at court via the Scarlet Runner in time to prove themselves the best of witnesses and to prove the girl's innocence of the charge of murder laid against her.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 1916, Nov. 24.—Making Christmas toys, Winchendon, Mass.; Congressman Blakley, of Pennsylvania, flies in aeroplane to Washington from Philadelphia; thousands of Thanksgiving turkeys being raised at Calexico, Cal.; largest chair, replica of Executive chair, to be shipped to Philadelphia; herd of deer in wooded spot near Fort Sam Houston, Texas; girls sell pennants for better roads, Oakland, Cal.; fashion section; Ruth Law sleeps on hotel roof, Chicago; ex-slaves and former owners meet in convention at Washington; Dario Resta wins Vanderbilt cup at Santa Monica, Cal.

Kleine-Edison-Selig-Essanay

THE BREAKER (Essanay), Dec. 4.—A visualized story of exceptional interest, well directed and photographed. Bryant Washburn, Neil Craig and Ernest Maupain do meritorious work in the leading parts. The appeal of this Essanay feature should be wide. An extended review appears in this issue.

Metro Pictures Corporation

BIG TREMAINE (Yorke), Nov. 20.—This five-reel picture, made by the Yorke Players, tells a story that is worth looking at, but is produced in a rather tactless way. The acting is not much above fair. For a longer review see elsewhere in this issue.

THE FLIRT, November.—A one-reel farce, made by Billy Quirk, that is full of farcical action and the funny faces one expects and looks for in this kind of Keystone-like picture. It is an acceptable lightener for a program.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 99 (Mutual), Nov. 22.—Interesting items of this issue are a new tractor attachment that will turn a Ford car into a useful farm implement; Sir Ernest Shackleton arriving in San Francisco en route to the Antarctic to save his companions marooned on Ross Island; President Wilson's re-election being celebrated at Anchorage, Alaska; the destruction by fire of the home of F. W. Woolworth at Glen Cove, N. Y.; and the elevation and placing of the heroic statue of "Electricity" atop the new Telephone and Telegraph building, New York City.

AN ARTFUL DODGER (Novelty), Nov. 25.—One of the kind of farce comedies that it would be well to suppress. In so far as the male representation in the picture is concerned it is a drunken brawl from beginning to end, introducing also an indecent feminine element. In some instances where indecent suggestion would have failed to carry, in the action of the picture, the sub-titles have been made to convey it. The story of the film concerns the struggle of a man to avoid being served with papers in divorce suit which is being brought against him by his wife because he has stayed out all night carousing at a stag party, where, according to the subtitle, "every stag must have his doe."

REEL LIFE, NO. 30 (Gaumont), Nov. 26.—This issue of Reel Life contains articles on "Gathering Cocoa," showing the harvesting of the cocoa, the opening of the buds and extracting of the bean, the transportation of the beans by pack saddle on oxen, the fermenting, drying and hauling to the nearest depot for shipment; "Monkey Tricks," a short study showing a monkey playing a piano, a violin, and doing various other amusing tricks; fashions designed by Chas. Presley and posed by Loris Melford, and a detailed illustration of how scallops are caught and prepared for the market.

MUTUAL TOURS AROUND THE WORLD, NO. 4 (Gaumont), Nov. 28.—This number is devoted entirely to a beautifully pictured trip through the Swiss Alps, extending from Gramosina Falls to the village of Amsteg. Special drawings guide the observer through the maze of gorges, tunnels and picturesque scenes. The subject makes a strong travel number.

SEE AMERICA FIRST, NO. 64 (Gaumont), Nov. 29.—In this number an interesting illustration of mountain climbing in Oregon with the summit of Mount Hood as the objective point appears. The ascent and descent of the mountain amid fields of eternal snow and ice are thrillingly depicted. The reel closes with an entertaining silhouette entitled "Haystack Horace."

Mutual Film Corporation Specials

THE STARBUCKS (American), Nov. 23.—This is a reissue of a two-part adaptation of the Opie Read's play of the same name, which was made in 1912 and released under the title of "The Tennessee Judge." Opie Read is featured in this production, and, it may be added, his work holds its own beside the picture work of today. His support, however, is somewhat amateurish in action. The play itself is interesting in theme, and would stand repetition on a larger scale.

LONE STAR (Mutual Star Production), Nov. 23.—An excellent five-part drama, featuring William Russell as a young Indian whose ambitions led him to enter as a student at a medical college to learn the arts of the white medicine man. He is remarkably successful, and finally, after revealing many of the shortcomings of the white man, he is rewarded by being acclaimed worthy of the daughter of a wealthy white man. The plot is interesting, and the picture is well made. Charlotte Burton plays the feminine lead.

SEQUEL TO "THE DIAMOND FROM THE SKY" (American), Nov. 27.—"Fate and Death" is the title of this first of the four chapters of which the sequel consists. In it we meet again the same faces and same characters as in the serial of something like a year ago. The Stanleys and their little boy are passengers on a train that is wrecked, and the child is the only survivor of the family. The gypsy sees De Vaux pick the child up, steal the diamond that hangs about his neck, carry him to an institution, where the injured are being cared for, and later throw the child from a cliff into the water. We are then left in suspense pending the appearance of the next chapter. An excellent beginning.

Paramount Pictures Corporation

NANETTE OF THE WILDS (Famous Players), Nov. 27.—One of the dullest plays in which Pauline Frederick has ever appeared, merely a dragging and attenuated story affording her scant opportunity.

THE MARTYRDOM OF PHILIP STRONG (Paramount), Nov. 30.—A story of impressive theme, gathering together some of the best players of a former organization. Admirably interpreted by them as a rule and capable of holding an audience in spite of the too obvious lesson conveyed.

Pathe Exchange, Inc.

LUKE'S MODEL MOVIE (Rolin), Dec. 3.—A very funny burlesque on the way in which moving picture theaters are conducted, this one-reel comedy will secure any amount of laughs.

Pathe Exchange, Inc., Specials

PEARL OF THE ARMY (Astra), Dec. 3.—The first three installments of the new Pathe serial, in which Pearl White is starred, give the picture an excellent start. As the title implies, the serial deals with army life, the secret agents of a foreign government being implicated in an attempt to steal the plans of the fortifications at the Panama Canal. There is something doing nearly all the time. An extended review is printed on another page of this issue.

DIVORCE AND THE DAUGHTER (Gold Rooster), Dec. 3.—There is good moral foundation to this five-reel photoplay in which Florence La Badie has the leading part. The atmosphere and incidents are excellent and the picture has been well produced. It is reviewed at length on another page of this issue.

Triangle Film Corporation

THE WHARF RAT (Fine Arts), Dec. 9.—A rather weak attempt at the Cinderella class of story, with Mae Marsh ineffectual in the guise of a boy.

BAWBS O' BLUE RIDGE (Ince), Dec. 9.—A Cinderella story of modern times, with Bessie Barriscale in the leading role.

Unity Sales Corporation

THE YELLOW MENACE, NO. 14, Dec. 4.—Episode fourteen is entitled "The Interrupted Nuptials" and treats of how, after the kidnapping of Najla, which takes place in the thirteenth episode, she is terrorized in the home of Ali Singh into consenting to marriage with Hong Kong Harry. When Ali Singh is at the point of performing the last rites of the marriage ceremony the house is attacked and the carrying out of Ali Singh's plan is frustrated.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 47 (Universal), Nov. 23.—Entertainments for the benefit of wounded soldiers by the English royalty leads this number. Numerous other war sidelights are pictured and numerous American scenes are also included.

EAT AND GROW HUNGRY (L-KO), Nov. 29).—A comic number, picturing the exploits of a janitor and one other man, both of eccentric types. They both lose their trousers in the course of the action, which is rough in character throughout, though quite laughable at times. This is a little too broad for particular houses.

SCRAPPILY MARRIED (Joker), Dec. 2.—A character comedy, by Harry Wulze, featuring Chas. Conklin, Lillian Peacock, Wm. Franey and Gale Henry. The married man becomes jealous of the young man who calls to see the maid, not understanding the object of his attentions. He seeks revenge on the operating table and a wild chase follows. This has no particular novelty in plot, but some of the small business is laughable. It makes an average offering of the type.

PASS THE PRUNES (Nestor), Dec. 4.—A comedy number, by Bess Meredyth, featuring Lee Moran, Eddie Lyons and Priscilla Dean. The scenes take place on a health farm and are uproariously funny. A pleasing light subject, with laughs strung all the way through it.

HIS GOLDEN HOUR (Victor), Dec. 5.—Ed Sedgwick accounts for a few laughs in this burlesque, otherwise it might be difficult to find an excuse for the picture's presentation. The situations are too hackneyed even for a comedy of this description, and most of the attempts at humor are foolish without being funny.

OH, YOU HONEYMOON (Nestor), Dec. 8.—A one-reel comedy, by Capt. L. T. Peacocke, picturing the experience of a young married couple. They meet with all sorts of tricks played by their friends, and finally arrive at a small hotel, where the groom is entertained at a wine dinner and the bride has further troubles. Slightly risque, but generally pleasing.

THE TRAMP CHEF (Joker), Dec. 9.—Wm. Franey and Chas. Conklin appear in this number as two hoboes. They wake up in a haystack and go out in search for food. One lands in jail and the other is forced to chop wood by a bachelor maid, at the point of a gun. This lacks any definite plot, but gathers some smiles in the eccentric comedy work.

Universal Film Mfg. Co. Specials

GUILTY (Imp), Nov. 17.—A two-reel slum story, by Ben Cohn and Wm. Parker. Harry Carey, Edith Johnson, Lee Hill, Marc Fenton and Hector Sarno are featured. The plot shows the murder of a tenement owner, who has caused the ejection of an Italian and his family. The hero is a young novelist, who falls in love with the murdered man's daughter. This is familiar in theme and possesses no great novelty. Some of the melodrama is good, though not exceptional. A number of about average strength.

JUST HER LUCK (Victor), Dec. 3.—A two-reel comedy-drama, by Arthur Maude and Constance Crowley, featuring Irene Hunt, Lee Hill and Mina Cunard. This pictures the adventures of a girl who leaves home because her father interferes in her love affair. She has a number of experiences, both difficult and amusing, but comes out happily in the end. There are some original and enjoyable situations in this. It makes an acceptable offering of the type.

KINKAID, GAMBLER (Red Feather), Dec. 4.—A picturesque and satisfying story, with its beginnings in New York and leading to the Mexican border line. Ruth Stonehouse plays the part of a girl detective, who worms her way into the hearts of criminals and brings them to justice. She succeeds in landing Kinkaid, but his story so affects her that she releases him again and follows him back to Mexico. The manner of this is very entertaining, though little drama takes place, except in the first and last reels. R. A. Cavin is strong in the leading male part, but the strong feature is the work of the "flapper" detective. Raymond Wells wrote and directed the production.

THE TRAIL OF BLOOD (Special Universal), Dec. 4.—No. 17 of the "Liberty" series. This number is devoted to the further struggles of Liberty and Pedro in their efforts to escape from the old Spanish prison. They manage to get out of the poison pool and Pedro finds a loose stone which promises a way out. They follow this lead and think they have made good in their escape, when they drop back to the cell again. They do manage to get away later, after being tortured in a room with movable walls. A stirring, characteristic number.

ASHES (Gold Seal), Dec. 5.—A three-reel number, by Robert F. Hill, featuring Claire Mesereau, Stanley Walpole, Helen Slosson and Joseph Granby. The story concerns a pretty servant girl, whose father dies in the Klondike, leaving her fortune in charge of his young partner. The latter comes to New York and finds the girl. He prevents three persons, a man and two women, from obtaining the fortune under false pretenses. This is not developed with any special strength, but has good, entertaining story value.

A HIGH DIVER'S CURSE (L-KO), Dec. 6.—A two-reel comic number, featuring Dan Russell and Fatty Voss. Dan is scene shifter at a theater and Fatty the strong man. Some burlesque vaudeville and a three-part drama bring out many laughs. This is clean and lively and winds up with a hilarious chase.

SEEDS OF REDEMPTION (Big U), Dec. 7.—A two-reel subject, by Robert F. Hill, featuring Claire Mesereau, Stanley Walpole, Johnnie Walker and Marguerite Strasselle. The relationship of characters is vague at the beginning, but when this clears up the story is very entertaining. A child mistakes a string of pearls for garden seeds and is disappointed because they do not grow. In the meantime the maid is suspected of theft. The settings are attractive and the cast pleasing. The number is a good one in spite of some faults in construction.

THE SHADOW (Victor), Dec. 7.—A two-reel number, featuring Alan J. Holubar, Harry Carter, Neva Gerber and Helen Wright. In the opening scenes a detective is seen shadowing a crook at a reception. Jewels disappear rapidly, but there is not much conviction in this part of the story. The observer is not entirely surprised when it turns out that the thief is only a club man carrying out a wager. The subject is one of fair strength.

THE CALL OF THE UNBORN (Imp), Dec. 8.—A two-reel number, by Millard K. Wilson, featuring the author, Edith Roberts, Lillian Concord and Malcolm Blevins. This is a story of simple elements, picturing the way in which two Italian musicians get their matrimonial affairs entangled. The coming of a child to one of the wives restores the happiness of all concerned. This has no special dramatic strength and is made entertaining largely by the work of the four principals. An average number.

THE GOOD WOMAN (Bison), Dec. 9.—A two-reel subject by Wm. V. Mong, who plays the leading role, a silk hat gambler of the early Western days. Nellie Allen appears as the "only good woman" in the camp. The atmosphere is good and the action interesting, though brutal in several scenes. The episode pictured is powerful in its way, but will offend sensitive observers in certain scenes.

World Pictures

ALL MAN (Peerless), Dec. 4.—Robert Warwick and Mollie King are the stars in this five-reel western drama, written by Willard Mack. The story is full of action and contains considerable comedy. A railroad wreck is one of the sensational features. A longer review is printed on another page of this issue.

Miscellaneous.

THE WITCHING HOUR (Frohman), December.—A six-reel screen version of the successful stage play by Augustus Thomas, this photoplay has many excellent features. The story is novel and strong in motive, mental telepathy playing an important part in the plot. C. Aubrey Smith has the leading role. The picture is reviewed at length on another page of this issue.

Powell to Produce for Mutual

Will Have Studio at College Point—John R. Freuler to Be President of New Company.

FRANK POWELL has placed under contract for a series of pictures Marjorie Rambeau, star of "Cheating Cheaters," current at the Eltinge theater, New York, and Nance O'Neil, one of the most gifted stage and screen stars in this country. These stars will each be presented in a series of feature pictures produced under Mr. Powell's direction by the Frank Powell Producing Corporation, of which John R. Freuler, president of the Mutual Film Corporation, is president, and Frank Powell, vice-president and director general.

Marjorie Rambeau.

The pictures made by Mr. Powell will be distributed through the Mutual Film Corporation, but the Frank Powell Producing Corporation will be a distinct organization and maintain the offices in the Times Building, now occupied by Frank Powell Productions, Inc., which concern the Frank Powell Producing Corporation has taken over.

Miss O'Neil will first be presented in a picturization of "Mrs. Balfame," the widely read novel by Gertrude Atherton, and the first of Mrs. Atherton's novels which this famous author has allowed to be picturized. Following "Mrs. Balfame," Miss O'Neil will be presented by Mr. Powell in a series of screen adaptations of novels by famous authors.

Miss Rambeau, who makes her screen debut under Mr. Powell's direction, will first be seen in a picturization of "The Greater Woman," a play by Algernon Boyesen, whose plays have been very successful in Europe, where they have been acted in several languages.

The studio of the Frank Powell Producing Corporation will be at College Point, Long Island. Mr. Powell has leased for a term of years, with the option of purchase, Donnelly's Grove and pavilions, comprising in all fourteen acres of ground on the water front at College Point. This property, which has long been used as a summer resort, lends itself readily for adaptation as a motion picture studio. The building to be used as the studio proper has a working floor space of 16,000 square feet and will be one of the largest buildings devoted exclusively to the making of motion pictures in the vicinity of New York. In addition there are on the property several smaller buildings which will be utilized as carpenter shops, printing and developing plants and the like. In the fourteen acres surrounding the main building are a bathing beach, a football field, baseball diamond and other accessories to a summer outing place which will be utilized at various times. A large force of men are now at work installing lights and other equipment necessary to furnish complete in every detail a modern studio of the best type.

Associated with Mr. Powell will be the same staff that surrounded him with Frank Powell Productions, Inc.

"JIMMIE DALE" BOOKING HEAVILY.

It is announced by Ike Schlank, president of the Unicorn Film Service Corporation, that the Monmouth Film Corporation series, "Jimmie Dale," alias "The Grey Seal," is being booked heavily throughout the country through Unicorn channels. The recent tour of the United States made by Vice-President and General Manager Jules Burnstein of the Monmouth concern produced splendid results. The "Jimmie Dale" series, which consists of sixteen episodes of two reels each, is a radically different serial from the ordinary variety, inasmuch as it deals with the adventures of a young millionaire bachelor who is urged to all sorts of bizarre crimes against society by a mysterious guiding voice known as "Le Tocsin." E. K. Lincoln, Edna Hunter, Paul Panzer and Doris Mitchell enact the principal roles in "Jimmie Dale."

It is reported by Mr. Burnstein that 1,200 leading newspapers of the country will carry the novelized version of "Jimmie Dale," which was written by Frank L. Packard, author of "The Miracle Man."

Manufacturers' Advance Notes

Bennett in Strong Subject

Popular Mutual Star Heads List of Players for Week of December 4.

FOR the week beginning December 4, the Mutual Corporation offers as its five-reel Mutual Star Production "The Valley of Decision," a human interest drama featuring the noted star, Richard Bennett. This is without a doubt the most intense dramatic production that Bennett has ever appeared in.

The story of "The Valley of Decison" deals with the undisputed fact that the highest good in life is parenthood. This is a high moral city play with an allegorical prelude in which young manhood, love and the child are shown to excel even wealth, ambition, fame or power.

This production is beautiful in both story and photography and Mr. Bennett is supported by an able cast including Adrienne Morrison (Mrs. Richard Bennett), Blanche Hanson and George Periolat.

On Monday, December 4, a two-reel drama, "The Turn of the Wheel," featuring Dorothy Davenport, is scheduled for release. This is a strong story telling of the love of Arnold Grey, a secret service agent, for Alice, the daughter of Major Harper. The major and his daughter reaching the end of their resources are treated rather cooly by their friends. Grey proposes to the girl, but she, thinking the proposal is more out of charity than love, refuses him. Later she and her father take a room in a tenement. After many odd situations she is brought to realize that Grey really loves her and he takes her and her father home again.

"Mutual Tours Around the World" is scheduled for December 5. This reel takes you through the St. Gothard tunnel of the Swiss Alps.

"His Uncle's Ward," a two-reel comedy featuring Sydney Mason in conjunction with a one-reel drama, title unannounced, are scheduled for Thursday, December 7.

"Uncle Sam's Defenders," a one-reel subject dealing with the making of a citizen into a soldier, will be released on Friday, December 8. This reel shows the Rookies encampment at Plattsburg, New York, the business men on the day they received their uniforms and left for the camp. It also shows the mobilizing of militia at Van Cortlandt Park, New York, the motor squad and engineering corps building a platoon bridge and the New York troops taking the oath of allegiance. The last part of the reel shows the making of an army recruit: His applying for entrance to the army, his examination, his being sworn in, and after fifteen days the marked improvement in his military tactics.

On Saturday, December 9, "Admirers Three," a one-reel comedy, featuring Ruth Shepley, is scheduled for release.

Paddy McQuire and Ben Turpin in "Shot in the Fracas," a two-reel Vogue comedy, full of laughs and the ever comic actions of these well-known comedians will be released on Sunday, December 20.

Three one-reel scenics and magazine reels from the Gaumont Company's studios, will be released by the Mutual Film Corporation the same week. Mutual Weekly, Number 101, containing the latest and most important news in the world, and "See America First," the split-reel scenic, picturing leading and interesting American spots, and Harry Palmer's "Kartoon Komics" will be released on Wednesday, December 6. "Reel Life," showing pictures of the olive industry, will appear on Sunday, December 10.

"THE VIXEN" (Fox).

If ever there was a hardened, heartless love pirate, a woman to whom truth was always repugnant; to whom lying was a constant delight, Elsie Drummond, whose role Theda Bara enacts with her usual skill and fervor, was she. The zest which the famous William Fox star plays the part, proves unqestionably that for screen purposes, she is certainly the world's wickedest woman.

This photoplay, portraying the wiles of a fascinating woman, is released on December 4 by Mr. Fox, under the particularly appropriate title, "The Vixen." Director J. Gordon Edwards filmed the production. Chief among the supporting cast are Herbert Heyes, who played Bertie Cecil, the leading male role in "Under Two Flags," William Fox's remarkable picturization of Ouida's novel; A. H. Van Buren, one of America's best known actors in stock, and Mary Martin, who has scored sucesses in each of her many pictureplays.

George Clarke, the Admiral Drummond of this newest Fox feature, has had the distinction of acting before two Kings of England and two Presidents of United States. At the Garrick Theater in London, he appeared before King Edward and Queen Alexandra and King George and Queen Mary; in America, before Presidents Taft and Wilson. It is worthy of note that the scenes in the Drummond home were snapped in a six-room set erected in William Fox's Fort Lee studios. "The Vixen" is the first photodrama in which Mary Martin has had an unmarried part, although she has been in many films.

NEW SELIG FEATURES STARTED.

Director Colin Campbell has begun the production of an eight-reel feature drama at the Los Angeles studios of the Selig Company. Gilson Willets is the author of the play and the theme centers about the inner workings of a perfectly organized syndicate of criminals, whose members live in luxury and move in the highest social circles while preying upon their wealthy victims. While the story is sensational there is a strong vein of love interest running through it. Every role, no matter how small, is in the hands of an actor of known and unquestioned ability, and the cast includes such stars as Fritzi Brunette, Edward Coxen, Vivian Rich, Bessie Eyton, Tom Santschi, Eugenie Besserer, Jack Richardson, Harry Lonsdale, Frank Clark, Al. Filson and others.

Field Battery of Camera Operators maintained by the Rothacker Film Company, Reading from Left to Right: Harry Birch, B. S. Grennelle, Wesley Smith, Frank Kirchner, T. H. Miller, W. B. Klingensmith, E. G. Linden.

The Week at Fox Studios

New Photoplays Started and Others Completed at Eastern and Western Plants.

TWO new photoplays were completed last week in William Fox's Eastern studios, by June Caprice and Virginia Pearson. On the West Coast, Gladys Brockwell has finished her work for director Frank Lloyd and has commenced on another production with Richard Stanton. Mr. Stanton filmed "The Beast," and directed the picture featuring Gretchen Hartman and Alan Hale.

Under the direction of James Vincent, Virginia Pearson has already started on her seventh William Fox photodrama. Valeska Suratt's sixth feature was put in work by Kenean Buel, who made all the Pearson subjects for Mr. Fox except "A Tortured Heart."

June Caprice is also before the camera, after a brief respite. Playing opposite her is Frank Morgan, formerly with the Vitagraph Company, whom William Fox has just engaged. Others in the cast will be Grace Stevens, Stanhope Wheatcroft, Margaret Prendergast and Tom Brooke. Miss Florence Auer, author of many motion picture scenarios, wrote the 'script.

A small part in the Caprice subject goes to Flick, a beautiful yellow angora cat which a New Orleans fan sent to the William Fox star, with the request that it be used in a photoplay, if possible.

Flick will have to give an exceptionally fine performance to outdo that of Don, George Walsh's dog, who sets a new mark for canine intelligence in the movies, in "The Island of Desire." This is Mr. Walsh's newest starring vehicle, a story of romance resulting from exciting adventures in a South Sea pearl hunt. The picture moves as rapidly as any production released this year, and the cast, plot, photography, acting and direction are all superb. Besides Mr. Walsh, the photoplay has Anna Luther, Margaret Gibson, Herschel Mayall, William Burress, Willard Louis, Hector Sarno and Samuel Searles. Otis Turner screened it. Miss Gibson, who has had leads for many companies, makes her first appearance in Fox films.

The release date of "The Island of Desire" has been set for December 18.

Theda Bara in "The Vixen," on December 4, is William Fox's first December photoplay. "The Vixen" marks Miss Bara's return to the vampire role for which she is famed. As Elsie Drummond, she had the part of a woman wholly without conscience. The supporting cast includes A. H. Van Buren, Herbert Heyes, Mary Martin, George Clarke and Carl Gerard. Miss Martin has the role of an unmarried woman for the first time in her long movie career.

Following "The Vixen," William Fox announces Gladys Coburn in "The Battle of Life," for the week of December 11. "The Battle of Life' 'is a forceful photodrama of present day conditions. Art Acord will be seen opposite Miss Coburn. Others in the cast are William Sheer, Frank Evans, Richard Neill, Alex Shannon and Violet de Riccari, all of whom have done excellent work in William Fox productions.

BRIEF STORIES OF TRIANGLE DECEMBER 17TH RELEASES.

Frank Keenan with Margery Wilson and Douglas Fairbanks are the stars of the Triangle feature releases for the week of December 17th. Frank Keenan and Miss Wilson appear in a Kay Bee production of modern city life entitled "The Sin Ye Do," written by John Lynch and directed by Walter Edwards. Douglas Fairbanks is starred in a Fine Arts play called "The Matrimaniac," written by Octavius Roy Cohen and Anita Loos and directed by Paul Powell. Constance Talmadge will appear in his support.

"The Sin Ye Do" concerns itself with the entangled lives of Barret Steele, a brilliant lawyer with a well-earned reputation for doubtful morals, Dace Whitlock, his boom companion, who also lives for the mere gratification of his selfish desires; Alice Ward, a beautiful and inexperienced stenographer in Whitlock's employ, and the mother of Alice, who is really Barret Steel's deserted wife.

As "The Matrimaniac" Douglas Fairbanks will be seen in a comedy that gives him many unusual opportunities to exploit his aptitude for rapidfire action and laughter- provoking situations. The story opens with an elopement.

PATHE'S "THE CHALLENGE."

In "The Challenge" Pathe releases another A. H. Woods stage success which has been adapted into a highly dramatic Gold Rooster Play. The original production with Bates Post as the star ran for an entire season and played all the large cities of the country. Edward Charles Carpenter, the author of "The Cinderella Man," wrote it.

Donald Mackenzie, of Astra, who directed the picture selected an excellent cast which includes Charles Gotthold, Montague Love and Helen Chadwick. Messrs. Gotthold and Love are well-known on the speaking stage. Miss Chadwick is a "find" of Mr. Gasnier's, and makes her professional debut in this picture. She is very young but her work is most promising. She is very attractive in appearance, and as the unsophisticated and artless little Western girl, presents a most appealing figure. "The Challenge" is full of out-of-doors atmosphere, primitive passions and sensational incidents. The scenario was written by Bertram Millhauser. The release date is December 10.

ARGOSY FILMS SHOW UP GOOD.

From two test showings of "Where D'ye Get That Stuff?" a five-reel feature film burlesque from the Argosy Films, Inc., are seen indications that the picture is going to be one of the best laugh producers of the season. The showings met with spontaneous outbursts of laughter at a presentation in a neighborhood house, and when presented in a theater in the shadow of Broadway. The celluloid nightmare was written by W. C. Witwer, whose stories in the Saturday Evening Post and other magazines have amused thousands, and H. H. Van Loan, who is recognized as one of the greatest humorists in the film world.

The picture was first shown at the Stanley theater, on Seventh avenue, near Forty-second street. It was received with enthusiasm, and hearty laughter was heard throughout the running of the film. Then it was projected at the North Star theater, Fifth avenue and 106th street, where is was acclaimed by the management as "the funniest picture ever seen."

"Where D'ye Get That Stuff" was produced entirely with the object of creating laughs, and it is a distinct departure from the hackneyed slapstick, pie-throwing, funny-walk type of comedy. This is the first of the Argosy comedies, and indicates that there are to follow a new departure—a welcome departure—in comedies of feature length.

"JERRY'S BIG DOINGS" (Cub).

Swift moving action is the characteristic feature of the third of the new series of Cub Comedies, featuring George Ovey, which David Horsley is releasing through the Mutual. The subject is called "Jerry's Big Doings," and the laughable action begins with the first scene and continues throughout without cessation until the final fade-out.

The principal figure in the story is Jerry, played by George Ovey, who, penniless and hungry, is in the throes of despair. His spirits rise with his luck, though, for he finds a pocketbook filled with money, but his prosperity is short-lived, as two policemen who have been watching him relieve him of the discovery. The action is good enough for laughs through the entire time the picture is run, but, being founded on a lot of original business, the fun will be all the more compelling. The scenes atop the telegraph pole are particularly laughable.

The whole Cub Comedy company, including George George, John McCarty, Tom Riley, Arthur Mund, Ray Lincoln, Arthur Jackson, Claire Alexander and Helen Gilmore, assists George Ovey. Milton Fahrney did the directing. The release date is set for Friday, December 8.

"A FAILURE AT FIFTY"—ESSANAY.

The world is filled with failures and their plight is naught but tragic. Driven down by misfortune, with all youthful ambitions wrecked on the rocks of life's battle, there are thousands of these deserving fathers of families in every city and town of our country. In this play, however, the down-and-out comes back—after reaching the half-century mark—makes a comfortable fortune and has the final laugh on those who drove him down. Throughout the picture the simple tastes of the old man, who even in the days of his greatest wealth is so unconscious of his success that he contents himself with his favorite smoking tobacco, makes for humor.

Scene from "A Failure at Fifty" (Essanay).

Thomas Commerford, the Essanay veteran, has, in this play, what he may consider his greatest part. The love interest is handled by Alice McChesney and Royal Douglas. Many of the scenes are laid in a factory where the character lead is superintendent. Such elements true to life as the holding of stop watches on the men are pictured. This play should have an appeal anywhere, but an especial one to patrons in any manufacturing city. Screen Time on this play is approximately 48 minutes.

Universal Excellence

That's the Keynote of the Program Subjects for the Week of December 4.

EXCELLENCE marks the program of the Universal Film Manufacturing Company for the week of December 4. Excellence in story; excellence in cast and excellence in productions. From the feature down to the one-act comedy every release fits in its proper niche, and rounds out one of the best balanced programs ever offered by the Universal.

Topping the list of releases is the Red Feather five-act feature production, "The Law and the Lady," in which dashing Ruth Stonehouse is the star. The story is by Raymond Wells and the scenario from the virile pen of Fred Myton. This feature was produced under the direction of Raymond Wells and will be presented to the public on December 4.

"The Law and the Lady" is a photodrama of unusual power, which moves from the beginning with force and rapidity to one of the most thrilling climaxes ever seen in a film drama. The work of the star alone would make this a great picture. Cast in the role which affords here many opportunities for tense emotional expression, she rises to great heights and gives a really splendid performance. In the supporting cast are such well-known screen artists as Raymond Whittaker, R. A. Cavin, Noble Johnson, Cleo Loring, Harry Griffith and others.

An important release on the program is the seventeenth episode of the serial "Liberty," which brings this thrilling and interesting patriotic photoplay nearer its end. The situations in this week's episode are ingenius and exciting. Marie Walcamp in the stellar role continues her remarkable acting and the other members of the cast which include Eddie Polo, Jack Holt, Neal Hart, L. M. Wells and G. Raymond Nye give rare exhibitions of screen acting.

On December 4 there will be released beside the Red Feather feature a screamingly funny Nestor comedy entitled "Pass the Prunes," with Eddie Lyons, Lee Moran and Priscilla Dean as the chief funmakers. This comedy which was written by Bess Meredyth and L. W. Chaudet, marks a new type of one-act comedies.

"Ashes," a three-act human interest drama, written and produced by Robert F. Hill, is the release for Tuesday, December 5. Claire Mersereau has the leading role in this pleasing drama of everyday life. She is supported by Joseph Granby, Fred Hearn, Stanley Walpole, Nellie Slattery, Helen Slosson and other noted players.

On the same date the Victor comedy, "His Golden Hour," written by Henry Wulze and produced by Roy Clements, will appear. In the cast are Ed Sedgwick, Belle Bennett, Walter Belasco and Harry Mann.

The Universal Animated Weekly with its live, wide-awake, right-up-to-the-minute picturization of important events, will be released on Wednesday, December 7. On the same day will appear the Special Laemmle drama, "The Children Shall Pay," with Lois Weber and Phillips Smalley. This is a vital story of domestic life with a moral that all should follow. Another release on this day is the two-act L-Ko comedy, "The High Diver's Curse," with Dan Russell in the leading comedy role.

Thursday, December 7, the Victor two-act mystery drama, "The Shadow," and the big Indian drama, "Seeds of Jealousy," are released. The former is a powerful drama from the story of E. B. Lewis, and scenario of E. Mangus Ingleton, directed by Allen Holubar, who also plays opposite Neva Gerber. Others in the cast are: Harry Carter, Olive Adair, Helen Wright and William Cantfield. The latter is an Indian drama, enacted by full-blooded Indian screen artists, headed by Mona Darkfeather, recognized as the greatest actress of her race.

The second issue of the Universal Screen Magazine makes its appearance on Friday, December 8. This is a program feature which promises to be exceedingly popular, as it performs the unusual function of combining entertainment with instruction. On the same day will be released "The Call of the Unborn," an Imp two-act drama written and produced by M. K. Wilson, who plays the leading role opposite Edith Roberts. Under the Nestor brand on this day will appear a one-act comedy, "Oh, You Honeymoon," written and produced by Capt. Leslie T. Peacocke, with Alida Hayman and William Wayne in the chief roles of building laughs.

"The Good Woman," a Bison two-act Western drama of novel plot and stirring climax, written and produced by William V. Mong, will be released Saturday, December 9. This is an exceptionally strong release. In the case are William V. Mong, Nellie Allen, Harry M. Holden, George Pearce, Frank Whiston and Annabella Mourese. "The Story From Life," a one-act drama, with Jane Gail and Matt Moore, and the Joker comedy, "The Tramp Chef," with Gale Henry and William Franey, appear on the same day.

The feature release for Sunday is the Rex two-act drama, "The Penalty of Treason," a story of military life written by Helen Jones, scenarioized by Maie Harvey and produced by Douglas Gerrard. Prominent in the case are Ruth Clifford, Douglas Gerrard, George Gebhardt and Dave Kershow. "The Trials of a Movie Cartoonist" and "Superstitious Ceylon," as seen by Dr. Dorsey, and educational split reel and special Imp drama, "Bubbles," produced by Herbert Brenon, complete this extraordinary program.

ART DRAMAS CHIEF'S PLEASED WITH OUTLOOK.

Announce Applications for Distributing Franchises Received from Practically Every Independent Exchange.

CONFIRMATION of the Art Dramas theory of film distribution is seen by the officials of that company in the great number of applications for the territorial rights that have been received by them. Despite the fact that the advertising matter of the company carries the names of the distributors who are to handle Art Dramas pictures, wires and telegrams are still pouring in.

The plan of operation of Art Dramas contemplates the elimination of the profits of the central exchange inasmuch as the company is owned directly by its producing factors. By reason of this also it is expected that Art Dramas features will be of a higher quality than is customary in the ordinary five-reel program pictures.

Speaking of the progress of the new organization since its inception a few months ago, one of the officials of the company said: "In all my experience as a manufacturer and distributor of motion pictures I have never seen such unanimity of opinion among the exchange men as exists in the case of the Art Dramas proposition. As is well known, the greater part of the territory for the disttribution of our pictures was sold before any public announcement was made concerning the formation of the company. The few states that had not been sold before the announcement were quickly purchased. As a result of the wide latitude which rested with us for our choice of distributors, we have secured as our representatives in the various territories a group of men whom we consider to be the foremost exchange people in the country.

"Evidently the names of our producers and their past records of successful picturemaking were strong enough to sell our product even before we had announced the names of our featured players and stories.

"Since the announcement of our first four releases, our exchange representatives have advised us of the great number of inquiries and advance bookings they have received from the exhibitors in their territories. Our first release, 'The Lash of Destiny,' featuring Gertrude McCoy, was manufactured by the Van Dyke Film Corporation. The release date of this production has been set for December 14. On the week following the United States Amusement Corporation production, 'Whoso Findeth a Wife,' featuring Jean Sothern, will be released.

"In addition to a strong story picturized from a well-known novel which was written in answer to Hall Caine's 'The Woman Thou Gavest Me,' this production will carry with it the advantage of a national publicity campaign inaugurated by the McCauley Company, who published the original book.

WILFRED LUCAS IN "JIM BLUDSO."

Wilfred Lucas will make his next appearance on the Triangle program in a Fine Arts version odf "Jim Bludso," one of the most famous of the Pike County ballads by John Hay. It was this picturesque poem that first attracted widespread attention to the great American diplomat and secretary of Lincoln—long before he had dreamed that he would some day rank as our albest modern secretary of state.

This will be the first feature that Lucas has attempted since the completion of "The Microscope Mystery." Following that production he was laid up for about two weeks with an attack of pneumonia, and has only recently recovered his accustomed vigor. It is expected that "Jim Bludso" will test his stamina to the limit, as the story is a swiftly moving series of events in the life of a two-fisted steamboat engineer on the Mississippi River. As all readers of the John Hay classic will recall, the climax represents the burning of the big passenger steamer, "The Prairie Belle."

In order to secure the essential realism for this effect the Fine Arts Company has purchased the largest side-wheel river steamer obtainable at a cost of several thousands of dollars, and will proceed to burn it to the water's edge for the delectation of Triangle patrons.

Lucas will direct his own production, assisted by Tod Browning. Olga Grey will take the lead in his support.

"The Brand of Cain."

"The Brand of Cain" is the title of a very meritorious drama released in General Film Company's regular service on Monday, December 4th. It was directed by Colin Campbell and features an all-star cast, including Kathlyn Williams, Wheeler Oakman and Harry Lonsdale.

The story has to do with the gold fields and the sea. A remittance man plunges into reckless dissipation in a mining camp; is discovered by a fellow countryman, who later makes the remittance man his partner in the working of a mining claim. How the remittance man, succumbing again to the temptation of alchol, takes the life of his friend and then endeavors to cover up his crime is just one episode in a very exciting story. The remittance man cannot forget the betrayal of friendship and his conscience gives him no rest. Finally retribution comes to him in a most unusual way.

Colin Campbell has put some of his most artistic efforts into the production of this drama, which, indeed, is a worthy release. Beautiful one-sheets in five colors of Kathlyn Williams, together with three and six-sheets, are issued with "The Brand of Cain."

Thanhouser's Plans for New Year

Has Contracted for Two Five-Reel Features for Pathe Exchange Service.

HAVING completed all the features that are to be released in 1916 through the Pathe exchanges, Edwin Thanhouser already has laid most important plans for his productions for the year 1917.

Mr. Thanhouser will close the year with two of the finest pictures ever turned out of the New Rochelle studio, features equal to any that have been produced by any manufacturer. Florence La Badie in "Divorce and the Daughter" has been unanimously praised by the critics. Frederick Warde in "King Lear," the second Thanhouser-Pathe December release, is expected to set a new standard for Shakespearian productions.

Mr. Thanhouser has contracted to release two five-reel features a month through Pathe and he promises that the twenty-four releases in 1917 will be of a quality even better than that of the Thanhouser-made Pathe Gold Rooster plays now in the hands of the exchanges.

January will see Gladys Hulette in "Her New York," and Valkyrien in "The Image Maker," from the Thanhouser studios. "Her New York" is by Agnes C. Johnston and is expected to be an even greater success than "The Shine Girl," which brought such fame to Thanhouser, Miss Hulette and Miss Johnston. "The Image Maker" is a unique story of reincarnation in which Valkyrien is a persecuted Egyptian maid whose soul is reborn in modern times. Eugene Moore is the director. Harris Gordon is the leading man. It contains thrilling scenes and beautiful settings. The tale is told in an out of the ordinary fashion.

Doris Grey and Wayne Arey in "Her Beloved Enemy," from a story by Lloyd Lonergan, will serve to introduce these two stars, who are new to the Pathe program. Ernest Warde directed the play, which is a virile drama of today.

Mr. Lonergan also is the author of "A Modern Monte Cristo," in which Vincent Serrano, famous as leading man in "Arizona," is starred. Mr. Lonergan has put into both these scripts the sort of action and humor and sympathy that the moving picture patron demands. Famous as the author of "The Million Dollar Mystery," he knows how to build an absorbing story, and both "Her Beloved Enemy" and "A Modern Monte Cristo" are examples of his best work.

Florence La Badie has appeared upon the Thanhouser-Pathe list of releases more often than any other star. There is a constant demand for Florence La Badie features and that demand will be supplied. Miss La Badie is just finishing "The Girl Who Wanted to Live," a story of prison reform, by Philip Lonergan, and within a few weeks will begin upon another play by Miss Johnston.

Gladys Hulette's "Her New York" will be followed by another story by Miss Johnston, especially suited to Miss Hulette, in which she will be supported by a notable cast, including Doris Grey and Wayne Arey. In this picture Miss Hulette will play a waif who has to support two little sisters and a smaller brother.

Charlotte Walker is now engaged in making "Mary Lawson's Secret," from a scenario by Lloyd Lonergan. John B. O'Brien is directing Miss Walker. Mr. Thanhouser expects the combination of Miss Walker, Mr. O'Brien and Mr. Lonergan to produce that much sought rarity, a perfect picture.

Frederick Warde is now engaged under the direction of Ernest Warde, his son, in producing a film version of "The Vicar of Wakefield," that Mr. Thanhouser promises will outdo in every particular Mr. Warde's extremely successful "Silas Marner."

Mr. Warde will take many months in the making and Goldsmith's lively story will be told faithfully in all its humor and in all its sympathy. The incident of the green spectacles, remembered by every reader of "The Vicar," as well as the tragedy of the burning of the Vicar's home, will be related in the photoplay.

Mr. Thanhouser expects to engage other eminent stars for other productions and will continue to concentrate his organization upon the making of exceptionally fine features.

SHADOWGRAPH NOVELTIES PROMISED BY GAUMONT.

Recognizing that novelty gives added zest to any split reel, the Gaumont Company has announced that it will at intervals replace its Gaumont Kartoon Komic by a Gaumont Shadowgraph. This will be upon the weekly reel which also contains the scenic series "See America First." The first of the Shadowgraphs were released some time ago, a burlesque melodrama in black and white written by Rea Irwin and directed by Harry Palmer. Mr. Palmer, who animates the Gaumont Kartoon Komics, has both written and directed the Shadowgraph which reaches the screen November 29. This is called "Haystack Horace, a Knight of the Road."

Haystack Horace is a Weary Willie. He falls asleep and dreams a wonderful dream of a statuesque beauty who dwells in some etherial realm protected by an honest-to-goodness lion. The dream effect permits the author-director to introduce a number of unusual situations which would not be plausible were the exploits of the tramp supposed to be real. Among the players in this silhouette story are Jack Bell, Miss Hope Leslie, Tom Ward and Joe Lasher.

"THE BLACK BUTTERFLY" (Metro).

"The Black Butterfly," the new Metro-Popular Plays and Players production, dealing with love and the war in Europe, in which Mme. Petrova is the star, will be released Dec. 4. In "The Black Butterfly" Mme. Petrova has one of the most superb screen plays in which she has appeared. Burton L. King directed the play, which was written by L. Case Russell and adapted for the screen by Wallace C. Clifton.

Unusual photography marks this five-act Metro wonderplay.

Scene from "The Black Butterfly" (Metro).

Cameraman Andre Barlatier has achieved some excellent light effects, and in one scene has made a remarkable double exposure of Mme. Petrova as "the black butterfly" and as her daughter.

Rural Russia, peasant France, gayest Paris and the battle trenches of Europe are shown in this gripping photodrama, which gives Mme. Petrova an unparalleled opportunity for her unusual talents. As simple village girl, as the favorite of Paris music-halls and toast of the cafes, as a carefully brought up child of the convent, and as Red Cross nurse, Mme. Petrova runs the whole gamut of delineation of character. To say that she is more than equal to all her opportunities is superfluous.

Mme. Petrova's supporting cast is a strong one, including Mahlon Hamilton, Edward Brennan, Roy Pilcher, Evelyn Dumo, John Hopkins, Violet Reed, Count Lewenhaupt, Morgan Jones, Anthony Merlo and Norman Kaiser.

TWELFTH EPISODE OF "THE YELLOW MENACE."

Under the title of "The Aeroplane Accident," Unity will release the Twelfth Episode of "The Yellow Menace," this week. In this episode especially spectacular aeroplane scenes are shown and the excitement of the audience will be keyed to a high pitch.

Mingled with the aeroplane scenes and working through the entire episode, as a motive, the hatred and treachery of Hong Kong Harry is shown in its most violent form. The half-breed becomes madly jealous of Errol Manning and the rest of Najla's cultured friends and, although hating Ali Singh with all his soul, he resolves to betray Manning and Najla and warns Ali Singh of a plot which would have meant the Demon's death.

Manning and the miltary authorities have learned that Ali Singh plans to steal an army plane which is equipped with a stabilizing device, but they resolve to let him succeed with his scheme because he must surely bring about his own destruction, owing to certain known defects in the machine. Hong Kong Harry, however, treacherously betrays this plan to Ali Singh, who manages to escape and save himself although two of his trusted helpers are dashed to pieces as the aeroplane falls to the ground.

The destruction of the machine forms a thrillng climax to the spectacular action contained in this episode and maintains the interest of the picture which seems to lose none of its intensity as the serial approaches its crest.

MOROSCO COMPLETES "REDEEMING LOVE."

The completion of "The Redeeming Love" at the Morosco studio and the scheduling of the photoplay for release on the Paramount Program for December 28 marks a double stellar debut. Kathlyn Williams, one of the most popular stars on the screen, makes her debut as a Morosco player, and Thomas Holding, who co-stars with her, appears for the first time under the banner of that producing company. In the case of Miss Williams, the picture represents her first appearance on the Paramount Program, but Mr. Holding has been identified with Famous Players productions ever since he appeared in support of Pauline Frederick in an adaptation of Hall Caine's "The Eternal City." Other important members of the cast are Herbert Standing, Wyndham Standing, Helen Eddy, Jane Keckley and Don Bailey.

Essanay December Releases

Said by Mr. Spohr to Offer an Excellent Example of His Future Plans.

THE Essanay releases for December, in the opinion of President George K. Spoor, offer an excellent example of his plans for the future. Three strong features, one Henry B. Walthall superfeature, top the offering which is powerfully supplemented by the inauguration of two new brands of shorter photoplays.

"The Breaker," on December 4, is the first big offering of the month. Bryant Washburn and Nell Craig, with Ernest Maupain heading the support, are the principals in this picturization of Arthur Stringer's story in The Saturday Evening Post.

Richard C. Travers will appear in a feature offering for December 18. It will be "The Phantom Buccaneer," taken from Victor Bridges' novel, "Another Man's Shoes." Gertrude Glover will be seen in the feminine lead.

On December 25 "The Truant Soul," Henry B. Walthall's superfeature—designed for a screen time of approximately two hours—will be released. The play, which was taken from a story by Victor Rousseau, the famous novelist, is now being assembled at Essanay and prints will shortly be shipped to all branches of Kleine-Edison-Selig-Essanay Service for trade showing. It is a photoplay of intense power, one extremely suitable for Mr. Walthall, and officials of Essanay and a few others who have seen it are prepared to call it the best example of the star's dramatic talent ever projected on a screen.

The next of the shorter Essanay releases will be "The Final Fraud," released December 2. Bryant Washburn will take the leading role, appearing for the first time in several months in a program production. Ernest Maupain and Gertrude Glover also will appear.

"The Egg," the first of the Black Cat features, will be released December 5. Richard C. Travers and Marguerite Clayton are the stars in this light comedy.

"A Waiting Game," a Ben Turpin serio-comedy, will be released December 6. On December 9th "A Failure at Fifty," with Thomas Commerford and Alice McChesney, will be ready for exhibitors.

On the following Tuesday, December 12, the second Black Cat feature, "In a Looking Glass," will be released. Richard C. Travers, Nell Craig and Ernest Maupain are in the leading roles.

"Canimated Nooz Pictorial No. 20," a Wallace A. Carlson cartoon, will be released December 13.

The first of Essanay's series under the general title: "Is Marriage Sacred?" will be "The Burning Band," for release December 16. As in the Black Cat features, each drama of this series will be a complete story. All of them will be performed by the Essanay stock company, composed of Marguerite Clayton, Lillian Drew, Sydney Ainsworth, Edward Arnold and Thomas Commerford. One of this series will be released every Tuesday.

"The Little Brown Mole" will be the third Black Cat feature, for release December 19. Lillian Drew and Sydney Ainsworth appear in this mystery story.

Another Ben Turpin comedy, "Taking the Count," will be released December 21. The next of the "Is Marriage Sacred?" series will be "Dancing with Folly," for release December 23.

"The Girl God Made for Jones," the fourth Black Cat feature, will be ready December 26.

The Weekly Canimated Nooz will follow, December 27, and another "Is Marriage Sacred?" entitled "Wife in Sunshine," on December 30.

Screen time on the shorter productions is approximately 33 minutes.

"The Deemster" Nearly Finished

Hall Caine's Masterpiece Now Nearly Cut and Assembled—Over 100,000 Feet of Negative Taken.

THE Arrow Film Company's super-production of Hall Caine's famous book, "The Deemster," is rapidly nearing completion, and it is anticipated that it will be ready for a screen showing before very long. During a period of over four months the entire cast has been working day and night at Block Island, and at the Arrow Film Corporation's studio located at Yonkers, N. Y. Over 100,000 feet of negative have been taken, and it is expected that the picture will be released in from seven to ten reels.

Dramatically this story is one of the most unique ever put on the screen, as it opens up a new field of production in dramatic treatment. Hall Caine's characterizations are probably the most vivid and unique of any author extant, and he is certainly one of the greatest students of human nature. The interpretation of his work has been left entirely to his son, Derwent Hall Caine, who is cast in the leading role of "The Deemster." This is Derwent Hall Caine's initial appearance on the screen in America, although he is one of the most popular actors in the British Empire. His style and dramatic treatment before the camera proved a revelation to his director, Howell Hansel, who anticipated trouble, because the English school of acting is as a rule so radically different from that of this country. Derwent Hall Caine's interpretation of his father's work has certainly refuted the axiom that "genius does not beget genius," as the son in his field will undoubtedly prove himself to be one of the foremost screen actors. His natural aptitude and his keen insight into dramatics, coupled with his inherent love of the arts, will endear him to the American audiences the same as he is looked up to abroad.

W. E. Shallenberger, president of the Arrow Film Corporation, is not yet ready to discuss the means of distribution to be used with "The Deemster."

Five Lasky Pictures for January

Blanche Sweet, Mae Murray, Fannie Ward, Marie Doro, Anita King and Wallace Reid to Appear on Paramount Program in Month.

SIX stars, Blanche Sweet, Mae Murray, Fannie Ward, Marie Doro, Anita King and Wallace Reid, will appear in the Lasky productions on the Paramount program during the month of January. Miss Sweet is to star in "The Evil Eye" on January 24; Mae Murray in "A Mormon Maid" on the eleventh; Fannie Ward in "Betty to the Rescue" on the fifteenth; Marie Doro in "Lost and Won" on the twenty-second, and Anita King will co-star with Wallace Reid in "Golden Fetters" on the twenty-fifth of the month. "The Evil Eye" is a story of Mexico, written by Hector Turnbull.

Paul West is the author of "A Mormon Maid," which depicts Miss Murray in most thrilling dramatic situations in the justly celebrated state of Utah. It is a tale of the "Fifties" when the Mormons were establishing their kingdom in the wilderness in defiance of the attenuated authority of Washington. The frightful work of the "Avenging Angels" in their effort to prevent the escape from the colony of those who might bear unsavory tales of some of the phases of Mormons, plays an important part in the story, which deals with the experiences of a Gentile family which is forced by an Indian raid to take refuge with a Mormon caravan.

"Betty to the Rescue," which was written jointly by Beatrice De Mille and Leighton Osmun, is set in the orange groves and the mining districts of California. It is the tale of a gold mine that is first declared worthless by a crooked engineer and then salted by some of the boys in order to fool Fannie Ward—alias Betty Sherwin—into believing that she had struck gold. When the "salt" nuggets ar counted, a stranger is found among them and that leads to an important discovery which changes the life history of three people.

Marie Doro is Cinders in "Won and Lost," a story written especially for her by Channing Pollock and Rennold Wolf, who have collaborated so successfully in a number of big stage hits. "Won and Lost" has to do with a little newspaper waif whose spirit so attracts the admiration of a wealthy clubman that he wagers $50,000 that in one year he can make such a society belle of her that many of his friends will be suitors for her hand. He loses his wager but wins freedom from false arrest and other things which he values much more.

"The Golden Fetters," in which Anita King and Wallace Reid co-stared, is the story of an Alaska gold mine that contains no gold. It does, however, yield plenty of adventure in which outlaws are concerned, a multiplicity of comedy, and a thrilling drama that is filled with action.

"A CREAM PUFF ROMANCE" (Keystone).

At the Triangle studios out on the coast, active work is about completed on the new Roscoe Arbuckle comedy, "A Cream Puff Romance." Alice Lake is being featured in support of "Fatty," and most of the amusing incidents in which they figure take place in the bakery and about the soda fountain set that are used in the story. Several barrels of flour, and numerous drayloads of bakers' and confectioners' supplies have also been utilized in giving atmosphere to the Arbuckle vehicle, despite the high cost of foodstuffs.

"Fatty" is said to have evolved much novel business in his handling of the various cream puff and chocolate sundae episodes that characterize the plot. Throughout most of the picture he is garbed in a large plaid shirt and the apron and cap considered in keeping with a culinary comedy.

Spectators who witnessed the filming of this new feature declare that "Fatty" has achieved his most laughable effects since he romped through the various complications of "The Waiters' Ball."

"MASQUE OF LIFE" IN CHICAGO.

That a real novelty in the films can always be depended upon to make itself popular with the public has been demonstrated once again in the case of "The Masque of Life," an Italian-created spectacular production which has been made entirely suitable to the American market by thorough re-editing, artistic re-titling, and the introduction of "marionette" scenes by Rita Jolivet and Hamilton Revelle. At the Park Theater, New York, where the first presentation in American took place, the picture won instant popular approval, which success it has duplicated at the La Salle Theater, Chicago.

HEYES, VAN BUREN, AND MARY MARTIN IN "THE VIXEN."

Herbert Heyes, A. H. Van Buren and Mary Martin have prominent parts in "The Vixen," which William Fox will release on December 4. The production is J. Gordon Edwards' thirteenth for Mr. Fox.

Bluebirds For Two Months

Advance Program Covering December and January Reveals a Diversity of Subjects.

FROM an abundance of subjects, awaiting release, Bluebird Photoplays, Inc., has scheduled its program well into January. The variety of themes will insure a diversified offering, and in winding up its first year of the series Bluebird is pluming itself upon the merits of its forthcoming releases. The early December features, as previously noted, include "The Sign of the Poppy," with Hobart Henley, Dec. 4, and Dorothy Phillips, in "The Price of Silence," Dec. 11.

"The Right to Be Happy" is the title that has been definitely applied to the Dec. 18 Bluebird, based on Charles Dickens' immortal classic, "A Christmas Carol." Rupert Julian, who directed the production from E. J. Clawson's adaption, will be featured along with Francelia Billington and Agnes Vernon. This release will be particularly timely, as opposition to Christmas shopping and be right in the subject as well.

"The Shriveled Soul," scheduled for Christmas week, was written and directed by Lynn Reynolds and produced with Val Paul, Myrtle Gonzales and George Hernandez in the principal roles. Jack Curtis, Frederick Montague, Harvey Griffith, Francis Lee and Edward J. Brady complete the cast.

New Year's week will bring Cleo Madison back among the Bluebirds in the Rex Ingram production, "Black Orchids." It was intended to change this title to "Flowers of Doom," but the original caption has been definitely determined upon. Wedgewood Nowell and Francis McDonald will be prominent in Miss Madison's support.

Violet Messereau, one of the earliest stars in the series, will probably be presented in "The Greatest of These," a Bluebird No. 52 on Jan. 15, although Dorothy Phillips in "The Piper's Price" may be selected to end Bluebird's first year. Between these two features, however, lies the attractions for Jan. 8 and 15. The series will begin its second year on Jan. 22 with an appropriate feature duly chosen, but not ready now to be announced.

Meanwhile the special Bluebird, to be released Dec. 4, independent of the program, is beginning to be in great demand among exhibitors. Several theaters throughout the country have contracted to pre-release this "industrial preparedness" feature. The various Bluebird exchanges are handling this subject along state right lines, and the reported demand is so encouraging that Bluebird will undoubtedly follow this special with other appropriate subjects to be marketed outside of the program.

MARY PICKFORD IN "THE LASS OF KILLEAN."

One of the most interesting releases in the early part of the coming year will certainly be "The Lass of Killean," in which Mary Pickford is being directed by Maurice Tourneur. The story is one where the action takes place on an island on the west coast of Scotland, a part of the world with which Mr. Tourneur is quite familiar. The village in which the action takes place was reconstructed at Marblehead Neck, Massachusetts, and attracted an enormous amount of local attention, the high-road skirting the location being crowded every day by scores of automobiles filled with Mary Pickford's admirers. The scene every day at the end of work, when Miss Pickford retreated to her hotel, was something that recalled a reception at Shadow Lawn, terminating with a procession of automobiles. The combination of Maurice Tourneur and Mary Pickford has been a peculiarly happy selection, both having admired each others work for a long time, but never having worked together, and Mr. Tourneur expressed himself on many occasions as being delighted with the co-operation.

GAUMONT SPLIT-REEL PROVING POPULAR FOR MATINEES.

The Mutual branches report that film of Gaumont's split-reel "See America First" and Gaumont Kartoon Komics, never lies upon the shelf after what is regarded as the natural life of the film. These reels are in great demand because of the happy combination of American scenery and humor. They are proving especially popular for children's matinees and morning performances. The advantage lies in the fact that the child's interest is aroused and its imagination stimulated by some well taken pictures of historic importance or scenic beauty, and then comes Harry Palmer's animated cartoons with their naive and appealing sense of humor. Since adults are but children of a larger growth, the pictures enjoy the same popularity with them, and at the same time make an even greater appeal.

GRAUMAN GETS "MASQUE OF LIFE."

D. J. Grauman, of San Francisco, the noted Coast buyer of big features, is at the Hotel Astor, New York, and announces that he has secured the rights to J. L. Kempner's big spectacular film, "The Masque of Life," for the States of California, Colorado, New Mexico, Arizona, Nevada, Wyoming, Utah, Montana, Oregon, Washington and Idaho. He came all the way from San Francisco to see the film and says that he feels that it will make a real hit in the territory which he controls.

TWO DREW-METRO COMEDIES.

Mr. and Mrs. Sidney Drew, Metro stars, are busy finishing up work on two of their popular one-act domestic comedies. "Reliable Henry" and "Her Obsession" are the titles of the sketches and both are certain to set new laugh records even in this series of Metro-Drew "knockouts."

In "Reliable Henry" Mr. Drew plays the part of the husband who runs errands for his wife, tends to all her shopping and is generally henpecked. Through it all he never makes a mistake and is always reliable and sure. Then one day he decides that he'll call a strike. He is to purchase and mail a whiskey flask as a birthday remembrance to a favorite uncle, and also send a bib to a baby. When he gets the two presents hoplessly mixed up and demonstrates how unreliable he can be, he regains his own place of authority in the home.

"Her Obsession" has to do with the troubles and fears of a wife growing stout. Mrs. Drew is at her very best in the part and the story of how her husband uses mental suggestion to relieve her anxiety in amusing from start to finish.

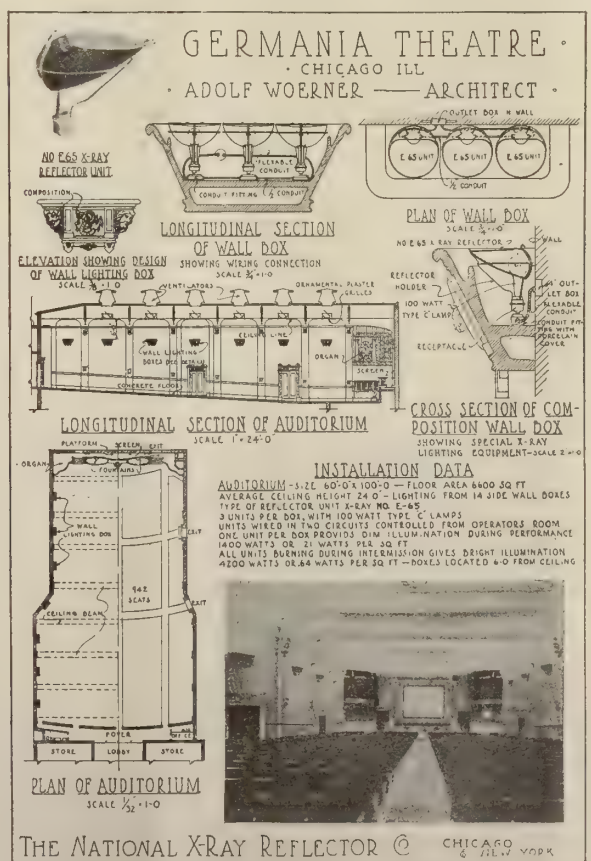
MOSS CHANGES RELEASE DATE.

Announcement is made by B. S. Moss, concerning a change in the schedule of his one-a-month policy. Instead of releasing "The Woman Redeemed" on December 1, Mr. Moss realizing that the trend of the people calls for a propaganda subject, will release a big photodrama dealing with a much discussed and popular topic. Stars of international fame will figure in the presentment.

MOTION PICTURE THEATER LIGHTING.

The National X-Ray Reflector Company, of 235 West Jackson Boulevard, Chicago, has issued a series of detail plates of which that represented by the minature production shown herewith is of particular interest to proprietors of motion picture theaters.

This plate shows the details of installation of the Eye


GERMANIA THEATRE
CHICAGO ILL
ADOLF WOERNER — ARCHITECT
NO E65 X-RAY REFLECTOR UNIT
LONGITUDINAL SECTION OF WALL BOX
PLAN OF WALL BOX
ELEVATION SHOWING DESIGN OF WALL LIGHTING BOX
LONGITUDINAL SECTION OF AUDITORIUM
CROSS SECTION OF COMPOSITION WALL BOX
INSTALLATION DATA
PLAN OF AUDITORIUM
THE NATIONAL X-RAY REFLECTOR ©
CHICAGO & NEW YORK

Details of Eye Comfort Lighting System for Moving Picture Theaters.

Comfort Lighting System for motion picture houses, which allows of the flooding of the house with daylight without visible lights or the obstruction of hanging fixtures.

The National X-Ray Reflector Company also issues a fifty-two page portfolio telling how to plan and specify an indirect lighting system. This portfolio, as well as the full size original of the accompanying miniature plate, will be sent free to those of our readers who will mention the Moving Picture World when writing for same.

Class in Paramount Program

"Oliver Twist," Starring Marie Doro, and "The Victoria Cross," Starring Lou-Tellegen, Are the Big Features on the Paramount Program, Week of Dec. 11.

UNDOUBTEDLY the most imposing production that has come from the Lasky studio in the past six months will be the screen revival of Charles Dickens' immortal "Oliver Twist," which has been faithfully adapted for the Paramount program, with Marie Doro playing the part of Oliver Twist, and an all-star cast, to be released the week of Dec. 11. The other feature on the program is the Lasky production of "The Victoria Cross," a story laid in India, dealing with the uprisings of the natives against the English, in which the famous dramatic actor, Lou-Tellegen, plays the leading role.

The faithful adaptation of Dickens' classic reimmortalizes the characters that have been handed down in literature to the present day by the greatest and most famous English story writer. Miss Doro is supported by an all-star cast in this production, including Hobart Bosworth as Bill Sykes, Tully Marshall as Fagin, Raymond Hatton as The Artful Dodger, James Neill as Mr. Brownlow, Elsie Jane Wilson as Nancy Sykes, Harry Rattenbury as Mr. Bumble, Carl Stockdale as Monks and W. S. Van Dyke as Charles Dickens.

Director Young has almost outdone Dickens himself in producing the types for this production. The story has been given most elaborate attention, and the English atmosphere of that period most admirably preserved. This production marks the return of Hobart Bosworth to the Paramount program.

"The Victory of Conscience," in which Lou-Tellegen recently starred, has also appeared in the Lasky production of "The Explorer" and "The Unknown") will be seen in "The Victoria Cross," from the play by Paul Potter. This gripping drama is founded on the massacre of the English at Cawnpore during the Sepoy rebellion, and is one of the most unusual stories ever written for the screen, and in which four of Los Angeles society girl pupils of Ruth St. Denis appear as oriental dancers. These young ladies were trained especially by Miss St. Denis for this production. Besides Lou-Tellegen, the cast includes Cleo Ridgley, Ernest Joy, Sessue Hayakawa, Mabel Van Buren, Frank Lanning and Harold Skinner.

Surrounding the Paramount program for the week of Dec. 11 are four short reel features of unusual excellence, the forty-fourth edition of Paramount pictographs the magazine-on-the-screen, in which there is shown "Modeling from Life," "First Aid to the Four-Footed," "The Beauties of Lake Orta," and "Taking the Bumps Out of the Ocean"; the forty-fifth of the series of "Weekly Trips Around the World," by Burton Holmes, the world's most distinguished traveler, in which he takes his fellow journeyers to the Upper Nile; the Paramount-Bray cartoon from the pen of Earl Hurd entitled "Bobby Bumps Helps a Book Agent," and the Paramount Black Diamond comedy, entitled "His Ivory Dome."

The Black Diamond comedy for the week of Dec. 11, released by Paramount, is "His Ivory Dome," into which there is projected a great deal of trick photography, which style of motion picture work has been brought to the highest degree by the producers of these "little features" for Paramount. The comedy tells of Black Hand Bill and one of his gang, who for some mysterious reason are pursuing a fair damsel in the attempt to kidnap her. Committing the crime they scheme in every possible way to evade the law, until they sink deeper into the mire of their predicaments as the production grows longer.

Paramount has arranged a great deal of special publicity for all of the productions for this week, all of which are designed as exhibitors' aids in their endeavor to have the theaters presenting these pictures do so upon the highest standard possible. Book dealers of every country are co-operating with Paramount in the promotion of the screen revival of "Oliver Twist," and many special performances will be held by literary societies in different communities in honor of this great picture New types of one, three and six sheets are being issued in connection with these productions and a great deal of special publicity material has been prepared by the advertising and publicity departments of the Lasky Company and Paramount.

SHERRILL OBTAINS RIGHTS ON TWO SUBJECTS.

William L. Sherrill, the president of the feature producing company that bears his name, announces that he has bought the screen rights to "The Rainbow," written as a play by E. A. Thomas, and "Once to Every Man," one of the best sellers of a year ago, for production and release on the Art Dramas program.

"The Rainbow" was first produced as a Broadway attraction at the Liberty theater in March of 1912, with Henry Miller and Ruth Chatterton in the leading roles. It had a most successful run there, staying for over a year, and has been touring the country ever since. Dorothy Bernard, Jack Sherrill and Robert Conness will have the leading parts.

"Once to Every Man" first appeared serially in the Metropolitan Magazine, where an installment of it appeared every month for a year. It was then published in book form, and was so successful that it ran through four editions within the first six months after its issue. It was written by Larry Evans, who is also the author of "Then I'll Come Back to You," which was screened so successfully by the Frohman Amusement Corporation, with Jack Sherrill and Alice Brady in the leading parts.

General Film Program

First of Essanay's "Black Cat" Features Makes Its Appearance Beginning the Week of Dec. 5.

GENERAL FILM COMPANY announces that beginning Dec. 5 Essanay will release the initial "Black Cat" feature, "The Egg." Each feature is a complete story in itself, having no relation to the other stories except that they all possess the same distinctive style. Kathlyn Williams is starred in the two-reel Selig production, "The Brand of Cain," which will head the General Film Service releases for the week of Dec. 4-9, inclusive. Many of the scenes in this picture were taken while the company was en route to Panama to film the "Ne'er-Do-Well," and they will form a wonderful background for this gripping story. "Where Is Your Friend?" a one-reel comedy from the Vitagraph studios, will precede the always enlightening Selig-Tribune and a one-reel drama, "My Baby," reissued by Biograph, featuring Mary Pickford, will close the program for the day.

Two of Essanay's big stars, Richard Travers and Marguerite Clayton, will provide the fun in the first "Black Cat" feature comedy, "The Egg." Then to round out the laugh, Kalem supplies "Jailbirds," a one-reel comedy with an all-star cast, including Ham, Bud, Ethel Teare and Henry Murdoch. "A Bit of Human Driftwood," a Biograph drama in two acts, with Irene Howley in the titular role, will close the program for Tuesday.

Ben Turpin will be seen in "A Waiting Game," an Essanay one-reel comedy scheduled for release Wednesday, the 6th, followed by a one-reel Vim comedy. Then will come the 18th episode of Kalem's "The Girl from 'Frisco," under the caption, "The Poisoned Dart," featuring Marin Sais and True Boardman.

The offerings for Thursday include the Selig-Tribune showing pictorially all the big events of the day from all parts of the world, and "The Guilty One," a one-reel Vim comedy, featuring Babe Hardy and Kate Price.

A Knickerbocker star feature three-reel drama will usher in Friday's program, followed by the eighth adventure of Kalem's "Grant, Police Reporter," in which daring George Larkin and winsome Ollie Kirkby are featured, entitled "The Trunk Mystery." "His Wife's Allowance," a Vitagraph one-reel comedy, in which Corrine Griffith and Carlton Weatherby are starred, will precede "A Rare Boarder," a Vim comedy of the same length, featuring the ever funny Pokes and Jabbs.

Thimos Commerford and Alice McChesney are featured in the first picture screened Saturday, Dec. 9, "A Failure at Fifty," a comedy-drama in three reels. This picture teaches both the old and young a lesson worth learning and dries up the tears with smiles. "The Lineman's Peril," an episode of Kalem's "Hazards of Helen Series," featuring venturesome Helen Gibson, precedes "The Purchase Price," a one-reel Selig drama, starring Robyn Adair and Virginia Kirtley.

"Race Suicide" Bookings

Hundreds of Offers for Bookings Have Been Made Within a Week After the Phax Picture Company's Announcement.

Ever since the Phax Pictures Co. of 220 W. 42nd street, New York City, have announced their purchase of "Race Suicide" for Greater New York and State, Samuel Cummins, general manager, has been deluged with hundreds of offers of bookings for this feature. So great has been the demand for booking this feature in Greater New York and State that he has decided to use ten prints. The exhibitors have had applications in for this picture ever since its announcement many months ago.

The picture was booked for a large Broadway theater, but has been held up on account of objections of the license bureau some time ago. Since then obstacles with that department were removed and complied with. The picture has a record to be proud of. Playing to capacity wherever it has been shown, through the South and Middle West, as well as the Coast.

Unlike all other sensational pictures that have recently been shown to the public, this picture is unusual in that it is novel in its theme, with superb photography and an elaborate cast at an expense of $17,500. The policy of the Phax Pictures Co. is to promote pictures of the highest caliber, and will play no favoritism with exhibitors, but will book "first come, first served." The lobby display and paper as well as the publicity campaign is considered the best that has ever been promoted along with films.

CRANE WILBUR FEATURES.

A series of eight five-reel feature productions, written by and starring Crane Wilbur, is now in the process of making at David Horsley's studios in Los Angeles. The general title of the series is "The Morals of Men." Each of the eight pictures will be a distinct story, of course, but all will have a morality theme which comes under the heading of the general title. The first subject to be offered is called "The Painted Lie." The series, which is now more than half completed, is being made on a bigger scale than anything in which the star has appeared heretofore. The release dates of the different subjects will be announced later.

"THE PRICE OF SILENCE" (Bluebird).

Departing from the customary "triangle" in problem plays, Bluebird will introduce to its program in "The Price of Silence," on Dec. 11, what might be paraphrased as "the emotional quadrille." There is a husband, his wife, the villain and a young daughter concerned in the denoument, and the woman's secret, by a cleverly contrived plot, remains unexploited, thus developing the much desired happy ending.

Dorothy Phillips, the featured one; Lon Chaney, Vola Smith

Scene from "The Price of Silence" (Bluebird).

and Frank Whitson will constitute a mixed foursome of artistry in convincingly presenting a gripping story. During the past summer W. Carey Wonderly's narrative of the same title was printed in a popular fiction magazine, and on this basis Ida May Park built the scenario from which Joseph De Grasse directed Miss Phillips and her associates.

To start the trouble there is shown a most realistic storm of rain and wind, during which a stroke of lightning descends upon a wayside tavern to kill a young man and expose the heroine in a most compromising situation. Later on there is a stirring sensation provided by an automobile accident, the machine tumbling down a steep embankment, to pin the villain under the shallow waters of a stream just long enough to drown what life the attendant accident had not jolted out of him. These incidents practically start and finish the presentation and the intervening episodes provide an emotional drama of forceful and logical proceedure.

SMALLWOOD ANNOUNCES NEW SERIAL.

The Ess-Ess Producing Company is the latest organization formed for the purpose of making and exploiting serial films. The company announces as its first super-serial a melodramatic production which will be made in sixteen episodes. The story abounds in big thrills. The cast will include five motion picture stars of international fame. Production will begin soon and will be under the supervision of Arthur N. Smallwood. The direction of the picture will be handled by two well-known directors who will handle alternating episodes, one director supervising the cutting of his story, selection of locations and sets, while the other directs. A well equipped studio has been acquired in New York City, although it is possible that some of the exteriors will be made in Florida. Arrangements have been made to release the serial through one of the feature programs beginning the latter part of February.

NEW YORK RIGHTS TO WITCHING HOUR SOLD.

With a combination of capital contributed largely by several men interested in the automobile industry, headed by Julius Lichtenstein, Morris H. Tobias has organized a corporation to exploit and book the "Witching Hour," just released by the Frohman Amusement Corporation, a private exhibition of which was given last Wednesday at the Strand theater in New York.

"The Witching Hour" has been released as an extraordinary seven-part attraction, and Mr. Tobias, on behalf of his associates, lost no time in securing an option on the production with the rights for New York State and Northern New Jersey. The deal was closed at the office of William L. Sherrill, president and general manager of the Frohman Company, Friday afternoon.

Mr. Tobias' company has not as yet been incorporated, but the plans and interests of that company have been determined upon. Mr. Lichtenstein will occupy the office of president and will assume active control of the company's affairs. Mr. Tobias will sever his present connections and will occupy the position of manager of exploitation and booking, assisted by Julius Levine. Quarters will be chosen in the film district and other extraordinary attractions will be sought.

"THE LIFE OF OUR SAVIOUR" (Pathe).

The superb seven-reel photoplay production in natural colors, Pathe's "The Life of Our Savious," will be released as an extra holiday attraction on December 3. This world famous picture besides being marvellously realistic cannot be too highly praised for the reverent and delicate manner in which the life of the "Man of Sorrows" has been handled. Over-acting, frivolity and indifference would have been fatal. The fact that scene after scene, dealing with Christ's life from the nativity to the ascension, fades from the screen while audiences sit spellbound and often in tears, testifies to the intelligence and religious spirit in which the picture was produced.

"THE LOTTERY MAN" (Unity).

The Unity Service Corporation, under the direction of Messrs. H. W. Harwell and W. L. Merrill, will release, beginning Monday, "The Lottery Man," the comedy-drama in five reels, made from the well-known Broadway play of the same name. Thurlow Bergen and Elsie Esmond are featured in this production, which is sure to prove popular with movie picture fans wherever it is shown.

KLEINE-SELIG FEATURE SCORES.

The twenty-three distributing offices of George Kleine, now booking Kleine-Edison-Selig-Essanay Service, report tremendous success with the first release of the new program, Selig's "The Country That God Forgot." This feature is booking heavily in all parts of the country, and the various Kleine offices are receiving many commendatory letters from exhibitors who have already played it.

WILLIAM FOX ANNOUNCES DECEMBER RELEASES.

William Fox announces three notably attractive productions for the early part of December. These are the releases scheduled: December 4, Theda Bara in "The Vixen," portraying the wiles of a fascinating woman. December 11, Gladys Coburn in "The Battle of Life," the premiere pictureplay of a new star. December 18, George Walsh in "The Island of Desire," the finest story of romantic adventure filmed this year.

SOCIETY GIRLS IN McCLURE PICTURE.

This is a story without names. A certain group of New York society girls have fallen under the facination of the films. They are not content with being ardent admirers of Mary Pickford and Marguerite Clark—they want to act themselves. They have wealth, social position, good looks, good clothes—all of the qualities that would make them stars—but each has parents who grow horrified at the thought of a member of their family acting in the movies.

One of the girls, however, knows a woman who has made it her business to supply motion picture studios with players. She calls at this friend's office the other day, and while she was there a request came from Edison's Studio for a dozen girls to play the part of veiled beauties in a harem scene in

Scene from "Wrath" (McClure).

"Wrath," one of the McClure series, "Seven Deadly Sins." "Veiled beauties!" The girl saw opportunity. Here was a chance for her and her madcap mates to act in the "movies" without their parents being one bit the wiser. See if you recognize in the accompanying illustration the two girls whose backs are turned to the camera, or the girls whose features are almost entirely veiled. If you do recognize them, remember not to compliment them—at least when their parents are around.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Fox's Terminal Theater Opened

New Picture House on Park Place, Newark, Has a Most Promising Premier on November 13—Is a Beautiful Theater—Excellent Music and Good Pictures Are in Evidence—Personnel of the House Staff.

By Jacob J. Kalter, Newark Correspondent.

NEWARK, N. J.—Under auspices of the most auspicious nature, William Fox opened his new Terminal theater on Park place, November 13. If the reception given the new house by the Newark public can be taken as a criterion, the success from a patronage standpoint is practically assured. Mr. Fox in catering to the better class of clientele has introduced the art of music as an adjunct to the pictures.

The old Proctor's theater is hardly recognizable, so improved and decorated has the place been. The entire front has been changed, the old marquee having been removed, and a new one erected. The lobby has been also entirely renovated, and pictures of well-known Fox stars adorn the sides of the same. The stage is an exact replica of Fox's Academy of Music, New York.

Music plays no little part in the program of the house. The concert orchestra, consisting of twelve pieces, is recruited from among the finest local musicians. Charles Case is the conductor of the orchestra. Mr. Fox has also installed a costly pipe organ under the direction of Herbert Jores. During the opening week Roger King, a Boston Opera Company member, rendered several pleasing tenor solos. Carmen Goni, a Spanish violinist, offered a varied program of musical compositions.

The staff of the new house consists of experienced film men. John Zanft is the general representative of Mr. Fox, while Samuel Weisel will assume the active management of the house. W. R. Wilkerson has been doing all the publicity work for the Terminal, and has been exceedingly fortunate in securing the publishing of his stories.

Palace Theater Changes Hands.

Irvington, N. J.—The Palace theater, 1059 Clinton avenue, has been purchased by a company in which Morris Finkelstein is interested. Meyer Tarshis has been placed in charge of the house. Many improvements have been made, especially in the projection department, where the latest model Simplex machines have been installed to supersede the old equipment. Julius Hegel is in charge of projection. The house seats 500, and now shows pictures of the larger producing companies.

Permit Film Conditionally.

Somerville, N. J.—A committee of clergymen and laymen, consisting of Rev. Roy E. Vale, Rev. Frederick Blazer, Dr. Francis McConaughy, Hugh D. Madole, P. C. Van Nuys and E. J. Shaughnessy, made application to Mayor William V. Steele to prohibit the exhibition of the photo play, "Where Are My Children?" advertised to be shown at a local theater. The management of the theater offered to give a special exhibition of the picture so that the committee could pass upon the picture. The offer was accepted, and the clergymen, after viewing the production, decided that while the picture had several objectionable features, it carried with it a powerful moral lesson. They also said that the picture should be shown to each sex separately, and that no person under eighteen be admitted to the theater. Mr. Shaughnessy was the sole member of the committee to disagree with the decision.

"The Crisis" in New Jersey.

Newark, N. J.—The Master Photoplay Attractions, Fred W. Falkner, manager, has arranged for the organization of the Crisis Production Company, Inc., to exploit the film spectacle of "The Crisis." Offices have been opened at 52 Proctor's theater building. A company to tour the state will soon be organized and put on the road.

Jack Unger Managing Clintonia.

Newark, N. J.—Jack Unger has been named the new manager of the Clintonia theater, 436 Clinton avenue, which is owned by H. D. Mate. Various renovations and improvements have been made. The projection is in charge of John Carchio, formerly with the Greater New York Film Rental Company.

G. R. Carter a "Daddy."

Newark, N. J.—George R. Carter, manager of the Bluebird nest, is receiving congratulations from his many friends upon the arrival of his latest and best feature—a baby boy, who has been christened George R., junior. This is junior's first press notice, but since he expects to follow papa's footsteps, publicity won't harm him.

E. A. Brown in Town.

Newark, N. J.—E. A. Brown, a well-known and popular exchange man of Toronto, Canada, was in town recently looking over the local territory. He was here as the guest of Lester W. Adler, manager of the World Film's Newark office. Mr. Brown is considering several flattering offers to locate in the East.

Private Showing of Bluebird.

Newark, N. J.—George R. Carter, Newark manager of Bluebird, announces that a private showing of the special Bluebird, "Eagle's Wings," will be held soon at one of the large down-town houses. Mr. Carter has had numerous inquiries about the special feature.

Miss Dana at Loew's.

Newark, N. J.—Miss Viola Dana, the little Edison star, appearing in her latest film, "The Cossack Whip," was at Loew's Newark theater, 99 Springfield avenue, Wednesday evening, November 15, and received a hearty reception from her many admirers.

Believes in Ballyhoo.

Newark, N. J.—Edward J. Corcoran, who is now promoting moving picture houses in this city, is a great believer in ballyhoo. We produce herewith a picture of the scene in front of the American theater, 95 Market street, of which Mr. Corcoran was formerly manager, When Mr. Corcoran exhibited a

Ballyhoo at the American.

"Villa" picture. "It's the flash that gets the transient trade," said Mr. Corcoran in the course of an interview. "You've naturally got to induce the public to come to your houses. By ballyhooing and advertising, the people will come to know your theater." Mr. Corcoran gained his publicity experience at Luna Park, Coney Island, where he was for seven years. He was also for many years resident manager of Proctor's various enterprises in this city. He is a well-known local man, and a member of Theatrical Mechanical Association, Local 28, Newark.

Operators' Ball a Success.

Newark, N. J.—The third annual ball of the Moving Picture Operators' Union, Local No. 244, held on November 17 at Kreuger's Auditorium, was a huge success both from a social and financial viewpoint. The large hall was taxed to its capacity with people eager to catch a glimpse of their favorite screen stars.

The committee in charge of the affair consisted of: Thomas E. Burns, chairman; August Benner, John C. Tasto, W. C. Uessler, Harold Shadbolt, Leonard Wolven, Joseph Ballentine, Nathan Zapol. John Michaels, Morris Lefkowitz, James Young, Arthur Cooper, Jack Walsh, Edward Wiggers, Henry Debus, Frederick Michaels. Much credit must be given the committee for the smooth manner in which they engineered the affair.

Appointments at Universal.

Newark, N. J.—Lee Gainsborg, manager of the Newark branch of the Universal, 286 Market street, announces that he has added several new employees to the office. Moe Grubel is one of the new faces

seen at the Universal. Grubel has charge of the poster department.

Moe Coleman, who has been with the M. & S. Amusement Company, Proctor's, Empire in New York and other film concerns, is the new film examiner. Coleman is certainly a hustler, as besides his Universal connection he is also a moving picture operator. Last Saturday his engagement to Miss Sadie Lehman, of this city, took place. Congratulations, Moe!

DeWolfe Honored by Friends.

Newark, N. J.—Louis P. De Wolfe, manager of Fox's Carlton theater, Market and Halsey streets, was the recipient of a diamond ring from his friends and employees. The occasion was his second anniversary with the house. The gift came as a complete surprise.

Strand Has New Management.

Newark, N. J.—The Strand theater is now under new management. Sig. Wachter, who has been associated with Mr. Spiegel in his burlesque enterprises, assumed the reins of management recently. As his assistant manager Joseph Prendergast, a well-known local and West Hoboken exhibitor, has joined the Strand. The new management has taken active hold of the playhouse, and has already introduced many new features, chief of which is an eleven-piece symphony orchestra.

"Joseph and His Brethren."

Newark, N. J.—George W. Jacobs and William B. Putnam, managers of the Paramount theater, Broad and Hill streets, have secured the rights to the spectacle, "Joseph and His Brethren." They will offer the production on a state rights basis, reserving such territory as they deem capable of handling themselves.

$20,000 Theater in Red Bank.

Red Bank, N. J.—Quackenbush and Leonard, of 36 Hudson avenue, have the general contract for the erection of a one-story hollow tile and brick moving picture theater, 50x100 feet, at Broad street and Linden place. The house, which will cost $20,000, is owned by the Coast Amusement Company, Asbury Park. E. A. Arend is the architect.

Files Trade Name.

Newark, N. J.—Charles S. Jamison, 382 Hunterdon street, and Charles Simon, 145 West 145th street, New York City, have filed as the trade name of the theater located at 402 Belleville avenue, "The Little Strand."

Miss Uslander at Universal.

Newark, N. J.—Miss Sallie Uslander is the new office assistant and stenographer at the Universal Film, 286 Market street. Miss Uslander is an experienced office assistant, she having come from the Hatch Film Service. Miss Uslander's ready smile and pleasant manner make her exceedingly popular among the Jersey exhibitors.

Baltimore Building Permits May Be Taxed

Charges for Permits to Build or Alter May Be Imposed—Deposit for Starting the Work and Reckoning When It Is Finished.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, Md.—On Monday night, November 20, an ordinance, which will provide the city of Baltimore with new sources of revenue, was introduced in the first branch of the City Council by President O'Meara. The new ordinance is accredited to Mayor Preston and it provides that charges shall be made for permits for the erection of new buildings and the repairs or alterations to old ones.

This ordinance was drawn up by the Law Department and the requirements are that when applications for permits are made, that a deposit of $1 for each $1,000 of the estimated cost be made, the minimum deposit not to exceed $10. This charge will be imposed as a permit of license fee and the final charge will be made when the new building, repairs or alterations to an old building are completed and the actual cost of the work has been computed and reported to the building inspector.

The ordinance has been referred to the Committee on Building Regulations for investigation and it is expected that an avalanche of protests will come in, as no charges have ever been made before by this department. The recommendations which have been made by the special committee, recently appointed by Mayor Preston, to revise the building code, will soon be sent to the City Council in the shape of amendments and it is expected that the proposed changes will entirely modernize the code.

Strand Has Another Pilot.

Baltimore, Md.—T. T. Hildebrandt has taken the management of the Strand theater, 404-6 North Howard street, owned by the Howard Amusement Co. Mr. Hildebrandt is a live wire and he has been associated with the film industry for some time, having acted as assistant director for the Fox, World and Universal companies. Besides this, he was at one time casting director for F. X. Bushman at the Rolfe studios. He has entire charge of the theater and has arranged a one year uncancellable contract with the Fox company for exclusive first run pictures in Baltimore at the Strand. The price of admission is now 15 cents, having been reduced from 20. Many changes are contemplated. He plans to run a fashion show with live models, when he runs a Surratt picture, and as a unique feature expects to have about fifty feet of film made of the girls exhibiting the gowns and wraps, so that they can be screened and as the picture finishes the curtains will part and the live models will appear exactly as they are seen on the screen, thus showing the ladies in a the audience how the clothes will look in a photograph as well as in reality.

New Theater at Hamilton.

Hamilton, Md.—The moving picture theater and community building which is being built by Capt. W. A. Blake and H. P. Mann on East Hamilton avenue in this city, is now nearing completion and when finished the theater will have a seating capacity of 450 people. Frank H. Durkee, a well-known theater owner and exhibitor of Baltimore, will equip this house with all that is the latest in the way of projection machines, screen and other accessories. As this is the only picture theater in Hamilton, it is expected that it will prove a great success. The Palace, Colonial and Plaza theaters of Baltimore are among the theaters owned by Mr. Durkee.

Ground Broken on East Fayette St.

Baltimore, Md.—Ground has been broken and the foundations have been laid for the new $10,000 moving picture theater which is being erected at 2238-43 East Fayette street. When finished the house will seat about 400.

"Lass of Lumberlands" Scores.

Baltimore, Md.—Chas. E. Anderson, manager and owner of the Grand theater, Highlandtown, who is now running the Mutual chapterplay "The Lass of the Lumberlands," states that he is highly pleased with this continued picture and that on Wednesday, November 21, when he screened the second chapter, the patrons were very enthusiastic in their comments. Large crowds attended the performances on Wednesday night.

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Children's Matinees Resumed.

Baltimore, Md.—Bernard Depkin, Jr., manager of the Parkway theater, 3-9 West North avenue, has resumed the special Saturday morning matinees for children which were so successful at this house before the Health Department plague ban stopped the children from attending the theaters. Instead of changing the feature on Thursday of last week, Mr. Depkin ran the latest Mary Pickford release, "Less Than Dust," from Monday until Saturday.

Innovation at Nixon-Victoria.

Baltimore, Md.—Charles E. Thropp, manager of the Nixon-Victoria theater, 415 East Baltimore street, has introduced a unique innovation into his lobby display for the purpose of informing the patrons of this house the exact time when the acts will go on. Along the walls on each side are hung handsome brass frames with a backing of green velvet, on which the photographs of the players and the names of their acts are placed. Now the unique feature is that beside each group of photographs he has a cardboard disc representing the face of a clock with movable hands, so that they can be pointed to any hour. The discs are artistically but inexpensively framed with a unique cardboard design at the top of which reads: "This act will be shown at," and the discs point to the time.

Roanoke, Va.—The Roanoke theater has been taken over by Elmer Hinz, who controls the American and Jefferson theaters in this city. This was formerly the Keith House. Mr. Hinz announced that he will change the entire policy of the theater, to take effect on or about January 1, 1917, and will thereafter exhibit high class motion pictures exclusively.

Operators Dance with Delegates as Guests

Seventh Annual Ball of Baltimore Operators' Local 181 Held at the Lyric—Decorations and Colored Spot Lights—Among Those Present.

BALTIMORE, MD.—On Wednesday night, November 15, at the Lyric, was held the seventh annual dance of the Moving Picture Operators' Union, Local 181. This is usually held in January, but as the convention of the American Federation of Labor was in this city, the event was advanced and held in their honor.

The theater was lavishly decorated with bunting, pennants and banners. The affair began to liven up at about 11.45 p. m. and a screen was lowered on the stage. A slide reading, "Welcome, Delegates," was flashed and then followed a comedy and a Gaumont scenic. After this the band struck up a lively dance and while the people glided over the well waxed floor the colored and spot lights played upon them, making a wonderful futurist picture of the whole. The crowds in the balcony let loose a broadside of confetti. G. Kingston Howard was chairman of the committee of arrangements and S. Isaacson acted as secretary.

Among those present from the Federation and others were:

Mrs. Helen Goslin, a dancing instructor of England; Bunji Souki, of Japan; Secretary of Labor Wilson; Samuel Gompers, president of the A. F. of L.; B. A. Spellbring, Washington Operators' Union; C. A. Canavan, Detroit Operators' Union; Charles Chay, International Operators' Union; M. C. Higgins, same.

Philadelphia Considers Increase in Taxes

Picture Theaters and Film Exchanges May Be Chosen to Pay Bigger Percentage Than Formerly of the City's Tax Burden.

By F. V. Armate, 144 North Salford St., Philadelphia.

PHILADELPHIA, PA.—Whether to increase the tax rate on motion picture theaters and impose further assessments upon the film exchanges in the city in order to find new means of securing revenue, is reported to be one of the plans mentioned by the finance committee, who have conferred recently with the city councils.

Although no agreement has been reached at present it is understood that the increased burden of taxation will not only be imposed upon real estate alone for 1917.

Alice Brady Appears

Pretty and Talented Picture Star Honors Philadelphians by Coming to Belmont Theater.

PHILADELPHIA, PA.—Picture patrons of West Philadelphia were honored last week by a visit from film star of first magnitude when, on Monday evening, Alice Brady, the young star of Brady made photoplays, accompanied by her father, William A. Brady, made a flying trip to the Belmont theater, Fifty-second street, above Market. A crowd filled the theater and blocked the street to catch a glimpse of her. Both the Felt brothers, owners of the house were on hand in person to assist Manager Jacobs in handling the enormous throng.

Miss Brady received a real ovation when she arrived at the house at 8:45 p. m. accompanied by her father and Leander Richardson, the celebrated publicity promoter of the Brady forces. She was gowned in a striking evening frock of blue and wore a cape with an enormous white fur collar and a black tulle hat. She was introduced by Abe L. Einstein of the Stanley Company, and after a prolonged burst of applause had subsided made a graceful little speech and recalled to her hearers that she had been a light opera prima donna before she became a picture star by singing a graceful love song "For You Alone."

Holding a huge bouquet of American beauty roses, the gift of the Messrs. Felt, Miss Brady chatted for a few moments with local celebrities and then departed for New York.

The affair was arranged to commemorate the showing of the splendid feature picture "Bought and Pair For" in which Miss Brady is the star. The film has been doing fine business at the house all week.

Rome and Babylon Had Nothing on Little Old Philadelphia.

Philadelphia, Pa.—The Baptist ministers of this city at their weekly meeting passed resolutions to take immediate action against "A Daughter of the Gods," which is in the midst of a successful run at the Chestnut Street opera house. Dr. Samuel Zane Batten, secretary of the social service department addressed the 100 ministers present, saying:

"I was amazed when I saw advertisements in some of the newspapers telling of a show in one theater in which a woman appeared nude. From what I read and the pictures I saw I tell you old Babylon and Rome had nothing on Philadelphia when it comes to shows of this kind.

"I believe it is high time we take decided action against this theater, its managers, the players and all others concerned, and also request the Philadelphia newspapers not to publish such shocking advertisements."

J. S. McSween, manager of the Opera House, when the matter was brought to his attention said:

"We welcome an investigation by the ministers. We invite them to come down and see for themselves that the play is artistic and not immoral. We feel that the State Board of Censors is capable of eliminating immorality without any outside aid and will continue the picture."

Great Northern Reopens.

Philadelphia, Pa.—Altered and enlarged at very considerable expense the Great Northern theater, at Broad street and Erie avenue, opened its doors once again on Thursday evening. As it now stands it is the acme of comfort and convenience and fitted to accommodate the elite of the Tioga section in which it is located.

Cigars Were on the Manager No Matter Who Won.

Philadelphia, Pa.—W. C. Hunt, who owns and operates three theaters in Wildwood, New Jersey, gave a midnight performance at his Avenue theater on last Election night. In addition to giving out the returns he distributed 1,000 cigars to the men present after 10 o'clock, and allowed everybody who wanted to smoke to enjoy themselves. He has two theaters on the Boardwalk, which are at present undergoing alterations.

Stanley Employes Looking at a $100.

Philadelphia, Pa.—One hundred dollars will be distributed as prizes to the employees of the Stanley theater company for the best suggestions received regarding better management, improvements, or anything else tending towards increasing the patronage at the different theaters under their control.

Features and Serials.

Philadelphia, Pa.—Dave Sablosky, manager of the Globe theater, Juniper and Market streets, finds Pathe's "The Shielding Shadow" serial a valuable attraction in conjunction with the vaudeville bills shown at the house. The theater plays to some 4,200 people a day and when "The Shielding Shadow" is shown, according to Mr. Sablosky "they all stick."

Philadelphia, Pa.—The Frankford, Coliseum and Cedar theaters have booked "The Crimson Stain Mystery" for early showing. The management of the Cross Keys, a prominent West Philadelphia vaudeville house, is now showing this serial and are well satisfied with its drawing power as an addition to the regular bill.

Philadelphia, Pa.—After several weeks of negotiation the Advisory Board of the local Exhibitors League has succeeded in closing a contract for the Pathe special picture "New York." This photoplay from William Hurlburt's stage success by A. H. Wood over which there was much controversy with the Board of Censors is said to be one of the big productions of the year and will be released by the Exhibitors League of Philadelphia to its members only. C. H. Goodwin, secretary of the league, states that over $1,000 will be spent in advertising the picture before it is released.

Maritime Provinces Letter

By E. F. Scully, 68 Lansdowne Ave., St. John, N. B.

Preparing to Release Fox Comedies.

ST. JOHN, N. B.—Maurice West, manager of the Montreal branch of the Fox Film, was in the city last week outlining the policy of the regular release of the two-reel comedies for Manager Carl Crawford. The company has been making these comedy films with the aid of four special companies for the past few months. In addition to the regular releases in this section, the new policy will enable regular Fox patrons to secure the twenty extra de luxe features without extra cost.

R. J. McAdam Recruits Orchestra.

Halifax, N. S.—R. J. McAdam, proprietor of the new $100,000 Casino theater was a recent visitor in Boston, recruiting an orchestra for the theater, which is to open the latter part of November. In addition to securing a large orchestra of finished artists, he purchased further equipment for his splendid new house.

Fox "Two Orphans" Twice a Hit.

Carleton, N. B.—For the second time within a few months, Billy Smith, manager and proprietor of the Empress secured a return engagement of the special Fox feature, "The Two Orphans." Mr. Smith says that the picture drew capacity houses for all performances.

Dave Richards Wants Serials.

Fredericton, N. B.—Dave Richards, proprietor of the Gem theater, recently made a trip to St. John to secure a new serial, the last installment of "Peg O' The Ring," having been shown the last week. Mr. Richards is an ardent believer in serial pictures as a drawing card, and says that he would not be without one. He is doing extensive interior renovating in the Gem, removing several pillars from the main floor that supported the balcony. The balcony is now supported by stringers from the ceiling. A short time ago Mr. Richards put in the revolving chairs, but found that the people did not take kindly to them, and he is now installing the latest word in stationary opera seats.

Fred W. Winters Visits St. John.

St. John, N. B.—Fred W. Winters of Torrie and Winters, owners of the Empress and Grand opera house, Moncton, N. B., was among the exhibitors who visited the local exchangemen last week, contracting for a winter program.

Royal at Yarmouth Closed.

Yarmouth, N. S.—The Royal opera house, which has been run here for several years by the Yarmouth Amusement Company, has been closed, and, it is understood, will not be reopened again by the same firm. Rumor has it, however, J. T. Kelty, who is running one theater here, may run it in conjunction with his other house.

Staples Reopens the Bijou.

St. Stephens, N. B.—After being closed for over two weeks on account of the infantile paralysis scare, Charles Staples has again opened his Bijou theater. The Bijou, which is in the heart of the business section of the city, is largely patronized by children, and it was felt by the health authorities that closing the theater for a few weeks might aid in stamping out the disease.

Orangemen Beautifying Their Theater.

McAdam, N. B.—Taking advantage of the compulsory closing on account of a diphtheria epidemic, the local Orange Lodge, proprietors of the only moving picture show in McAdam, are having their hall newly renovated and enlarged. The Orangemen are the only fraternal organization in this section to operate a photoplay theater for the benefit of the organization. That the scheme has proved successful is evidenced by the nature of the work being done on the building. It is expected that it will not be ready for business before another month.

Recent Visitors in Town.

St. John, N. B.—W. O. Fennety of the Gayety theater, Fredericton, George Frauley of the Imperial, St. George, and Warren Smith, who is building a new house in New Glasgow, were among the out-of-town exhibitors who were in the city on business during the past week.

Carolina and Virginia Letter

By Clarence L. Linz.

Fayettesville's New Strand.

LAYETTEVILLE, N. C. Work is being rushed on the Strand theater being built here by Mr. Drake, that it may be ready for occupancy before the end of this month. This is a very handsome house, equipped with very attractive lobby and balcony, which, as well as the auditorium, is elaborately decorated and outfitted. Retiring rooms are being provided for both men and women patrons.

Tar Heel Notes of Interest.

Asheville, N. C.—Mr. and Mrs. L. Blumberg have returned to Asheville, after an extended trip to New York, Philadelphia and Washington. They combined business with pleasure and while in New York City viewed several of the new releases. Mr. Blumberg is the owner of the Strand theater here.

Greensboro, N. C.—The inability to get certain of the materials necessary in the construction of the house as well as parts of the equipment has delayed the opening of the Isis theater, being erected for Huff & Henderson, which was to have been opened on November 20. The delays are such that it may be impossible to have everything in readiness for the first exhibition within a month.

Wilmington, N. C.—The Royal theater, operated by Howard & Wells, has been closed down temporarily. This firm also operates the Bijou, Grand and Victoria theaters in this city, and apparently there are more shows than the people will support.

Arrington-Barrett Wedding.

Rocky Mount, N. C.—Charles H. Arrington, the younger of the two Arrington brothers, owners and managers of the two motion picture houses here, the Alamo and Grand, is receiving the congratulations of his many friends here as well as members of the trade throughout the territory who know him well, on his marriage to Miss Annie Barrett, of Wilson, N. C., on November 4. The happy bridegroom is one of the best known exhibitors in this section. Although only twenty-three years old, he has had a five years' experience in the moving picture game.

J. F. Sanderson a Benedict.

Lynchburg, Va.—Word has just been received here of a change in the status of J. F. Sanderson, who has deserted the order of the jolly bachelors to become a benedict, after having successfully wooed and won Miss Gladys Uhler, of Hagerstown, Md. Mr. Sanderson was formerly manager of the Gaiety theater in this city for Rockhill & Webber, looking after the destinies of the house for about four years. Some time ago the Palace theater was taken over and Mr. Webber's son placed in charge. Some six months ago it was decided to send Mr. Sanderson to Hagerstown to try and make the Palace a moneymaker. He has been highly successful and equally elated to the extent that his wedding will follow something less than a six months' campaign. The Moving Picture World correspondent is glad to carry the news, even though the young couple had intended keeping their marriage a secret until Christmas, but failed to keep out of the local newspapers the announcement of his securing a marriage license.

J. F. Sanderson.

Give Warning on Misleading Ads

New Titles Have Led Patrons to Expect New Pictures and the Practice in Washington Has Brought a Complaint and a Warning from Vigilance Committee of the Retail Merchants' Association.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A warning has been issued to the members of the film industry in Washington by the Retail Merchants' Association of the city. Claiming that false, misleading and deceptive advertising is being practiced by certain motion picture theaters, the advertising vigilance committee of the association has started a campaign of investigation. Following a conference between Ross P. Andrews, president of the association, and Charles J. Columbus, the secretary, it was announced that a public warning would be given the alleged violators, and if this is not sufficient that summary legal action will be taken under the false advertising law.

The principal complaint has been brought about by "cross lights." It seems that some of the exhibitors have been in the habit of taking a film and giving it another name by placing the result of the rechristening above the proper cognomen. In other words, a picture entitled "Bill Smith's Son" might be given the more catchy title of "The Hero of a Double Life." The latter would be printed together with the word "or" and placed above the film's real name on the posters that would go with the show. This has resulted in thousands of people being "buncoed" into seeing the same show twice. A number of complaints have come in to the association as well as to some of the exhibitors of this action of "cross lining" taken by downtown houses and the show being exhibited under its proper name in a residential house.

When the exhibitor at the latter gets a complaint he hardly knows what to do, perhaps not having any knowledge of the christening ceremony at the first named theater. This is productive of many embarrassing controversies. Under the provision of the recently enacted Johnson fraudulent advertising law it is believed that this practice is illegal and will subject persons who essay to do these things to a fine and imprisonment. There is no getting around, either, as was evidenced recently in the trial of a haberdasher who drew down a fine of $300 for false advertising. From time to time there have appeared in the columns of The Moving Picture World articles based on the Johnson law. The Retail Merchants' Association are very much in earnest about the matter and there will be no half way measures.

Another matter which will receive attention along the same lines is what the association terms to be "abnormal and ridiculous attendance figures" used in a certain house to attract patronage. The writer is unable to say which of the theaters this is.

[The question of the right of an exhibitor to use a better title than the picture's maker furnished is interesting and important. Some pictures are better than their titles and exhibitors have been commended for the good business sense used in making not merely a more attractive title, but often one that more truthfully explains the kind of entertainment offered by their program. What a patron sees outside in the lobby is corrected by the title on the screen. Has he any right to kick if he forgets that he has seen a picture by its screen title? The truth is that a chance to kick is hard for some people to pass up.—Ed.]

Local Fox Office Prepares.

Washington, D. C.—Carl F. Senning, Washington manager for the Fox Film, is rearranging his office work to enable him to take care of the new Fox policies in effect the first of the year. After that Miss Mary Jeffries will be in charge of the regular releases, Miss Ethel Jeffries will be in charge of the 52 two-reel comedies which will come to the exchange at the rate of one a week, and Miss Stein will be in charge of the proposed feature releases. This means that Mr. Senning will have to increase his office force to some little extent.

The special pictures are to be features of a type heretofore unthought of by the company and, according to Mr. Senning, will probably surpass any previous undertaking. There are to be twenty of them released for rental to the concern's customers at the same prices as are now asked for the regular features.

New K-E-S-E Quarters.

Washington, D. C.—The K-E-S-E exchange is now in complete working order, and manager Berger is well pleased with the way things have shaped themselves since moving into the present quarters at Sixth and F streets, northwest.

Mr. Berger has ample cause for being well satisfied with the new quarters for the exchange runs back from F street for a depth of one hundred feet and all along the Sixth street side, as well as the front, there seems nothing but glass, for each of the several rooms is equipped with a display window.

The feature of the exchange is the fireproof vault with fourteen-inch walls at the extreme end of the building. In addition there is the outside wall of the building itself, which is also fourteen inches thick. The ceiling is of concrete with a vent to permit the escape of gases, and the floor is of concrete. There is a double iron door with a combination lock making it additionally fireproof. The racks are of iron and the vault is at present equipped to accommodate something more than two thousand reels.

W. H. Shipman Leaves Circle Theater.

Washington, D. C.—William H. Shipman, who for the past seven years has been manager of the Circle theater, at 2105 Pennsylvania avenue, northwest, has recently resigned his position in order to be able to take a much needed rest. Before his leaving the employ of the Circle company, its officers and employees gathered together in the theater to witness the presentation to Mr. Shipman of a written testimonial and a handsome silk umbrella on the handle of which his name had been engraved. He started in with the company at the time the land was bought and assisted in superintending the construction and finally assumed the entire management. He was well liked by the patrons of the house and had many friends among the exhibitors and exchange managers. In all probability, after he has obtained a rest, Mr. Shipman will again enter the moving picture business as manager of some local house.

Sidney B. Lust Incorporates.

Washington, D. C.—Sidney B. Lust, who controls the New Film Corporation, the old United Film Service and a number of state rights pictures, has incorporated his business with a capital stock of $25,000, divided into shares of a par value of $100. There are named in the incorporation papers, in addition to Mr. Lust, as trustees for the ensuing year, Celia Lust and David Wiener. The organization is to be known as Sidney B. Lust, Inc., and will engage in the selling, leasing, renting and exchanging of motion picture film exchanges and theaters, motion picture films and machinery, advertising matter, theater accessories, etc., at 903 E street, northwest, his present address. It is to be remembered that Mr. Lust recently secured the rights in this territory for the Clara Kimball Young pictures.

Specialty Takes Over a Business

Deal Gives to Specialty Film Company the Film Department of the Feature Film and Calcium Light Company—Includes Stock of 2,000 Reels of Film—Move to Larger Offices in the Film Exchange Building.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Specialty Film Company, which has been located for a number of years past at Fourth avenue and Ferry street, Pittsburgh, has leased new and larger quarters in the Film Exchange building, 938-940 Penn avenue, and moved to its new home on November 20. By one of the most important transactions in the local film trade for some time, the Specialty has taken over the film department of the Feature Film and Calcium Light Company, a pioneer exchange, which will hereafter confine itself to the moving picture supply business. The deal includes a stock of 2,000 reels of one and multiple-reel subjects, and the acquisition makes the Specialty one of the leading independent exchanges in the country. Messrs. Berger and Teplitz are the heads of this thriving concern.

The Specialty Film Company is now located in the heart of the film district, being the latest house to follow the drift away from the former center known as "old film row." The fifth floor of the new Film Exchange building affords attractive quarters and ample space for the expansion which the business has undergone.

The Feature Film and Calcium Light Company, which occupies the first floor of the Film Exchange building, continues at the same quarters, and Manager D. C. France has arranged to carry a larger stock of machines and supplies, utilizing the space heretofore occupied by the film department.

Weilands Open Beautiful New Strand

Suburban Picture House at Knoxville Seats 1,000 Persons—Is Built and Decorated for Comfort and Pleasing Effect.

KNOXVILLE, PA.—The beautiful new Strand theater, in Knoxville, a suburb of Pittsburgh, has been opened by its owners, A. A. and J. A. Weiland, the well-known film men and exhibitors. The house was remodeled from the old Knoxville market house at a cost of $20,000 and is a fine example of modern theater construction. It embodies the latest ideas in arrangement and equipment, no expense having been spared in making it one of the most attractive picture theaters to be found anywhere.

The auditorium is built in the bleacher style and the seating capacity is 1,000. Both the exterior and interior of the Strand are pleasing to the eye, as the most tasteful and artistic lines are followed in the decorations throughout. The most approved system of heating and ventilation has been installed, and no detail looking to the comfort of the patron appears to have been neglected. Music is supplied by a Seeburg pipe organ, at which a prominent organist of Knoxville officiates.

The opening of the Strand was an auspicious event, being attended by a capacity audience among which were a number of exhibitors and other friends of the owners. The opening attraction was "The Tarantula," featuring Edith Storey and Antonio Morino. Numerous congratulations were received by the Weilands upon their very successful reentrance into the local exhibiting field.

Local General Film Moves.

Pittsburgh, Pa.—The Pittsburgh branch of the General Film, 117-121 Ninth street, has leased large and handsome quarters in the new Seltzer Film building, Liberty avenue and Twelfth street, and will occupy them about December 1. When the removal has been completed the General will have one of the most up-to-date of exchanges. The third floor of the spacious fireproof building has been taken over, affording ample room for all departments. Manager Flarity is supervising the installation of systems and equipment that will greatly facilitate the handling of the local office's large volume of business The new location will be a very convenient one for exhibitors, as it is directly across the street from the Union Railway station and near the express office and the sub-postoffice.

Trade Showings of "Patria."

Pittsburgh, Pa.—Manager McGurty, of the Pittsburgh International exchange, has announced that five trade showings of the great new preparedness serial, "Patria," featuring Mrs. Vernon Castle, will be given in this territory prior to the release date, December 4. Arrangements have been made for showing the first three episodes in Pittsburgh, Erie, Altoona, Johnstown and Wheeling, W. Va. Invitations are to be issued within the next few days.

Samuel Lurie Buys the Alpha.

Sharon, Pa.—The Alpha theater, State and Porter streets, Sharon, Pa., was purchased recently by Samuel Lurie from Sebastian Herrmann. Mr. Lurie is a prominent business man of Sharon. The house will continue under the successful management of the Claffey Brothers.

Bijou Changes Hands.

Clarksburg, W. Va.—The Bijou theater, Clarksburg, W. Va., was sold recently by the Simeral Amusement Company to Charles L. Giles, a well-known business man and a newcomer in the exhibiting field.

BUFFALO NOTES.

Savoy's Attractive Lobby.

SYRACUSE, N.Y.—The plan of dispensing with all posters at the front of his house is proving a success for Jack Griswold, who conducts the Savoy theater in South Warren street, Syracuse. Instead of posters Mr. Griswold uses attractive photographs of his attractions and stars. The pictures are in neat gilt frames. The Savoy has been remodeled throughout and has one of the neatest lobbies in the state. Mr. Griswold has substituted features for a single-reel service and has advanced his price from five to ten cents.

Merlin A. Myers Dies.

Buffalo, N. Y.—Merlin A. Myers, president of the Myers Amusement Company, died recently at his home, 843 Front avenue, Buffalo. He had been ill for a year and a half. His company conducts the Happy Hour and Park moving picture theaters, this city, and formerly ran the Linden and Airovict theaters here. The Myers Company will continue, with Fred A. Cole of Rochester as general manager.

Archie Moses Resigns.

Syracuse, N. Y.—Archie Moses has resigned as traveling representative of the Fox Film, Syracuse.

Charles P. Gilmore Takes Over Gem.

Oswego, N. Y.—Charles P. Gilmore has taken over the Gem theater, Oswego. He also controls the Orpheum, Richardson and Hippodrome theaters of that city.

D. H. Tobias Buys Princess at Corning.

Corning, N. Y.—J. J. Kelly has sold the Princess theater, Corning, to D. H. Tobias.

With Local Exhibitors.

Buffalo, N. Y.—Manager Franklin of the Family picture theater, Buffalo, believes in giving his audiences a full measure of entertainment for their money. His latest feature was a ten-piece symphony orchestra in connection with "The Straight Way," in which Valeska Surratt was starred.

Syracuse, N. Y.—Emmett Cornell of the Echo theater, Syracuse, recently visited the Buffalo exchanges. Mr. Cornell also has the Butternut theater, Syracuse, and he is building a house in Phoenix, N. Y.

On Sending Back That Box of Reels

It Is Exhibitor's Failure to Do It That Causes the Trouble and Slow Managers Are a Hindrance to the Business.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—We're talking about it in Buffalo, too. The conscientious exhibitor in this neighborhood also has to suffer for the shortcomings of the man who is slow and doesn't send back that right film as soon as he should. Exchange men around here often are put to expense and—well, they don't compliment the slipshod methods of some theater managers in returning shows. Some exhibitors in this territory seem to follow the plan of letting their operators ship back the films. George doesn't always attend to it. The film is resting snugly in the booth when it ought to be on exhibition in some other town. The exhibitor who goes to bed without giving the shipment of his shows any thought at all is a handicap to the business.

"The exhibitor, in order to get service from the exchanges, must co-operate with them and return shows promptly, so the films can be inspected and reshipped," said one exchange man in this city. "In order that an exchange man can carry on his business successfully, he is obliged to keep down his overhead expenses.

"We cannot make money if we have to buy two prints because some shows aren't returned promptly. When the films are not shipped we can't book our shows close. If the businesslike methods were followed by all we could make more money and give better service. It is a fact that the exhibitor who is careless about shipping always kicks the hardest when he doesn't get his show.

"Incompetent operators or those who are conscientious but whose machines are in poor condition also add to our losses by tearing our films to pieces. Only yesterday we had fifty feet torn from one of our features.

"Buffalo exchange men are noted for sanity, sobriety and satisfactory service. How long can they maintain this favorable reputation, when the careless exhibitor flaunts his 'I should worry' slogan and holds up ur shows?"

Syracuse Hippodrome Sold.

Syracuse, N. Y.—J. M. Schine has sold the Hippodrome moving picture theater, Syracuse, to James Greig of Toronto.

E. O. Weinberg Managing the Elmwood.

"A double feature program every night" is the slogan of E. O. Weinberg, who recently became manager of the Elmwood moving picture theater, Buffalo. Mr. Weinberg uses space on his program to invite his patrons to have their names placed on the Elmwood mailing list. He says: "We will gladly mail you the week's program in advance. Fill out the space below with your name and address."

Mr. Weinberg has a strong list of attractions for Thanksgiving week.

Bruce Fowler, manager of the Olympic theater, Buffalo, is showing the thirteenth episode of "The Crimson Stain Mystery."

Pine Tree State Letter

From John P. Flanagan, 147 Park View Ave., Bangor, Maine.

Cut in Admission Helped Jinx.

BANGOR, ME.—The Palace theater, Exchange street, Bangor, which has been under the management of the Acme Amusement Co., John Goodwin, treasurer, with Earl Bowen as resident manager, is having its troubles. Sam Stern is running the house this week and then another manager will probably be secured. When first opened four years ago the Palace was a money maker, but in recent years theatrical patronage has not gone in that direction. By a queer turn of affairs, when a manager recently changed the price of admission from ten to five cents, the number of patrons dropped off so that the attendance was next to nothing.

Where Short Pictures Are Popular.

Bangor, Me.—Charles M. Stern, manager of the New England Universal exchange in Bangor, has just returned from an automobile trip through northern Maine and reports that although competition is keener among exchangemen now than ever before, he is finding plenty of business and has a growing list of satisfied customers.

It is his experience that exhibitors in the small towns of northern Maine want more two and three-reel pictures than of any other kind. In the little towns, one show a night is the rule and that means that if a person comes in on the third reel of a five-act picture, he is not going to see the whole of that picture and cannot get the story. With two and three reel shows, it is easier for him to get an idea of the play and what he does see is entire or nearly so. Because of the winter season starting, many houses have closed.

During his visits to Upper Maine, Mr. Stern frequently visits the northernmost exhibitor in the United States, if we leave out Alaska. He is Fred Hamilton, proprietor of the Gem theater at Fort Kent, Me. The snow is a foot deep up there now and the mercury has already been down to the zero mark, but the people are hustlers and appreciate the best in pictures. Mr. Hamilton uses partial Universal service.

New Keegan Theater Makes Good.

Keegan, Me.—The Wonderland theater, recently opened in this town by Frank Watson, reports a good business. Keegan is booming and indications are that the population will increase in the near future, as a pulp mill is to be built here soon to give work to hundreds.

New Theater in Caribou.

Caribou, Me.—P. Powers is building a fireproof moving picture theater in this town to accommodate 700 spectators. It will be a beautiful house, justifying Mr. Powers' reputation as one of the most progressive and up-to-date exhibitors in the state of Maine.

Ontario Changes Ticket Tax

Soldiers No Longer Have to Pay Amusement Ticket Tax Except for Sweethearts and Wives—Children May Also Be Exempted—What Tax Brings in—Sale of Ticket Rolls and the Selling Margin.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONTARIO.—The soldiers belonging to Canada's Overseas Army are not now required to pay a war tax when they purchase tickets of admission to moving picture theaters and other houses of amusement within the Province of Ontario as a result of the passing of an Order-in-Council by the Ontario Government on November 18. Members of the expeditionary force, wearing their service uniforms, do not need to pay the amusement levy, which ranges from one to ten cents, according to the value of ticket purchased. The soldiers must continue to pay the war tax on tickets for sweethearts, and wives, however.

The Ontario Government has also intimated that it is considering the exemption of children in the matter of amusement war tax as the latter is an apparent financial handicap to many of the kiddies.

Hon. T. G. McGarry, provincial treasurer, has estimated that the exemption of overseas soldiers will cost the Province about $25,000 per year. Incidentally the whole Amusement Tax is expected to bring $600,000 to the Province in one year as the revenue from this source has averaged $50,000 per month during the four months since the enactment of the measure.

Ontario Has Gone Dry.

As Ontario has gone dry, Hon. Mr. McGarry anticipates that the tax on theatergoers will make up for the loss in revenue through the cancellation of saloon licenses.

No official word is yet forthcoming regarding the expected abolishment of the tickets for the amusement war tax, but it is a fact that all film exchanges have discontinued the sale of the ticket rolls because the Government saw fit to reduce the selling margin from 2½ to only 1 percent. The profit became so small that the exchanges decided that the handling of the rolls was not worth while.

The result has been that all exhibitors are required to apply direct to the Government at Toronto for large or small lots of tickets.

Ontario Universal Notes.

Toronto.—W. A. Bach of the Canadian Universal Film Company, Toronto, has announced that thirty-seven different exhibitors of Ontario are now booking Bluebird features.

Gerald Ruck, special Universal representative, has closed with Manager McLean of the Columbia theater, the new house at St. Thomas, Ontario, to book Bluebird, Red Feather and Universal releases. This is particularly interesting because the new house was, in "wet" days, the Columbia hotel.

The Publicity Service Department of the Canadian Universal devoted its energies during the month of November in the circularizing of the trade with regard to the introduction of the new serial, "Purple Mask," in which Grace Cunard and Francis Ford are featured. During the month of December the campaign for this serial will be restricted to newspaper advertising, while Bach has lined up 800 moving picture fans around Ontario to ask the managers of their favored theaters to book the serial. Bach reports good results already.

The King George theater, Bloor and Bathurst streets, Toronto, has forsaken its patriotic name. It has become the Bluebird theater.

Censor's Irritating Lack of Humanity.

Toronto, Ont.—A sudden and belated move on the part of the Ontario Board of Censors with regard to the title of a five-reel Vitagraph feature caused considerable inconvenience in Toronto recently. The subject in question was "The Country God Forgot." The feature had been censored and passed and was booked for presentation at The Strand theater. On the morning of the first day of its release the Censor Board notified W. C. Gookin, Canadian Vitagraph manager, to change the title of the picture, as the wording was considered blasphemous. It was necessary to recall the picture and Manager Marvin of the Strand theater substituted with Pathe's "The Light That Failed," after all newspapers had carried large advertisements for the Vitagraph play.

The new name of the Vitagraph release will be "The Forgotten Country."

Hearst Films Not Barred.

Toronto, Ont.—Although all Hearst newspapers have been barred from Canada by the Federal Government for the duration of the war, the Hearst film releases may be booked in the Province of Ontario, according to an announcement made by the Ontario Board of Censors the other day. The so-called Hearst films are marketed by the International Film Service, Inc.

Mention is made of this fact because of many rumors in Toronto and elsewhere to the contrary. The first run of the Beatrice Fairfax serial has been booked by Toronto's newest large theater, The Regent. The story accompanying this serial is being printed in The Toronto Daily Star. The booking of International films in Canada is handled by the Paramount Company, 12 Queen street east, Toronto.

Toronto I. A. T. E. E. a 90 Per Cent. Organization.

Toronto, Ont.—C. A. McMahon, chief operator at Shea's Hippodrome, Toronto, and head of Local 173, I. A. T. S. E., reports that the Toronto local is now a 90 per cent. organization, the membership being at its highest peak at present. The books of the union show an active membership of 137 operators, in spite of the number of operators who have enlisted in the army.

Universal Camera Co. Opens Branch.

Toronto, Ont.—The Universal Camera Company, Chicago, has established a branch in Toronto with Len. H. Roos, 20 Alice street, in charge. The Canadian branch is to be known as The Adanac Films, Limited. Mr. Roos is confining his activities to commercial work, specializing on titles.

Perkins Electric Opens New Branch.

Toronto, Ont.—The Perkins Electric Company, exclusive Canadian distributors for Powers and Simplex projection machines and Minuso gold fibre screens, now have branches in three Canadian cities—Montreal, Toronto and Winnipeg—the ofrecently at 217 McDermot avenue. The fice in the latter city having been opened head office of the company is located at Montreal.

Regent Theater's Topical.

Toronto, Ont.—The second Toronto theater to inaugurate its own topical news weekly is the new Regent theater. The outside work in connection with this reel is being handled by W. James, a local camera man and press photographer, in conjunction with The Daily News. After its first run of three days at the Regent, the reel is released.

Warsaw's Beautiful New Theater

The New Widaman-McDonald Theater Is to Be Primarily a Picture House, but Has an Ample Stage—Some of Its Safety First Ideas—Will Seat 800 Persons in Comfort—Tom Gilliam Is the Manager.

From Indiana Trade News Service, 861 State Life Building, Indianapolis.

WARSAW, Ind.—The new Widaman-McDonald theater, Warsaw's beautiful motion picture house, at the corner of Center and Indiana streets, was formally opened Wednesday, November 15, and made a splendid impression on admirers of the film drama. Four shows were given, two in the afternoon and two in the evening, and the house was filled at each show. Everybody seemed pleased.

The new building is a fine improvement for the city and stands as a monument to the enterprise of the public spirited builders, Messrs. Widaman and McDonald. Persons who attended the opening say the new house includes everything that is needed to make it complete. The needs of the patrons are well cared for, especially along the lines of safety and convenience. There is no danger from fire, owing to the fireproof construction of the building and the adequate fire escapes; the ventilation is good, the air inside being constantly changed by automatic ventilators; and the house is comfortably heated by steam.

Tom Gilliam, formerly of Warsaw, who for the last several years has been employed by a film company in Chicago, has been engaged as manager.

The theater occupies the north half of the fine new building, and is connected with Center and Indiana streets by a spacious lobby. The walls and floor of the lobby have been beautifully decorated, giving a most attractive appearance.

Prettily decorated walls, handsome light chandeliers, floors carpeted with heavy Wilton carpet, fine comfortable opera seats and a stage with its beautiful scenery are features that make the interior of the place rank with the best theaters in the country. The house will seat about 800 people. The floors are elevated and the seats are so arranged that there is not a place in the entire house from which the whole stage will not be in full view.

In the construction of the theater the idea of "safety first" was kept constantly in mind. The place is as near fireproof as possible. Pyrona fireproof doors are hung at all openings. These doors, although having the appearance of the ordinary wooden door, have a lining of asbestos which make them absolutely secure against fire. People in the theater are protected against any fire that might start on the stage by an asbestos curtain with the additional protection of a water fire curtain. In case of a fire the entire stage can immediately be flooded. Steel doors, which are built to close automatically in case of fire, protect all other openings leading between the stage and the main part of the theater. A spacious fire escape gives adequate protection to the upper floor. All danger from film fire is eliminated by placing the picture machines in a fire proof room outside the theater building.

Although it is the intention of the management to make the new playhouse primarily a moving picture house, the stage if of sufficient size to stage the country's greatest productions. Below the stage are finely equipped dressing rooms, that may be used for home talent productions and the like.

Two motor driven picture machines have been installed.

Good music is to be made a special feature at the new theater. A fine motion picture house pipe organ, with thirty-five effects and 315 pipes, has been installed. Bur Maish a well known musician of Warsaw, has been engaged to play the instrument.

Preston Grubbs to Open Picture House.

Jeffersonville, Ind.—Preston Grubbs, proprietor and manager of the Star theater, has announced that he will close the theater after December 1, and will open a first class moving picture show on Court avenue, near the interurban station.

Family Theater in Deep Water.

Elkhart, Ind.—The Family theater, 421 South Main street, was placed in receivership last week on petition of James Bouras, partner of Peter Sarantos, who also demands an accounting. William Ormsby, of the Orpheum, was appointed receiver by Judge Harman and furnished a bond of $1,000.

Earle Metcalfe Here on Visit.

Indianapolis, Ind.—Earle Metcalfe visited with old friends in this city last week. It was his first visit to Indianapolis in six years. During his stay he appeared at several of the local photoplay houses and related some of his experiences as a player.

Mr. Metcalfe went from Indianapolis o Detroit, where he will appear in vaudeville for a few weeks before returning to his home in New York.

General Film Co., of Maine, Files Papers.

Indianapolis, Ind.—The General Film Company, of Maine, has filed papers with the secretary of state announcing that $19,600 of its capital stock of $1,000,000 is to be represented in Indiana.

Manager Holah Announces Formal Opening

Cincinnati International Service Will Release "Myra" Serial Locally At Once—One Feature a Week Present Policy.

By Kenneth C. Crain, 610 1st National Bank., Cincinnati.

CINCINNATI, O.—The formal opening of the new office of the International Film Service in Cincinnati was announced by Manager C. E. Holah through advertisements in the daily papers. An imposing string of productions is ready for release, although some of them will not appear for some time, as the company, it is understood, plans to release only one feature a week. The new International serial, "The Mysteries of Myra," will be booked in this territory at once, however, and judging from reports from exhibitors in the northern part of the state, will take high rank among the successful releases of this character. Arrangements are under way for connection with a downtown theater in Cincinnati which will have the first-run privilege for International films.

Manager Fined for Letting 'Em Stand.

Cincinnati, O.—Theater proprietors may very well join in the complaint which is now being made by many lines of business, to the effect that there is too much prosperity on hand to be handled easily, after what happened recently to John Popp, proprietor of the Main, at 1439 Main street. The Main is a popular house, with a thickly-inhabited district to draw upon for business, and big houses are the rule. In order to accommodate patrons the management has now and then made concessions in the matter of admitting people, but Mr. Popp has decided that he will have to adhere strictly to cold, hard rules, hereafter. The reason is that he was fined $25 and costs in the municipal court on the charge of allowing people to stand in the aisles, while another charge, of allowing the exits to be blocked with baby carriages, was dismissed. It is a clear case of too much prosperity, Mr. Popp admits.

Luke McLuke Writes "Whozoo" to Save Zoo.

Cincinnati, O.—The "Save the Zoo" campaign is to have the benefit of a moving-picture production based on a scenario written by one of the country's most popular humorists, the famous Luke McLuke, a local man. The scenario is called "Whozoo?" and is said to be a fine example of "McLuke" humor turned to the purposes of the film. This is the means adopted by the Motion Picture Exhibitors' League to aid the Zoo project, and the film, which is now in course of making, will be shown all through Southern Ohio for the benefit of the Zoo fund. A day at the Chamber of Commerce has also been set apart for the Exhibitors' League, on which they are to present "stunts," and receipts at the members' houses on that day will be divided with the Zoo. On the whole, it is probable that the exhibitors will manage to get together one of the largest donations received from any one organization in the Chamber of Commerce.

Local Mutual to Have Better Quarters.

Cincinnati, O.—The Mutual Film Co. is making arrangements for substantial increases in its local branch, having taken a lease on the building at 224 East Seventh street, a block from its present quarters. It will occupy the whole structure, which will give it a great deal more space than it has available at 111 East Seventh street, where it is now located. Possession will be given in a short time, and Manager Floyd Lewis is planning an arrangement of the space which will make it possible to handle business much more expeditiously than is now the case.

Mayor Livingston Bans "Unborn."

Newport, Ky—Mayor A. J. Livingston has forbidden the management of the Strand theater, on Monmouth street, to proceed with arrangements to exhibit the much-discussed picture, "The Unborn," which was booked for exhibition at the house named recently. According to the mayor's letter, "the advertisements themselves were sufficient to condemn the picture," which accordingly will not be shown in Newport. "The Unborn" has been shown all over Ohio, with the approval of the Ohio Board of Censors.

Tables Sunday Closing Petition.

Canton, Ohio.—A petition circulated by the W. C. T. U. for the purpose of securing Sunday closing of moving-picture shows, with 1,800 signatures, was recently presented to the city council for action accordingly, but the council at once decided that it had no jurisdiction in the matter, and the petition was filed. An opinion was heard from the city solicitor to the effect that moving-picture exhibitions are "theatrical performances" under the old Ohio statute which has been invoked in some instances, and he declared that any citizen can take steps to have such exhibitions stopped. The council refused to see the propriety of taking any steps, however, several members pointing out that many church members attend Sunday moving-picture shows as a matter of course, and that there appeared to be no public demand for the closing of the shows.

Cleveland News Letter

By Herbert Persons, Standard Theater Building, Cleveland O.

Enjoins Musicians' Union.

CLEVELAND, O.—Charles Pappas, proprietor of the Milo theater, Miles avenue and East 100th street, is the latest Cleveland picture man to win in a clash with the Picture Machine Operators' Union. Pappas, through Attorney Benjamin J. Sawyer, secured an injunction in the court of common pleas, November 14, restraining the Cleveland Federation of Labor and the Theatrical State Employees' and Musicians' Unions from circulating cards reciting that the Milo theater does not employ union labor. Judge Levine granted the injunction after hearing arguments of counsel for two days.

Pappas operates his own picture machine and has done so since the clash with the operators several months ago, when a new wage agreement granting an increase was signed by many theaters. The proprietors of about a dozen local theaters are operating their own machines.

The Lucier theater in Lakewood obtained a similar injunction a few weeks ago.

Screen Club Holds Smoker.

Cleveland, O.—The first annual smoker of the Cleveland Screen club was held the night of November 14, in the auditorium of the Elks' club. Chorus girls, vaudeville acts, comedians and cabaret maids from the Hippodrome, Miles, Empire, Star and other local theaters contributed the entertainment, which kept the crowd lively until well toward morning.

The entertainment program was arranged by George Erdman, president of the Screen club; Phil Isaac of the Empire, Manager Royal of the Hippodrome, Manager Drew of the Star, and George Cole of the Cleveland Leader.

The Screen club is now planning a banquet New Year's Eve.

Charity Day a Week Till Xmas.

Cleveland, O.—The Alhambra theater and the New Mall theater are to have a "charity day" as a regular feature each week between now and Christmas. Children will be admitted without charge on that day, but will be asked to bring a gift of food, toys or clothing for distribution to other children through the Associated Charities. The "charity days" have not yet been designated.

Reserve Proposes to Resume.

Cleveland, O.—According to M. E. Beckwith of the Reserve Photo Plays Company, that corporation is likely to resume productions of comedies in the near future. A stockholders' meeting was held November 18 to complete definite plans for the future of the company. The new studio on the sixth floor of the Wilshire building is still being maintained, but is little used.

DETROIT NOTES.

Plan Two Large Theaters.

Detroit, Mich.—Wadlow & Wilkinson, owners of the Virginia Park theater, Detroit, not only will build a new house where this theater now stands, but they also plan a large theater, seating about 2,000, at Seward and Twelfth streets. Plans are now being drawn for both houses.

New Houses to Open.

Detroit, Mich.—The new Del-The theater, Mack and Holcom, Detroit, is scheduled to open about December 9th. It accommodates 1,100. The new Rialto, Gratiot and Mt. Elliott avenues, will open about December 18th.

Many Detroit Business Changes

Several Local Exchanges Have New Managers on Account of Resignations—City Will Miss Several of Those Who Have Led in Good-of-the-Business Work in this Place—Guy S. Trask Was President of Three Active Clubs.

By Jacob Smith, 502 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The past ten days have seen more changes in the management of the Detroit film exchanges than ever before. Those who resigned did so for the reason that they are making changes which they believe to be for their best interests. Some of the men have been active in the uplift of the local industry and their leaving is badly felt. Its does seem too bad that the managers of film exchanges can't stay longer, but then it's a "moving" business.

Guy S. Trask Leaves Local Mutual.

Guy S. Trask, for the past two years manager of the Detroit office of the Mutual, tendered his resignation, taking effect on Saturday, Nov. 18. During his administration the business developed to that stage where Detroit stood first of all the Mutual offices in the United States. Mr. Trask was well liked in Michigan. He was president of the Reel Fellows, Screen and F-I-L-M Clubs of Detroit, and was the man who made plans for a film building in Detroit. No announcement is ready as to his future connection. He left for New York on Nov. 21 to confer with a number of the New York producing companies. We certainly hope to see Mr. Trask back in the fold.

A. I. Shapiro Goes to Buffalo.

A. I. Shapiro, manager of the Triangle exchange in Detroit, has tendered his resignation to take effect the first of December. He has been in charge at the Triangle for the past eight months, and was previously manager of the Fox exchange in Detroit previous to which time he traveled New York state for Fox. He is resigning to manage the Buffalo exchange which will be opened at once by Lew Rogers. Mr. Rogers was with the Fox Film Corporation for eight years, and resigned to handle big features in New York state, outside of New York City. He will open offices in New York and Buffalo. Mr. Shapiro is getting a larger salary, and believes he has a better opportunity to get ahead. No successor has yet been appointed. We will certainly be sorry to see Shapiro leave us.

Louis Nathan Goes on Road.

Louis Nathan, manager of the K-E-S-E exchange, Peter Smith building, Detroit, has resigned to go on the road in Michigan. He is succeeded by W. H. Irvine, formerly at the New York office of George Kleine. Mr. Nathan came to Detroit about four months ago from Chicago. He will spend a part of each month at Detroit, assisting Mr. Irvine.

Dave Prince to Manage Local General.

E. M. Ames, for the past six months manager of the General Film exchange in Detroit, has resigned and has returned to New York City, his home. Mr. Ames succeeded A. J. Gilligham as manager in Detroit, having come from the New York office of the General. He is succeeded by Dave Prince, formerly manager at the company's office in Dallas, Texas.

Harry Dull Heeds International.

R. A. Von der Goltz has resigned as manager of the Detroit office of the International Film Service, and is succeeded by Harry Dull.

W. A. Ward to Manage Art Drama.

W. A. Ward, manager of the Detroit office of the Unicorn Film Service, 183 East Jefferson avenue, has resigned to become manager of the Detroit office of the Tri-State Film exchange, which controls the Art Drama productions in Michigan. Art W. Blankmeyer, president and general manager of the company, expects to have Detroit offices established by the end of the month.

Geo. J. DeButte Appointed Manager.

George J. DeButte, for the past five years at the Detroit office of the Mutual as assistant and formerly assistant manager at Toledo, has been appointed manager at Detroit, succeeding Mr. Trask. J. C. Mack, formerly manager of the Toledo office, takes the assistant managership at Detroit.

"War Brides" Opens in Detroit.

Detroit, Mich.—"War Brides" opened at the Broadway-Strand theater, Detroit, Sunday, Nov. 19, to tremendous business. In this connection it might be noted that Detroit was the second city in America to get "War Brides," being preceded by New York, where it is still showing at two-dollar prices. Harry I. Garson, who controls the Michigan rights to the Brenon productions, plans to put "War Brides" on the road as a traveling production, playing it on a percentage basis, and getting top admission prices. It will likely run from three to four weeks at the Broadway-Strand, after which it will play a week at the Liberty theater, Detroit, for a full week. The local newspapers spoke of "War Brides" as being even greater than the "Birth of a Nation."

Program Notes in Detroit.

Detroit, Mich.—John H. Kunsky has taken the first-run franchise in Detroit for World Film productions, and will show them at his downtown theaters, starting the first of the year. He has the option of showing them at the Liberty, Washington or New Madison. The latter house will not be completed before the middle of February, according to the present outlook. Mr. Kunsky still holds the first-run franchise on Greater Vitagraph productions. The week of Nov. 12, Samuel Dembow, manager of the Detroit World exchange, had two downtown theaters in Detroit showing the first-run World—the Broadway-Strand with "Bought and Paid For," and the Liberty, with "The Hidden Scar."

The first-run Metro franchise has been placed with the Majestic theater, Detroit, same becoming effective the first of January. Both the Metro Film Co. and M. W. McGee, manager of the Majestic, confirm the report. "Metro pictures will be shown in conjunction with our other pictures from other companies," said Mr. McGee. "We have added the program without disturbing our other booking arrangements."

Club Hears of New Film Building.

Detroit, Mich.—The F-I-L-M Club of Detroit at its regular meeting, Nov. 16th, listened to an address by Professor Colton of the National Safety First Society. He emphasized the great importance of taking every precaution in the handling of film, inspecting it, etc. His advice was timely and valuable. At this meeting the proposed film building was also discussed. It is definitely settled that the building will be erected on East Elizabeth street, near John R street, adjoining the Joseph Mack building. It will be ten stories high, fireproof and constructed absolutely in accordance with the requirements of the city ordinance. Work will start at once and same will be completed early in the spring. This is indeed good news to the exhibitors of Detroit and Michigan, as it will greatly facilitate their making calls.

Saenger Reunion at Shreveport

New Orleans Day Is Celebrated at Fair Grounds by Visit of 250 Saenger Forces —Speeches by Mayor Behrman and Other Notabilities—Some of the Prominent Picture Business People Who Were Present.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—The reunion of the working forces of the Saenger Amusement Company at the Shreveport Fair Grounds, Sunday, November 5, was one of the feature events of the celebration of "New Orleans Day." The Saenger interests instructed their forces in Texarkana, Monroe, Alexandria and New Orleans to report at headquarters in Shreveport, and accordingly, nearly 250 men and women assembled at the Majestic theater.

Headed by E. V. Richards, general manager, the Saenger employees formed in line on reaching the Fair Grounds and marched through the midway and along the different avenues, stopping at the Coliseum, where a delightful repast was served. The employees were guests of the heads of the firm, Julian and A. D. Saenger, who spared no expense in making the Saenger celebration the great success recorded.

Al. G. Shear, representing the New Orleans office of the Consolidated, was toastmaster, and among those to briefly address the Saenger forces were Mayor Behrman of New Orleans, Mayor Ford of Shreveport, Commissioner Harold W. Newman of New Orleans, and "Ned" Rightor, also of New Orleans, grand exalted ruler of the Benevolent and Protective Order of Elks.

In his talk to the Saenger forces, Mayor Behrman said he was especially gratified at the privilege to address the little army of Saenger employees. "I am doubly pleased with the honor," said the mayor, "for we are preparing to give you people a warm welcome when the Strand theater, being built by the Saenger interests at Baronne and Gravier streets, is opened about the middle of February. You are building a great theater there and I am sure the people of New Orleans will be glad to number you one of them."

The novel plan of bringing the Saenger forces to Shreveport to attend the fair and the family reunion attracted much attention at the fair grounds. The delegations from Texarkana was headed by Arthur Hardin, manager of the Saenger interests in that city; Park Moore represented the Monroe delegation, with J. E. Manning at the head of the Alexandria organization. Miss Eva Vernon, another of the popular managers engaged by the Saenger interests, also came to Shreveport to take part. The New Orleans-Saenger organization was represented by Commissioner Newman and Emile V. Stier, who will direct the company's publicity in New Orleans. The party included 250 men and women employed by Saenger Amusement Company.

The closing event at the hall was the taking of a motion picture of the Saengers, Mr. Richards, D L. Cornelius, assistant general manager; Mayor Behrman, Mayor Ford, Commissioner Newman, Mr. Rightor, James A. Robin, Walker Ross, Albertus Koch, Thomas McDermott and others of New Orleans. The picture was made as the New Orleans officials and the Saenger employees were leaving the Coliseum. This picture will be shown here in the Majestic theater and also will be used at the opening of the Saenger's Strand theater in New Orleans about the middle of February.

Harry M. Owens Heads Triangle Exchange.

New Orleans, La.—Harry M. Owens, of Atlanta, Ga., has taken charge of the local Triangle film exchange and has been busy for the past few days making the acquaintance of the exhibitors and becoming familiar with the details of the office.

A. W. Goff Hints at New Departures.

New Orleans, La.—A. W. Goff, of the New York offices of the Greater Vitagraph company, was a visitor here recently and spent the day going over the local situation with Manager Steinson. The Greater Vitagraph New Orelans territory has lately been largely increased by the addition of Mississippi and parts of other states, and the addition compels a lot of clerical work in getting it down to the usual smooth manner of conducting Vitagraph business. Office politics in the Vitagraph camp is the most unpopular form of amusement that can attract the attention of an aspiring employe. Merit is the only recognized standard for promotion, and Mr. Goff declares that he never allows a deserving man's antecedents to interfere with his advancement. Great change affecting the public's direct interest in photoplays are under contemplation, declares Mr. Goff.

Nat Ehrlick to Manage Isis.

New Orleans, La.—Nat Ehrlick, who since the establishment of the Triangle film exchange in this city has been its manager, has resigned to take over the management of the Isis theater, which has been without an experienced head since F. A. Blankenship resigned some weeks ago to ultimately become connected with Boehringer Amusement Company. Manager Ehrlick is the dean of the motion pictuee exchange men of New Orleans, having been connected with the film business for the past ten years. He has a host of friends in this section of the country, and is an expert showman. He doubtless will keep the Isis theater up to the high standard at which it was maintained under the Blankenship management, and that means that it is the best suburban theater in the city. He believes in the personal equation in the conduct of a neighborhood theater, and he will see to it that all of his patrons have the very best of treatment.

Nat Ehrlick.

College Theater Closes.

New Orleans, La.—The College theater, one of the prettiest and best appointed theaters on St. Charles street, which is close to the downtown quarter, has been closed by Manager Billiet, and the equipment is being sold. Ill health is the prime cause for the move, and unsatisfactory service added its quoto until the final determination to close was made.

Pushing Work on New Strand.

New Orleans, La.—So anxious are the builders of the Strand theater to push their house to completion that a night shift of steel workers is to be installed in the hope of gaing valuable time. This is almost an unprecedented move in building circles in this section for the people have that happy faculty of never allowing Old Father Time to chase them around very much. It is the expectation to make double speed by the employment of a night shift in the steel construction.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Criterion Starts Open Booking.

ATLANTA, GA.—A wide-open-door policy is this week announced by the Criterion theater.

The Criterion management state that from now on it will be wedded to no one service. On the other hand, it will strive to select the highest class attraction that all the services can offer. In this way it believes that it can furnish its great patronage with entertainments every day in the year that the patrons will really appreciate.

The Criterion theater opened its doors on its first Sunday show when the Atlanta lodge of Elks gave the second of a series of benefits for the purpose of raising a Christmas charity fund to be distributed among the poor of Atlanta.

Sig Samuels, owner, and Willard C. Patterson, manager of the theater are Elks, and for this reason they consented to open their theater Sunday.

J. R. Simpson Goes to Southern Paramount.

Atlanta, Ga.—John R. Simpson, Jr., formerly connected with the Central Bank and Trust Company, of Atlanta, has joined the Southern Paramount Company, in capacity of manager of the Strand Film Company, handling special features booked in the South.

Bellwood Benefit for Strikers.

Atlanta, Ga.—The Bellwood theater was open Sunday afternoon and night. The proceeds were used as a relief fund for the striking linemen and carmen of the Georgia Railway and Power company.

A committee of strikers were in charge and acted as ushers. No admission was charged, but all who entered gave liberally to the fund to buy coal, clothing and food for the strikers' families in Atlanta.

"Less Than the Dust" at the Criterion.

Atlanta, Ga.—The first showing of the Artcraft Corporation's productions in Atlanta will be "Less Than the Dust," at the Criterion theater, November 29th.

Vaudette Had Lawyer Guests.

Atlanta, Ga.—Members of the Atlanta Bar Association and law students of Atlanta were guests of the Vaudette theater at the first public showing in Atlanta of "And the Law Says" at the Vaudette theater Sunday afternoon.

H. F. Tucker Managing Local G. F.

Atlanta, Ga.—H. F. Tucker, formerly manager of the Jacksonville, Florida, office, has been appointed manager of the Atlanta office of the General Film, succeeding Mr. C. C. Ezell, who returns to Dallas, Texas, for the same company.

To Remodel the Strand.

Atlanta, Ga.—The Strand theater will be remodeled on the inside within the next few days. Preparations are being made to repaint and redecorate the house, and the lobby will be considerably brightened. The Strand is one of the most magnetic and attractive motion picture theaters in Dixie.

Mrs. Vail With Paramount Publicity Department.

Atlanta, Ga.—Mrs. Grace Wyndon Vail has joined the publicity department of the Southern Paramount Company, Atlanta. Mrs. Vail is one of the best-known publicity women in the United States.

Charley Kessnick, manager of the Mutual Film Corporation, has returned from a trip over his territory.

Harry Groening Heads Atlanta Loew Interests.

Atlanta, Ga.—Harry Groening, who has been manager of the Loew house in St.

Paul, has been in Atlanta since the reopening of the Grand theater, and announcement is now made that Mr. Groening will be permanently in charge of the Loew interests in Atlanta. Mr. Groening will move his family to this city.

KENTUCKY NOTES.

A Good Run of Business.

Louisville, Ky.—Fine open weather so far this fall has been responsible for steady and large attendances at the down town theaters, and Sunday night business has been so good that standing room has been about all that the theaters have had to offer on Sunday for the past few weeks. Matinee and week-day evening performances have also brought better attendences than usual, and the exhibitors are rapidly making up for the quiet period during the excessively hot summer just passed through. Houses out in the state are also getting a good run of business in most cases. It is a question in the minds of some of the small-town exhibitors whether or not the returning skating rink craze will affect business to any extent, but at the most it will be for a very short time, as this form of amusement generally palls after a few weeks

Lexington's Strand Stock Deal

M. Switow's Interest in the Largest Kentucky Picture House Being Transferred to Colonial Amusement Company—Deal Will Not Change the Control of the House—Changes to Be Made in the Theater Building.

Ohio Valley News Service, Correspondent, 1404 Starks Building.

LEXINGTON, KY.—J. B. Eliott, president of the Colonial Amusement Company, has been made general manager of the Strand theater, owned by the Phoenix Amusement Company, pending the final transfer of the stock held by M. Switow of Louisville, president and general manager of the Phoenix Amusement Company, to the Colonial Amusement Company, negotiations for which have been in progress for some time. The stock of Mr. Switow, however, does not give the Colonial Amusement Company controlling interest in the Phoenix. Slaughter Sparks, active manager of the Strand, is to continue in that position. The Strand theater, built about eighteen months ago, is the largest seating house in the state.

Plans have been completed for a number of changes in the theater, whereby the seating capacity will be decreased, and the first floor capacity cut to 900. The new leather seats are to be placed 38 inches from back to back, instead of 30 inches as is now the case. New carpets are to be laid throughout the aisles, and the box office is to be placed on a line with the sidewalk, instead of between the entrance and exit doors of the foyer. A new screen and two Powers' 6-B machines are also to be installed. The heating facilities of the theater are also to be improved, and the present pipe organ is to be used but fifteen minutes during each hour, and orchestra furnishing all additional music. It is also planned to improve the film service.

It is reported that the Phoenix Amusement Company and the Colonial Amusement Company will retain their individuality, although Mr. Eliott will administer the policy of both concerns. The Colonial company also controls a string of theaters in other cities in the Bluegrass section.

New Company for Colored House.

Louisville.—The Paradise Amusement Company, with a capital stock of $400 has been incorporated to operate "The Paradise," a colored moving picture theater at 104 East Green street, which has just come into the hands of the present incorporators, who are: R. H. Jewell, A. P. Wilson, J. Jewell and J. Mitchell.

Brownie Theater Opened.

Middleboro, Ky.—The Brown Amusement Company, on Saturday, November 25, opened its new theater "The Brownie" at 1918 Cumberland avenue, upon which work has been pushed for several months. The new theater takes the place of the "Amuzu," which was closed on November 9, 1916, after a prosperous run of five years. The old building is being remodelled into a restaurant, it having outgrown its usefulness due to its small seating capacity. The new house is modern in every respect and a credit to the city.

Reopening of Columbia at Paris.

Paris, Ky.—The Columbia theater, closed for several weeks while being remodelled, has been completed, refurnished and was recently opened under the management of Charles Taggart, of Cynthiana, assisted by Harry Mitchell, formerly with the Paris Grand. The Brady production, featuring Gail Kane in "Paying the Price," was the opening feature.

Says the Price Might as Well Be 25 Cents.

Louisville, Ky.—It's just as easy to get fifteen and twenty-five cents as a nickel, according to the management of the Casino theater, which has raised prices, and which at present is creating enough interest to make people want to see the shows. According to Johnson Mussellman, connected with the management, it makes no difference whether it is a barn or an opera house, the people will come and pay the price if you can get them interested. Last week the theater put on "Doc" Foster's "Chinatown San Francisco & Barbary Coast" pictures, using several supes who were dressed as Orientals to attract attention in the lobby. The latter was decorated with lanterns, streamers, etc., to carry out the Chinatown idea, and the people paid the price. This week "Fighting in France" was shown, several men being dressed as French soldiers, and posed in the lobby where numerous guns, special scenery, etc., was used. In addition a phonograph was kept busy playing the martial strains of "The Marseillaise."

Jackson, Tennessee, a Live Picture City

State's Fifth City Has Four Moving Picture Theaters of Importance—Furnish the Best Shows Obtainable.

By J. L. Kay, 1014 Stahlman Building, Nashville, Tenn.

JACKSON, TENN.—Four picture theaters of importance are located in Jackson, the state's fifth largest city. The principal house is the Lyric, with a seating capacity of 1,000, running seven reels of pictures daily, with one vaudeville act, for ten cents. Triangle, Fox, Kleine-Edison, World-Brady, and the "Yellow Menace," "Shielding Shadow," "Girl From Frisco," and "Who's Guilty" series round out a liberal program service. D. L. Williamson is owner and manager of the Lyric.

The Elite theater is a house of 350 capacity, and runs the Mutual program exclusively for five cents admission. This house is open from 1:00 to 11:00 P. M., without stopping at meal time, as is the case in connection with a large part of the houses throughout the state, outside of the principal cities. The Princess seats about 400, and also runs from 1:00 to 11:00 P. M., using the Greater Vitagraph, Metro and Universal service. The Marlowe is a combination road show and picture house, of which Mr. Williamson is lessee and manager. The Jackson public is loyal to the pictures, and patronage is consistent.

Artcraft at Knickerbocker.

Nashville, Tenn.—The first of the new Mary Pickford Artcraft pictures, "Less Than the Dust," will make its appearance at the Knickerbocker on December 4, and will run for an entire week. The popularity of Little Mary in Nashville gives assurance that a week will be required to satisfy the public demands. Manager Wassaman has also booked "The Lass of the Lumberlands," Helen Holmes' big series, at the Crystal, his other Nashville house,

Alpine a Live Suburban House.

Nashville, Tenn.—One of the most enterprising suburban theaters is the Alpine, located on Jefferson street. This is one of the few suburban houses advertising its programs in the daily newspapers, and is well patronized when others fail to attract. Best second run features are shown at five cents, with comedies and special music.

Webster on Road for United.

Memphis, Tenn.—Daniel Webster, special representative of the United Film Service, is traveling out of the Memphis office, making the rounds of northern Mississippi in the interest of "The Yellow Menace," "Mutt & Jeff." and "Hans & Fritz."

Bijou has Weekly Feature Night.

Nashville, Tenn.—Friday night of each week is set aside at the Bijou theater as "Colored Society Night," at which time special feature pictures and a full orchestra are provided. The Bijou is probably the largest house in the South operated exclusively for negroes, and Manager Milton Starr is furnishing his patrons with high class pictures.

Majestic Signs With Fox.

Memphis, Tenn.—A contract has been closed by the Majestic theater to show the William Fox Super-features, which are also booking heavily at other points in the state. This house also played to capacity during the four days run of Clara Kimball Young in "The Common Law."

New Theater in Grenada, Miss.

Grenada, Miss.—The Majestic theater was opened for business on November 22, as a combination playhouse and moving picture show. The new house is under the management of Sam Stein, but active supervision of the pictures has been placed in charge of Miss M. E. Rollins. Miss Rollins is an experienced theater manager, having operated the small Majestic at this point for some time.

New Loew House for Birmingham.

Birmingham, Ala.—Following closely upon the announcement of a $700,000 theater for Memphis comes advice that E. A. Schiller, of the Schiller Amusement Company, and Marcus Loew, of the Loew Circuit, are preparing to operate a new house in Birmingham, and arrangements have practically been completed for the construction of a theater. Local capital is understood to be interested in the project. It is proposed to make the Birmingham house a part of a circuit composed in part of Memphis, Birmingham and Atlanta. Mr. Schiller now operates the Bijou in Birmingham, as well as a number of other important theaters in the South and West.

Kansas City Local Censors

City's Film Men Were Dreaming of Co-operation When Out of the Blue Sky Two Exhibitors Are Arrested—"Called in" Film and the Work of the Local Board—Lobby Displays Are Attracting Attention.

By Kansas City News Service, 205 Corn Belt Building, Kansas City.

KANSAS CITY, MO.—Kansas City has had more experience and information with reference to censorship the past week than in many moons before. And the net result is rather a puzzle—sort of a cross between exasperation that censorship exists anywhere, and uneasiness that even further defects in the present systems may develop.

A Plan for Co-operation.

Things were going along nicely last week, with Miss Mary Gray Peck, connected with the National Board of Review, talking to the Parent Teachers' Association, the Federation of Women's Clubs, the Atheneum and other organizations, on the duty of women to encourage the better pictures, and the need of a plan to get the best juveniles before the public. The women took to the suggestion well, and Miss Peck received great encouragement. She took the position that it was not censorship that the picture field needed, which would merely eliminate a few pictures that certain people thought were unfit. The real need was for some agency to put into circulation, and secure support for, the pictures that were really good. Her's was a constructive plan. Hardly a plan, though, since she did not tell exactly how this encouragement was to be given. She talked before the Screen Club one evening, suggesting the advantage of a circuit on which a juvenile program might be sent out. She asked that the film men help to solve the question of getting such a program on a circuit.

Two Exhibitors Arrested.

But the pleasant feelings left by Miss Peck's visit were offset by the arrest of two exhibitors and two film men on charges of showing pictures that lacked the approval of the local censors. The recreation department of the board's public welfare had "called in" the picture "Purity" for review. It was shown without review. Thereupon, while the first showing was being made, November 19, the manager of the Maze theater, and Mr. Eisen, who had the state rights and was booking the picture, were arrested, charged with violating the ordinance. The next day Manager Mason of the Rialto and Manager Goldberg of the Federal Film Service, were arrested on a similar charge, for showing "Save Your Daughter" without review. These cases are pending.

The arrests, and the local agitation with reference to pictures, are culminations of a condition that has been simmering some time. Last week many women and men called the censors, complaining of the advertising of pictures, and asking if the pictures were really as bad as the ads. stated, and as the pictures displayed in the lobby would indicate. F. F. McClure, head of the recreation department, of course, answered that pictures shown were in practically every case innocuous, whatever the advertisements might promise.

The two arrests for failure to submit possibly questionable, so far as was known, pictures to the censors, are exceptions in Kansas City, for, according to Mr. McClure, head of the censoring department, the film exchanges are exceedingly punctilious in such matters. The trouble, he said, was chiefly from states rights people, who allege ignorance of the city regulations.

"Calling In" for Review.

The Kansas City censors have no facilities for censoring all the pictures shown. Therefore, they call in for review, only pictures on which questions have been raised by the Chicago, New York or Kansas boards. This is simple enough for the managers of exchanges who understand it, but leaves a chance for trouble for newcomers. Because of these occasional difficulties, and the apparent impossibility of avoiding trouble with state rights people now and then on account of their ignorance of local conditions, it is likely that more help will be given local censors, so that they can establish a practice of censoring everything. If this is done, the exhibitor need not trust to anybody but himself as to the possibility of interference from the board—he can always know whether the local board has aproved the picture. Otherwise, there is always the chance that the exhibitor may not be fully informed as to his position.

Board of Welfare and Lobby Displays

It is quite sure that the board of welfare will take action shortly with reference to lobby displays of a questionable nature, perhaps on the ground that they advertise pictures which are not shown on the screen. In this, the board will have the assistance of the vigilance committee of the Ad Club.

E. R. Pearson Leaves Kansas City.

Kansas City, Mo.—E. R. Pearson, manager of the Vitagraph Film Company at Kansas City, announced that his resignation is effective at the convenience of the company at any date prior to December 1. Mr. Pearson has been very active as chairman of the executive committee of the Amusement Association of Kansas, having to do with censorship in Kansas, particularly pertaining to legislation looking to a repeal of the entire law. His leaving causes his resignation of that position as well as treasurer of the Kansas City Screen Club. Mr. Pearson expresses himself as willing to return to Kansas at any time during the anti-censorship campaign of the present session of the Kansas Legislature, which may be quite possible since he has taken a month's vacation and first real rest for six busy years in the film business.

He will resume a connection with the film business in a responsible position with another firm about January 1. To his many friends, both exhibitors and exchangemen, Mr. Pearson is exceedingly grateful for their splendid co-operation and valued friendship, and he proposes to keep forever fresh in his memory his years of service with the Vitagraph Company as one of the most pleasant periods of his life. He also hopes to have the pleasure of being of future service.

Mr. Pearson expects to call a meeting of the committee of the Amusement Association of Kansas before leaving Kansas City to take his new position, at which he hopes to settle the censorship situation favorably to all concerned, and he will go to Topeka to get things in as good shape as possible before his leaving.

W. C. Gookin, formerly manager of the Vitagraph branch at Toronto, Canada, who was sent to Omaha with the intention of starting a branch there, will instead become the new manager at the Kansas City branch.

The Historical Society's Use of Films

Kansas City's Pageant-Film Company's First Picture Shown to 1,100 Persons at One Dollar a Seat—Distribution of Picture.

KANSAS CITY, MO.—The Alamo theater, one of the finest suburban houses in Kansas City, Mo., was the scene November 17 of a unique moving picture show—the first presentation of "Two Girls and One Bonnet." This is the first of the pictures produced by the Pageant-Film Corporation of Kansas City in collaboration with the Missouri Valley Historical Society.

One of the unique features was that the admission was one dollar—and 1,100 people paid the dollar to see the five reels.

"We are going to push the moving picture as a phase of our work, both for collection of reels for our archives, and for arousing local interest," said one of the officers.

"Two Girls and One Bonnet" will be released through the Pageant-Film Corporation direct to exhibitors; usually in connection with plans of the Society for local historical work in special districts. It is expected that the display of this picture, for instance, that tells a story around a series of scenes near Kansas City, Mo., will stimulate other communities to dig up historical incidents and costumes, and gather data about their own districts. All of which will be advantageous to the plans for the Missouri Centennial in 1920. The society will meet in Kansas City shortly, to make further plans for this centennial, and representatives will be present from 114 counties which have centennial societies. Plans will include the showing of this picture, and the making of others.

The Pageant-Film Corporation gives, from its share of the earnings and not from the net earnings of the exhibitor, a proportion to the Missouri Valley Historical Society.

The Exhibitor and His Neighborhood

A Kansas City Picture Man Who Keeps in Close Touch with His Local Parent-Teacher Association—How It Works.

KANSAS CITY, MO.—W. A. Morris has bought the lease of the Barrymore, Thirty-ninth and Summit streets, and is now operating it. Mr. Morris is an old-timer in the business. He established the Eagle moving picture house at 507 Minnesota avenue, Kansas City, Kan., in 1910; in 1912 he moved the show to Central avenue, and sold it at a profit. He has been out of the business since.

Mr. Morris is catering to the Parent-Teachers' Association of his district of the city. He meets with the associations weekly, and talks over with them the pictures they would like to see run. They prepare a list, from which he makes selections. In return for this practice, the women of the associations are pledged to recommend the Barrymore, and to patronize it. And he is getting much good advertising from it.

Mr. Morris says that he finds no difficulty whatever in making up programs good from the exhibitor's point of view, from the lists supplied by the associations.

The Barrymore idea is being watched with interest, for the reason that most of the houses that draw from the same district cater to the older boys and girls and give big features. Some of the other exhibitors have said pointedly that they do not want the patronage of children; that they can fill their houses without the children. Mr. Morris goes on the theory that the children will lead the older folks into his house, if he can get them started coming.

Prairie State News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Praise for Mary Gray Peck.

FORT DODGE, Ia.—Miss Mary Gray Peck of the Board of Review spoke at the Commercial club under the auspices of the Child Welfare Department of the Woman's club. So thoroughly did she explain the moving picture situation and the excellent work of the National Board that the Fort Dodge Messenger, closed a three-quarter column editorial with the following tribute:—"An hour with an intelligent and entertaining talker with a big grasp of a big subject is an inspiration and those who availed themselves of the privilege of hearing Miss Peck certainly owe a debt of gratitude to the Child Welfare Department of the Woman's Club."

Iowa Theater Changes and Notes.

New Market, Ia.—F A. Swan has sold his interest in the Isis theater to Tony Pace.

Belle Plain, Ia.—Mr. and Mrs. W. A. Huffman who took over the Nemo theater changed the name to the American theater.

Clear Lake, Ia.—"The Turn of the Road" was shown at the Electric theater for the benefit of the Civic League.

Osage, Ia.—"John Barleycorn" was sponsored at the Lyric theater November 24, by the Women's Christian Temperance Union.

Rockwell City, Ia.—"The Birth of a Nation," played November 20 and 21 at the Empress theater.

In the Dakotas.

Minot, N. D.—The Orpheum theater had a film fire.

Lake Preston, S. D.—George B. Myers sold his interest in the Princess theater to W. H. Olson.

La Moure, N. D.—The Stoddard Opera House is now under the management of Mrs. H. Stoddard.

Fargo, N. D.—Local newspapers report that Petersburg needs a picture show.

Ambitious Springfield Censors

Want Mayor to Appoint Board of Three with Absolute Powers to Handle Both Theaters and Shows—Seem to Think Mayor and the City Council Unable to Cope with the Difficult Problem of Deciding on Such Matters.

SPRINGFIELD, Ill.—A local board of censorship was asked for by the Springfield School Clubs Council. The proposed ordinance in itself was objectionable because it planned to regulate the construction and operation of theaters, usurping the powers of the city building inspector and the city electrician. As if this were not enough the movement had barely got under way when one of the women proposed that all Sunday moving picture shows in the city be prohibited.

Just what pictures the agitators had in mind did not appear at the first important meeting. Attorney Fitzgerald, for the exhibitors insisted that the authors of the ordinance should state specifically the immoral pictures that have been shown in Springfield. Twenty persons spoke for the censorship, but not one named a film nor attacked a Springfield theater. The most conspicious objection was made by Rev. Frank Waller Allen, pastor of the First Christian Church. "There is too much kissing," he said. "Boys and girls see it; then try it themselves." The producers were attacked by Rabbi Bloom of the North Fifth street temple who declared that the production "is in the hands of mercenary men who cater to the passions."

All three of the local papers, the Springfield News-Recorder, Illinois State Journal and Illinois State Register, have come to the aid of the moving picture men. These papers contend that in the first place the local situation does not warrant any movement for local censorship. Besides all are opposed to the "un-American" principal of censorship. The present city ordinances are adequate to prevent exhibition of immoral films.

What the Board Would Be.

The proposed ordinance provides a license fee of $10 a year. A board of three to review motion pictures is provided, the members of the board to serve without pay and to be appointed by the commissioner of public affairs, who in Springfield is the mayor.

Applications for licenses shall, according to the provision of the ordinance, be submitted in duplicate to the mayor and the commissioner of public health and safety, and shall specify a variety of facts, among them the location of the theater, seating capacity, number of exits, width of aisles, size, location and kind of machine booth, number and location of toilets, provisions for ventilation and provisions for lighting.

Licenses of motion picture theaters may be revoked by the board, subject to the approval of the city council at its next meeting.

Board members shall have the power at all times to inspect motion picture theaters and pictures, and to censor and eliminate all films or portions thereof considered objectionable to good morals and public peace, the ordinance provides.

It is also provided that board members shall have power to make arrests for violation of the provisions of any portion of the motion picture ordinance. Penalty for violation of the ordinance shall be punishable by a fine of not less than $50 or not more than $100 for each offense.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Interesting Notes from Filmdom.

Waukegan, Ill.—Carl Mueller, proprietor of the Elite theater left November 13 for Rochester, Minn., to enter the Mayo Brothers sanitarium for treatment for a stomach ailment.

St. David, Ill.—"St. David on the Screen," was an attraction at the Higgins theater.

Peoria, Ill.—Labor troubles at the Hippodrome theater have been settled.

Rockford, Ill.—The present plan of charging all moving picture theaters $100 a year license regardless of seating capacity was declared unjust by Alderman White. The city council may do something about it.

Quincy, Ill.—The Princess theater planned for two days showing of a film made of the members of the Quincy Rotary Club in their revels at their annual picnic.

Oak Park, Ill.—The Whittier school has a moving picture machine. It had a film made of events on the playground. This was shown and the receipts put into a fund for the rental of other films to be shown free to the pupils and their families.

Theater Changes Hereabouts.

Oak Park, Ill.—H. M. Gollos, is now manager of the Park theater, Austin avenue and Lake street.

Johnston City, Ill.—B. T. Arnett of Marion has been made manager of the Opera House succeeding George M. Adams who resigned after three years.

Atkinson, Ill.—The Princess theater here has been sold to Spencer H. Anderson who formerly owned the Wigwam theater in Genesee.

Marengo, Ill.—Neil Wilson has purchased the Royal theater from W. H. Stage.

Centerville's Community Play House Open

Built by Over a Hundred Local Residents and Near-by Farmers at a Cost of $12,000 It Has Been Made Comfortable and Attractive.

CENTERVILLE, Mich.—At the opening of the new Community Play House the Paramount feature "An Alien" starring George Beban was the attraction. This building designed to fill a need in the community life was erected by a stock company composed of more than one hundred citizens of the town and farmers round-about. It was erected at a cost of $12,000, is almost fire-proof, well heated and ventilated and thoroughly supplied with electricity for lighting effects and also has a stage for other entertainments. The motion pictures programs will be taken care of with gold fibre screen and motor driven projector and Paramount service. The shows will be given every Wednesday and Saturday night.

Michigan Theater Notes.

Baroda, Mich.—C. C. Alguire of Coloma has purchased the Star theatre in this city. Mr. and Mrs. Alguire will remain in Coloma there they operate the Coloma theater.

Houghton, Mich.—Manager Pannanen of the Star theater had three matinees for children to see "Hiawatha."

Marshall, Mich.—"The Moment Before" was shown at the Garden theater for the benefit of the Pythian Sisters

Albion, Mich.—The Censor theater had a fire which destroyed one thousand feet of film. A member of the fire department who tried to enter the operating room was overcome and fell unconscious to the floor.

Flint, Mich.—W. S. Butterfield will erect a new theater to be known as the Palace, at Harrison and Kearsley streets.

IN WISCONSIN.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Local Notes and Jottings.

Watertown, Wis.—The Watertown Gazete says editorially:—"Avoid the theater or moving picture show that has in its advertisements 'Children will not be admitted to see this picture or entertainment.' It is time to call a halt on such entertainments. How can a decent public tolerate them."

West Allis, Wis.—The Loebel theater here expects to be ready for the decorators early in December. This house, which is 47x90 feet will seat 400.

Barabroo, Wis.—"The Birth of a Nation," played a return date at the Ringling theater, November 12 to 16.

Waukesha, Wis.—The Woodmen band was given a benefit moving picture show at the Auditorium.

Beloit, Wis.—James Conery of the Wilson theater lost an overcoat. A week later he recognized it in the theater on a negro. It developed the negro bought it from another negro, who had bought it from another negro—any way Conery got his overcoat back.

Wautoma, Wis.—The W. J. Durham Lumber Company is erecting a new opera house here.

Advisory Board for Northwest

Selecting New Board to Represent Northwest in Work of the National Association of the Industry—Local Exchange Managers, Supply Men and Producers Chosen—Secretary Elliott Will Tell Board What It Is to Do.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, MINN.—While Lee A. Ochs was in this city last Tuesday, November 14, with Thomas Furniss, also a member of the executive board of the National Association of the Industry, an advisory board to represent the Northwest was selected from the exchange managers, producers and supply men gathered at the Pathe exchange. J. F. Cubberley, manager Universal exchange, was appointed temporary chairman of the advisory committee and W. K. Howard, manager, Vitagraph exchange, secretary. Mr. Howard was instructed to write National Secretary Elliott to ascertain the duties of the advisory board and then "get busy."

New Mutual Manager—Other Changes.

Minneapolis, Minn.—Another change in a national corporation's local branch film exchange was recorded last Saturday when R. E. Bishop succeeded Walter H. Stafford as manager of the Mutual offices at 22 North Sixth street. This is the seventh change in national organization exchanges within the last four months here.

Mr. Bishop was formerly manager of the Mutual exchange in Escanaba, Mich., and previous to that with the General exchange of Cincinnati. Mr. Stafford, a brother-in-law of J. R. Freuler, came here over a year ago from the Chicago Mutual office and is expected to return there.

With the announcement of Mr. Bishop's arrival comes word that George Lee, formerly with the General exchange of Winnipeg, is to become assistant manager to Mr. Bishop, that A. E. Hardy succeeds J. J. Poitras as cashier and that Ira Mantzke becomes Twin City salesman.

J. F. Cubberley, Universal; W. K. Howard, Vitagraph, R. L. Hewitt, Unicorn; J. E. Friedman, Pathe; J. R. Levy, World; Harry Graham, Kleine, are the other managers who have taken new positions within the last four months.

Booked "Little Mary Sunshine."

Buffalo, Minn.—Father Meyers of the local catholic parish has returned from Minneapolis with Manager J. W. Dudley of the Gem having booked "Little Mary Sunshine" of the Pathe exchange, for a special benefit for the church, at the Gem theater next week.

Independent Film Announces "America."

Minneapolis, Minn.—The Independent Film Corp. has announced rights for the six reel feature "America" taken from the New York Hippodrome show.

S. R. Thompson Wants Partner.

St. Paul, Minn.—With the retirement of O. H. Pherson from the Feature Film Co. exchange here S. R. Thompson, manager, has offered one-thrd interest in the company for sale.

D. C. McClellan With Westcott Film.

Minneapolis, Minn.—D. C. McClellan returning from the Dakotas which he had been covering for the Universal exchange, resigned and has now gone out over the same territory for the Westcott Film Corp., talking up "The Little Girl Next Door."

Bert Moran Transferred to Canada.

Minneapolis, Minn.—Bert Moran, associated with the local Kleine-Selig-Edison-Essany exchange for some time, has been appointed manager of the George Kleine attractions in Canada and has left for the Dominion to assume his new duties.

What Twin City Theaters Are Running.

A fair idea of what the leading Twin City theaters and their programs:

Minneapolis:—New Garrick, Paramount; Strand, Artcraft, Triangle, Metro; Lyric, open K. E. S. E., World and Vitagraph mostly; New Garden, Universal; New Grand, open, serials mostly; New Aster, Fox, Vitagraph, Pathe, practically open; New Palace, serials, Mutual masterpictures and Vitagraph mostly; Crystal, open, state rights features mostly; Calhoun, open, Triangle, Vitagraph, K. E. S. E. mostly.

St. Paul:—Strand, open; Starland, open, Pathe, World mostly; Blue Mouse, Metro, Vitagraph, practically open; Majestic, Paramount, Mutual Chaplins; Princess, Fox, Vitagraph, practically open; Alhambra, Triangle exclusive; Hippodrome, Universal short reelers; New Palace, open.

"Crisis" Will Open in Minneapolis.

The Elliott-Sherman Film Corp. has announced "The Crisis" will be shown for the first time in the United States at the E. & S. Lyric theater, Minneapolis, in December—a distinct beat for the Mill City—and remain at that house indefinitely. Edward Brehaney, son of General Manager Brehaney of the Elliott-Sherman forces will have charge of the first show and following the opening week's run of "The Crisis" at the Lyric he will go to Chicago for the opening run at that metropolis. C. J. Bulliet will have charge of the publicity work for "The Crisis."

Minneapolis Exchange Notes.

The Vitagraph exchange broke all records for business during last week according to a statement issued by Manager W. K. Howard.

Manager Harry Graham of the K.E.S.E. exchange has booked the Edison feature "The Cossack's Whip" in the Lyric theater, Minneapolis, and Strand, St. Paul.

Manie Gottleib, manager, Favorite Feature Film Co. exchange returned from Des Moines last Saturday and has left for a business trip through Northern Minnesota.

Manager H. E. Friedman of the Pathe exchange has received numerous requests for bookings of "The Life of Our Saviour" special Pathe feature. He also booked five Pathe colored features, Gold Rooster plays and Luke comedies in Mrs. T. H. Swenson's Grand theater at Hastings, Minn., recently.

The Favorite Feature Film Co. has obtained territorial rights for the feature "The Libertine."

Following a week's visit with Manager J. A. Bachman of the local DeLuxe exchange Adolph Eisner of the Chicago headquarters left for Kansas City.

M. C. Fagan of the Monmouth Film Corp., New York, spent a day with Manager R. L. Hewitt of the Unicorn exchange talking about the "Grey Seal" serial.

Visitors in Minneapolis.

Among the visitors in Minneapolis last week were: Lee Ochs, New York; Thomas Furniss, Duluth; Tom Foster, Stanley, Wis.; Mrs. H. A. Starkey, LeSeuer, Minn.; Mrs. T. H. Swenson, Hastings, Minn.; Frank Nemec, St. Cloud, Minn.; J. W. Dudley, Buffalo, Minn.; Miss F. Brown, Alexandria, Minn.; M. C. Fagan, New York; Ed Buckley, Foley, Minn.; Forest Secor, Forest City, Iowa.

Local Theater Notes and Changes.

Minneapolis, Minn.—F. C. Hinds has succeeded Paul Byers as press agent for the Minneapolis Orpheum theater.

Minnewaukon, N. D.—J. M. Cubbinson's opera house here was destroyed by fire.

Janesville, Minn.—C. J. Dossett of Madelia, Minn., has purchased the Princess theater here from H. Christiensen.

Minneapolis, Minn.—Harry McClaskey has sold his Royal theater to E. F. Purdy of this city.

Elkton, S. D.—Manager Weickes has sold the Scenic theater to Mr. Raumeir.

Beltrami, Minn.—The Scenic theater here, owned by Olson and Hanson, will be opened this week.

Balaton, Minn.—H. F. Ankrum has bought the interest of his partner, Mr. Shauer in the Gem theater.

Lake Preston, S. D.—W. H. Olson has purchased the interests of G. B. Myers in the local Princess theater.

LaMoure, N. D.—Mrs. H. Stoddard has taken over the management of the opera house.

Marshall, Minn.—V. B. Valleau of Albert Lea has taken over the management of the Barrymore theater.

Stillwater, Minn.—Miss Kaiser has sold the Hilltop theater here to Mr. Carlson.

Springfield, Minn.—Percy M. Pott is the new manager of the Grand theater here.

Seattle News Letter.

By S. J. Anderson, Benvenuto, East Seattle, Wash.

Pathe Office Notes.

SEATTLE, Wash.—Fred C. Quimby, Pathe's Northwest manager, called in his flying squadron this week, viz., William Rankin, E. H. Caston, and P. L. Carrol, for a conference. Plans were made to wind up the bookings on "The Shielding Shadow" so as to have a clean slate for Pathe's new serial, "The Pearl of the Army." Mr. Quimby tells us that eighty-five per cent. of the theaters in the territory were booked on "The Shielding Shadow," and that they expect to do better still on "The Pearl of the Army."

Pathe's road men out of Seattle, who have been making their trips in automobiles, have been compelled to abandon their machines on account of the bad weather.

Manager Makes Theater Pleasanter.

Seattle, Wash.—Mrs. Inge Carstens, manager of the Fremont theater, has resolved to give her patrons something to stay at their home theater for. She has just had a new Hope-Jones Wurlitzer Unit Orchestra installed, and has contracted for Paramount service. We predict that Fremont people will not spend much time at downtown theaters this winter.

Fire in H. A. Johnson's Supply Store.

Seattle, Wash.—Smoke pouring from the windows and doors of the rooms occupied by the Johnson Seating Company in the building at 1214 Fourth avenue, where Metro, World, Fox and the De Luxe Film have their offices, was the cause of a wild fifteen minutes spent by the film men. Mike Rosenberg, manager of De Luxe, was coming down the street when he saw the smoke coming from the windows above his rooms. He dashed in, grabbed a box of his most valuable film, told one of his men to get another, and ran with it out to the end of the alley back of the building. In the other offices there was a scramble for film and valuable papers, while two or three fire engines were called. Eventually it was discovered that there was very little fire to cause so much smoke. It was soon put out with little damage done in Mr. Johnson's place, and none in the film offices.

Seattle Personals.

Seattle, Wash.—R. L. Redlich, coast division manager for Fox, recently arrived in the city, bringing with him Harry Arthur as a new road man for the Seattle office.

Dr. P. Metcalfe, brother of G. A. Metcalfe, is to be connected with the Seattle branch of the Metcalfe supply house.

Guy Navarre, road man for Artcraft, is away on an extended tour of Eastern Washington, Idaho and Montana.

William Mead, road man for Triangle, recently completed a trip through Eastern Washington, and has just left for the Oregon territory.

Visitors on film row this week were: J. J. Ungar, special representative for Metro; H. D. Naugle, Coast division manager, Vitagraph; E. Shainwold, Peoples theater, Portland, Oregon; H. T. Moore, Colonial theater, Tacoma; Ed. Dolan, Weir theater, Aberdeen; F. L. Stanwood, Gem theater, Wenatchee; I. L. Williams, Orpheum theater, Snohomish; W. A. Ayres, Sunnyside theater, Portland, Ore.; Carl McKee, Orepheum theater, Everett; C. D. Stickley, Concrete theater, Concrete, Wash.; J. E. Farrel, Colonial theater, Ellensburg; Miss Helen Bideler, Liberty theater, Ellensburg; Madame A. Paul, Lyric theater, Shelton; W. C. Smith, Scenograph, Gresham; Carl Knutsen, American theater, Bellingham; J. V. Rice, Dream theater, Chehalis; J. E. Ferguson, Wenatchee theater, Wenatchee.

Change in Paramount Office.

Seattle, Wash.—C. F. Hill, until this week advertising manager of the Paramount exchange, has been made chief clerk, while J. V. Lynn, of Portland, has taken his former position. Mr. Lynn has had practical experience in the exhibiting end of the motion picture game, as well as years of work as an "ad" man.

Strand Announces Change.

Seattle, Wash.—W. H. Smyth, of The Strand, announces a change to Mutual star features. The Strand began the new program with Margarita Fischer in "The Pearl of Paradise." Chaplin comedies will also be shown.

PACIFIC COAST NOTES.

Louis Weiss Visits California.

San Francisco, Cal.—Louis Weiss, representing the Moral Uplift Society of America, was a recent visitor here to dispose of state rights in the latest production of this organization. When he started on his trip he did not intend to come to the Pacific Coast, but found the market in the West in better shape than he thought it would be and has sold rights in every state he has visited.

The Lessers Confer on Big Deals.

San Francisco, Cal.—Irving Lesser, manager of the Los Angeles branch of the Golden Gate Film exchange and All Star Feature Distributors, Inc., arrived here recently to confer with his brother Sol L. Lesser, who returned from New York a short time ago. Plans for booking "The Libertine," "War Brides" and other large productions controlled by Sol L. Lesser were carefully gone over.

Walter Preddey to Move.

San Francisco, Cal.—Walter Preddey, who conducts a large machine and supply business on Eddy street, is preparing to remove to much larger and better located quarters. A lease has been secured in a building now in course of erection at Leavenworth street and Golden Gate avenue, and it is anticipated that the move can be made some time in February. Quite a brisk machine business has been done of late by Mr. Preddey, some of the most noteworthy installations being the equipment of the Bay Station theater, Alameda, recently purchased by A. R. Oberle, and new equipment for White's theater, Fresno, Cal.

California Briefs.

Woodland, Cal.—The moving picture theater of Robert Tuft was destroyed by fire on November 13th.

Los Gatos, Cal.—The Strand theater, a new house with a seating capacity of about 1,000 has been opened by M. Black. Music is furnished by an orchestra.

Buying Shows at the Exchange

In San Francisco Where the Exchange Territory Is 600 Miles Long by 150 Miles Wide Seventy-five Per Cent. of the Exhibitors Visit the Exchanges Every Month and Fifty Per Cent. Come into Film Row Every Week.

T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, Cal.—Film exchange men who come to this territory from other parts of the country find that in many ways business is transacted along different lines than is the rule elsewhere. One of the features most widely commented upon is the close association of exhibitors with exchange managers. It is pointed out that in many sections of the country exhibitors but rarely visit the cities from which they secure their films and film exchange managers depend largely upon their traveling salesmen to keep exhibitors in touch with what the exchanges are doing many of them being personally acquainted with but a small proportion of the theater owners in their territory. It is asserted that in many places no more than fifteen per cent of the exhibitors make regular visits to the film exchanges and that in but few territories do more than fifty per cent of the exhibitors come to the distributing centers.

It is estimated that in the San Francisco field, which comprises a territory fully six hundred miles long and one hundred and fifty miles wide, at least seventy-five per cent of the exhibitors come to the metropolis once a month and that half of them are here once a week. The records kept by traveling men indicate that in nine cases out of ten their failure to find an exhibitor at his place of business is because of the presence of the latter in San Francisco. Some of these make trips that would be considered excessively long in other territories. There is an exhibitor who makes almost weekly trips from Fresno, two hundred miles away, while several come from Sacramento, almost one hundred and fifty miles, and others make frequent trips from points up to three hundred miles distant.

In analyzing the reason for this a prominent exchange manager has decided that it is first the desire of the exhibitor in California to keep thoroughly abreast of the times, to make a screen examination of the larger productions before booking them, to keep in touch with the methods of successful local exhibitors and lastly, to enjoy the attractions of the Coast metropolis. It is also pointed out that these frequent trips are made possible to many by the magnificent system of highways radiating from San Francisco, which encourages automobile travel. Almost all who have houses within a radius of fifty miles call for and deliver the films booked by them.

Warner Film Attractions Moves.

San Francisco, Cal.—The Warner Film Attractions, which recently opened headquarters at 120 Golden Gate avenue, has removed to the Pacific building at Fourth and Market streets, where four large rooms on the fifth floor have been taken. These overlook the site of the magnificent California theater, now in course of erection, and are near the offices of a number of large film exchanges. Manager J. L. Warner has fitted up the new quarters in sumptuous style and is now ready to receive bookings for "The Crisis," the rights for which are controlled in this territory.

Western Poster Company to Move.

San Francisco, Cal.—The Western Poster Company, now located on Eddy street in what was formerly the heart of the film and supply district, has secured a lease on an entire one-story brick building on Golden Gate avenue, above Leavenworth, between the building of the General Film and the structure being erected for the Fox Film. These quarters will be occupied about the first of December and it is planned to make the store one of the largest in the entire country devoted exclusively to advertising for moving picture exhibitors. The building has a full basement for storage purposes and is well adapted for this business. Arthur Aronson will probably go East at an early date to get ideas for expanding the business of the firm.

New Home for Big Concern.

San Francisco, Cal.—W. O. Edmonds, manager of the far western interests of the Kleine-Edison-Selig-Essanay Service, has made arrangements for taking space in the fine fireproof structure now in course of erection on Golden Gate avenue and Leavenworth street, having signed a lease for quarters adjoining those selected by the Mutual. A fine basement will be provided here and portion of this will be fitted up as an exhibition room, where prospective customers may view anything released by this firm. The present quarters are entirely too small, but they will be made to serve the needs of this branch until the new home is ready for occupancy early next March.

Charles Klopot Enlarges Offices.

San Francisco, Cal.—Charles Klopot, who formerly shared space at 120 Golden Gate avenue with the Warner Film, has taken over the space recently vacated by the latter and is expanding the scope of his business. In addition to handling the large line of comedies and short releases owned by him he is entering the state rights field and is now negotiating for several large productions and desires to bid on still others.

Business Improving.

San Francisco, Cal.—That the moving picture business in this territory is steadily improving is the opinion of H. H. Hicks, manager of the local branch of the General Film. Mr. Hicks states that this concern is now doing the best volume of business of any time this year and that conditions seem to be getting more stable all the time.

Former Stage Comedians Please.

San Francisco, Cal.—Kolb & Dill, whose antics on the legitimate stage a few years ago were enjoyed by thousands and who have a reputation as comedians second to none in the West, are proving to be a decided drawing card in moving pictures, as far as this part of California is concerned. They were seen recently at the Empress theater in a "Peck of Pickles," one of their great stage successes, and Sid Grauman, manager of this vaudeville house made this feature the headliner of the bill. Crowded houses at every performance attested to the popularity of these actors in their home city.

Local Film's Private Presentation.

San Francisco, Cal.—Miss Lolita Perine gave a private presentation of her production "The Lure of Venus," in the Theater St. Francis following the regular performance on the evening of November 16th, this being witnessed by the press and by society folks around the Bay who took part in the production. The film was made in Marin county and has attracted wide attention through the prominence of some of those taking part in it and the discussion in regard to placing it on the market.

Local Censor Gets No Life Job

Portland, Oregon, Secretary of Municipal Film Inspectors Will Hold Position by Appointment and Not One Under Civil Service—Ruling of the City Attorney Who Has Disposed of the Examination for the Position.

By Abraham Nelson, 601 Journal Building, Portland Oregon.

PORTLAND, OREGON.—The fear that the men on Film Row have had for the past few weeks that Mrs. E. B. Colwell, secretary of the censor board, might hold her job for life by virtue of municipal civil service has been dispelled. A day or two before the examination that would place the job under civil service was to take place, the city attorney ruled that the examination could not be held owing to the wording of the ordinance.

The censor ordinance says that the censor board shall consist of seven members who shall serve without pay, the secretary, however, to be one of the seven, the salary for this job being $90 a month. The city attorney held that the job was not a competitive one inasmuch as only an appointed member of the censor board could serve in the capacity and therefore that it did not come under civil service.

Mrs. Colwell indicated that the effort to put the job under civil service and make it permanent was none of her doings nor of the mayor's.

It seemed to film men, however, a scheme to put the present secretary in office for life. Under the city attorney's ruling she may now be deposed by a new administration. Mrs. Colwell said she did not believe a new mayor would take her job from her, however, because she believed that over two thirds of the film men in Portland were favorable to her and her work in cleaning up pictures.

H. H. Brownell, well-known cameraman and film expert, had also filed his application to take the examination and would have been Mrs. Colwell's competitor for the position.

Family Film Matinees.

Portland, Oregon.—A movement has been started by the Federated Clubs to hold family film matinees in selected theaters. Films that appeal to the whole family are shown and the matinee is not billed as a children's show. The program is worked out by a committee from the Federated Clubs and may be the regular program at the selected theater. It is aimed to show three reels of drama, two of comedy and two educational.

The movement on the part of the Federated Clubs has nothing to do with censorship. The Columbia Theater, showing "Less Than Dust" and the Union Avenue with a picked program were the first two theaters selected to try out the scheme.

Song Bird Accompaniment.

Portland, Oregon.—Manager John A. Jennings has enlisted the services of five Hartz Mountain canaries to aid the melodious Sunset organ in its interpretation of the pictures. The birds pick up the tunes of the instrument perfectly and their trills and runs have been the subject of much favorable comment by the audiences. The canaries show streaks of temperment like a prima donna, however, and Manager Jennings has to keep things exactly right or they don't sing.

License Stir in the Valley.

Portland, Oregon.—Geo. Bligh, of Salem, paid his respects to Film Row recently, and said the city council of his town had tried to raise his license fee to $250 a year. After the ordinance was passed Mr. Bligh prevailed upon them to reconsider and now the license is back to where it was before.

In Dallas, where there has been a stiff license fight, O. C. Smith of the Orpheum has succeeded in getting his license cut from $100 to $60 a year. Before the license fight started the fee had been $40.

Pickford is Again Star.

Portland, Oregon.—The People's Amusement Company has rechristened the Pickford theater the Star. This popular Washington street house had previously borne the name Star for many years. The renaming of the Star was done through a contest conducted by the company and 3,478 names suggested by the patrons of the company's two theaters.

Mutual Exchange Notes.

Portland, Oregon.—The Mutual exchange has been exceptionally busy during the past few weeks on the campaign connected with "The Lass of the Lumberlands" and Manager G. A. Reed is getting ready for the exploitation of "The Sequel to the Diamond from the Sky." Booker Hanson has now installed a lock on his door operated from the booking desk and only one person is allowed to enter the booking room at a time. Traveler A. S. Kirkpatrick is getting to be a champion serial salesman, says Manager Reed.

Pertinent Portland Briefs.

Portland, Oregon.—Joe Merrick, the genial Universal road man, was in Portland recently after a successful trip through Eastern Oregon.

Portland, Oregon.—E. C Wood, general manager of the American Photoplayer Sales Company, San Francisco, was a recent visitor.

McMinnville, Oregon.—C. L. Dagg, who recently purchased the Star theater, has made extensive alterations in the house, tearing out the balcony. The theater was closed for a week, re-opening November 18.

Portland, Oregon.—J. G. Sill, cameraman, has been exceptionally busy making copies of the "Pendleton Roundup." He has been developing at the rate of 12,000 feet a week for the past few weeks

Emmett, Idaho.—C. D. Buckman opened the new Electric theater, November 8 with Mutual's "The Decoy." The Electric seats 450.

Portland, Oregon.—C. H. Feldman has come down from Seattle to work Portland territory for the G. F.

Goldendale, Wash.—Brooks and Camplin have put in a new operating booth at the Star theater, also installed a new machine.

Bend, Ore.—R. C. Rudow's new theater will open soon.

Prineville, Ore.—L. C. Morgan, who recently sold the Lyric, is going to Detroit, Mich.

Portland, Ore.—William Alexander, of Eugene, was a recent visitor in Portland, purchasing a new model projector from the Service Film Company for the Eugene Opera House.

Portland, Ore.—V. L. Levitt, Desert Film Company, Salt Lake, was a recent visitor in Portland. "Prospecting for business," said Mr. Levitt.

Visitors in Film Row.

Portland, Oregon.—Among the visitors on Film Row were Theodore Johnson, Idaho Amusement Co., Boise, Ida.; and Ernest Noble, millionaire wheat baron and large stock holder in the Boise Company; R. W. Bertleson, K. E. S. E. A. S. Fountain, Progressive M. P. Co.; Al Rosenberg, DeLuxe; J. J. Unger, Metro, San Francisco; C. J. Kerr, Metro, Seattle; H. K. Brinn, Paramount; Hugh Rennie and R. C. Montgomery, World; W. A. Mead, Triangle; E. R. Redlich, Fox; Frank L. Hudson, G. F., Seattle, and Fred Locher, new Seattle manager for International.

Sunday Closing Proponents Are Optimistic

Oregon's Old Law Lately Repealed Never Liked—Rest Day Men May Now Propose a Drastic Sunday Closing Law.

Portland, Oregon.—All is not yet safe for statewide Sunday opening. The repeal of the Sunday closing law at the election seems to have pleased Dr. G. L. Tufts, superintendent of the Weekly Rest Day League. Said Dr. Tufts at a church address a week after the election:

"The Weekly Rest Day League was never fully satisfied with the old statute. That organization has always advocated a more general and comprehensive measure. Such a proposition will be presented at the next session of the Legislature. One day of rest for both employer and employee will be the underlying principle of the legislation asked for in behalf of business men and workmen of all classes. It will be the aim to avoid all unjust discriminations and to obtain a sane and sensible enactment that will be in accord with the physiological laws of human nature and conserve the economic, social and moral welfare of the State."

Dr. Tufts' it will be remembered, was the man who tried to put over a Sunday closing law with the heading, "one day of rest in seven."

The moving picture men believe that the "discriminations" referred to by Dr. Tufts was that clause in the old law which permitted theaters to open while other amusements were closed and that Dr. Tufts now has a general amusement closing law to replace the old statute. The Oregon Motion Picture Men's Association is urging exhibitors throughout the state to tell their views on the subject to the legislators in their districts. The decisive repeal of the old law should put a stop to Sunday closing legislation in Oregon.

IN BRITISH COLUMBIA.

"Nation" Film With Good Orchestra.

Vancouver, B. C.—Basil S. Courtney, general manager of "The Birth of a Nation" in Canada, has arrived in Vancouver with the big picture, opening a two weeks' engagement at the Avenue theater, which the same film played three weeks somewhat less than a year ago. Very heavy business was done at the Empire theater in Penticton, B. C., where the picture was shown for the first time At Kelowna, B. C., the film had been booked at the Opera House, and there had been a large advance sale, but before the company arrived in town the theater burned, as noted in a recent issue of the World.

Mr. Courtney informed the World man that the twenty-piece orchestra with the picture this year is entirely new, and superior to the one carried last year, now boasting seven soloists in its personnel. The projection men are F. Odette and R. C. Buckley. At the conclusion of the Vancouver engagement Mr. Courtney will turn the show over to Robert McDowell, advance representative, who will pilot the picture eastward again. The company will make a jump from Winnipeg direct to Halifax, opening a two weeks' engagement there. This, Mr. Courtney states, is the longest jump ever made by a theatrical company in Canada.

Kean Gets His Whale.

Vancouver, B. C.—Full of enthusiasm over his recent journey in search of a series of whaling pictures, A. D. Kean, the "cowboy photographer," has just returned to this city, after a highly exciting trip off Vancouver Island aboard the whaler "Gray." Many thrilling scenes were filmed on the trip, including the actual harpooning of a whale which was shot in close proximity to the boat, and the exciting

It's a Whale—Seventy Feet Long.

time which followed, when the whaler was towed at breakneck speed for three hours before a second shot finally killed the monster.

The Grand at Cabri Burns.

Cabri, Sask.—The Grand theater here was destroyed by fire recently and building and contents are a total loss.

"Somme" Picture Now Approved

British Columbia Authorities Decide to Pass Big Battle Film Without Cuts—Influence of Other Parts of Canada Helped Convince Provincial Governor of Its Value—What the Picture Is Doing.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

VANCOUVER, B. C.—After due and probably serious deliberation the powers that be in British Columbia finally decided to alter their original decision to condemn the official British government pictures of "The Battle of the Somme" unless a large amount was deleted, and the film has been approved and passed in its entirety.

Opening a week's engagement at the Globe theater in Vancouver, at 25 and 50 cents admission, the picture has done a phenomenal business, and up to the time this is written (late in the week) each night has witnessed large crowds in front of the house, waiting to gain admittance. All appear anxious to see the actual conditions under which friends and relatives are living in the trenches, and for Canadian audiences this picture will undoubtedly prove one of the biggest drawing cards in the film market.

In Winnipeg, Man., all local theatrical attendance records were broken at the opening of the official "Battle of the Somme" pictures at the Dominion theater here. Within fifteen minutes after the doors were opened at 11 a. m. for the first show the house was filled, and crowds were waiting outside throughout the afternoon. Reserved seats in boxes and loges were sold for the show starting at 2:45 and 7:45, but not for other performances. General admission was 25 cents, with box seats at 35 cents, and ten shows were given daily.

Organizing a Victoria Producing Co.

Victoria, B. C.—The Victoria Players' Association has just been formed in this city, with the intention of entering on the production of moving pictures here. A meeting was recently held in the Pemberton building, and W. J. Dart, for the benefit of a number of local men who are interested in seeing this industry, started by local talent and capital, outlined the work of the association as far as it has gone. The city organization of the association by chapters is to be carried on, and there was also some discussion regarding the formation of a stock company to carry on the business. E. T. Clark, E. C. S. George, and Messrs. Williams and Shaw were appointed a committee to determine what steps might be taken to organize a company along independent lines.

Gold Rooster Plays in the West.

Vancouver, B. C.—Leon F. Ouimet, general manager of the Pathe interests in Canada, was a recent visitor to Vancouver and announced that hereafter the Gold Rooster and the Red Rooster would be much more active here than at any time in the past. Although his company has had offices established in Vancouver and Winnipeg for a long time, as well as in Calgary for the past year, this is Mr. Ouimet's first visit to the western territory.

Beginning at once, Pathe will now release a five-reel Gold Rooster play in Vancouver each week, and the subjects will be brand new copies, working their way eastward from here as far as Ontario, instead of starting from the other end, as formerly has been the case.

Mr. Ouimet has instituted an innovation of marked service to exhibitors in his "publicity campaign books."

Better Projection Due to Examinations

British Columbia Examiners for Operators' Licenses Back from Long Tour of Duty—See Betterment—Another Chance for Those Who Fail.

VANCOUVER, B. C.—J. R. Foster, member of the newly-appointed provincial examining board for operators, has recently returned to Vaucouver after his first trip taken for the purpose of determining the qualifications of operators of projection machines. He was accompanied by W. A. Oswald, another member of the board, who acted jointly with him in conducting the tests. Mr. Oswald remained behind to hold examinations in a few more small towns before returning to Vancouver.

Mr. Foster states that since the recent announcement of the forthcoming examinations there has been a great improvement in the British Columbia standard of operating, and that most of the men are showing the result of hard study and application to their work. Most of the men examined passed without difficulty, and qualified for licenses in their respective towns. Those whose mark fell between 65 and 75 per cent. were placed on probation until May, 1917, at which time they will be examined again. If they again fail to obtain a satisfactory rating their licenses will be cancelled forthwith. Those falling below 65 per cent. in the present examinations will not be granted a renewal for next year, or may apply for another examination in May.

The towns of the province are divided into four classes, depending principally on population, and an operator qualified to operate in a town of a certain class cannot work in a town of a higher class without taking a further examination. The only city of the first class in the province is Vancouver, at which point the finely-equipped examination rooms allow of a more thorough test than is possible anywhere else. The Vancouver examinations will begin at the new quarters in the Court House on December 12.

In the trip just completed the examiners went as far eastward as Golden, and covered all the towns in the Kootenay district, including Nelson, Trail, Rossland, Fernie, Cranbrook, etc. They will leave shortly on another trip to cover the northern part of the province.

Fall Decorations of Maple Leaves in Colonial Theater Lobby.

Fined for Truant Patrons.

Vancouver, B. C.—The proprietor of the Star theater on Main street was fined $25 and costs in the police court recently, on conviction of having allowed young boys in the theater during school hours. The complaint as made by W. H. Collier of the Juvenile Detention Home.

W. J. Wilson Buys Starland.

Brandon, Man.—It is announced that W. J. Wilson of Winnipeg has purchased the Starland and the Bijou, two of Brandon's leading moving picture theaters. No details have been given out.

Club Entertainments Are Being Restricted

In Winnipeg Chairs Must Be Fastened to Floor in Halls Where Public Entertainments Are Held Even for Charity.

VICTORIA, B. C.—The practice of holding entertainments of various descriptions in the assembly rooms of schools, lodge room, club rooms, and so forth, in contravention of the regulations which permit such gatherings only in premises where provision is made for the chairs being fixed to the floor, has fallen under the ban. At many such entertainments held recently the law has not only been broken in this respect, but the fire regulations regarding keeping the aisles clear have not been complied with.

Fire Chief Davis, to whom complaints have been made by prominent citizens, has sent out notices to the school board, managers of clubs and similar orgarizations, calling attention to the regulations. The chief recognizes that many of the public entertainments given in such premises are for good objects, but in the face of definite regulations requiring all such premises to meet certain requirements, he has no option but to enforce the law.

It is stated that the city council probably has the power to grant permission to hold public entertainments in halls not complying with the regulations.

Calendar of Daily Program Releases

Releases for Weeks Ending December 9 and December 16

(For Extended Table of Current Releases See Pages See Pages 1556, 1558, 1560, 1562.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, DECEMBER 4, 1916.

SELIG—The Brand of Cain (Two parts—Drama).... 21487-88
VITAGRAPH—Where Is Your Friend? (Comedy)... 21489
SELIG—The Selig-Tribune Number 97, 1916 (Topical) 21490
BIOGRAPH—My Baby (Drama) (Biograph-Reissue) 21491

TUESDAY, DECEMBER 5, 1916.

ESSANAY—The Egg (Two parts—Comedy)..... 21492-93
KALEM—Jailbirds (Comedy) 21494
BIOGRAPH—A Bit of Human Driftwood (Two parts—Drama) (Biograph—Reissue) 21495-96

WEDNESDAY, DECEMBER 6, 1916.

ESSANAY—A Waiting Game (Comedy)..... 21497
VIM FEATURE COMEDY—Title to be announced later.
KALEM—The Poisoned Dart Number 18 of the "Girl from Firsco") (Two parts—Drama)..... 21499-500

THURSDAY, DECEMBER 7, 1916.

SELIG—The Selig-Tribune No. 98, 1916 (Topical)... 21501
VIM—The Guilty One (Comedy)..... 21502

FRIDAY, DECEMBER 8, 1916.

KNICKERBOCKER STAR FEATURE—Master of Her Soul (Three parts—Drama).....21503-04-05
KALEM—The Trunk Mystery (Number 8 of "Grant, Police Reporter") (Drama) 21506
VITAGRAPH—His Wife's Allowance (Comedy).... 21507
VIM—A Rare Boarder (Comedy)..... 21508

SATURDAY, DECEMBER 9, 1916.

ESSANAY—A Failure at Fifty (Three parts—Comedy-Drama) 21509-10-11
KALEM—The Lineman's Peril (Number 109 of the "Hazards of Helen" Railroad Series) (Drama). 21512
SELIG—The Purchase Price (Drama)..... 21513

General Film Company.

Advance Releases.

MONDAY, DECEMBER 11, 1916.

SELIG—Twisted Trails (Two parts—Drama).
VITAGRAPH—Accident Is the Best Policy (Comedy).
SELIG—The Selig-Tribune No. 99, 1916 (Topical).
BIOGRAPH—Her Sacrifice (Drama) (Biograph-Reissue).

TUESDAY, DECEMBER 12, 1916.

ESSANAY—In a Looking Glass (Two parts—Drama-Comedy).
KALEM—The Iceman and the Artist (Comedy).

WEDNESDAY, DECEMBER 13, 1916.

ESSANAY—Canimated Nooz Pictorial No. 20 (Cartoon-Comedy). —Long Beach, Calif (Scenic).
VIM FEATURE COMEDY—Title to be announced later.
KALEM—The Stain of Chuckawalla (No. 19 of the "Girl and the Game") (Two parts—Drama).
BIOGRAPH—The Honor of the Law (Two parts—Drama) (Biograph-Reissue).

THURSDAY, DECEMBER 14, 1916.

SELIG—The Selig-Tribune No. 100, 1916 (Topical).
VIM—Title to be announced later.

FRIDAY, DECEMBER 15, 1916.

KNICKERBOCKER STAR FEATURE—Title to be announced later.
KALEM—The Tiger's Claws (No. 9 of "Grant, Police Reporter") (Drama).
VITAGRAPH—Bears and Bullets (Comedy).
VIM—Title to be announced later.

SATURDAY, DECEMBER 16, 1916.

ESSANAY—Is Marriage Sacred? No. 1, "The Burning Brand" (Two parts—Drama).
KALEM—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series) (Drama).
VITAGRAPH—Pep's Legacy (Three parts—Drama) (Broadway Star Feature).
SELIG—Title to be announced later.

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Moss's Flatbush, Brooklyn
Evergreen, Brooklyn
M. & S.'s Crescent, New York
M. & S.'s Hopkinson, Brooklyn
Burland, Bronx, N. Y.
Bronx Strand, New York
Webster, New York
Century, Brooklyn
Cleveland, Brooklyn
Columbia, Far Rockaway
Casino, Astoria
Arena, Astoria
Flushing Theatre, L. I.
Sheer's Palace, Corona
Sheer's Hyperion, Corona
Sheer's Victoria, Hempstead
Garden, Richmond Hill
Garden, Brooklyn
Greenpoint, Brooklyn
Golden Rule, Bronx, N. Y.
Hamilton, Yonkers
Orpheum, Yonkers
Happy Hour, Brooklyn
Keeney's, Brooklyn
Lee Avenue, Brooklyn
Marathon, Brooklyn
Manor, Woodhaven
Mount Morris, New York
Majestic, New York
Manhattan, New York
Metro, Greenpoint
Miner's Eighth Avenue, New York
McKinley Square, New York
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North Star, New York
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Park, Bay Ridge
R. Y. C., Long Island
Strand, Hempstead
77th St. Theatre, New York
Sumner, Brooklyn
Throop, Brooklyn
United States
West End, Brooklyn
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Calendar of Daily Program Releases

Releases for Weeks Ending December 9 and December 16

(For Extended Table of Current Releases See Pages 1556, 1558, 1560, 1562.)

Universal Film Mfg. Company.

(Serial No.)

SUNDAY, DECEMBER 3, 1916.

VICTOR—Just Her Luck (Two parts—Comedy-Drama) 01968
POWERS—Sammie Johnsin's Love Affair (Comedy-Cartoon) 01969
—The Great Temple of Rameswarem..... 01969
L-KO—No release this day.
IMP—The Wall of Flame (Drama) (Special)..... 01970

SPECIAL FOR WEEK OF DECEMBER 3, 1916.

UNIVERSAL SPECIAL—Liberty No. 17 "A Trail of Blood" (Two parts—Drama)..... 01990

MONDAY, DECEMBER 4, 1916.

RED FEATHER—Kinkaid—Gambler (Five parts—Drama) 01972
NESTOR—Pass the Prunes (Comedy) 01973

TUESDAY, DECEMBER 5, 1916.

GOLD SEAL—Ashes (Three parts—Drama) 01974
VICTOR—No release this day.
VICTOR—His Golden Hour (Comedy) (Special)... 01975

WEDNESDAY, DECEMBER 6, 1916.

LAEMMLE—No release this day.
L-KO—The High Diver's Curse (Two parts—Comedy) 01976
UNIVERSAL ANIMATED WEEKLY—Number 49 (Topical) 01977
LAEMMLE—The Strange Mother (Drama) (Special) 01978

THURSDAY, DECEMBER 7, 1916.

VICTOR—The Shadow (Two parts—Comedy-Drama) 01979
—Raccoons (Educational) 01979
BIG U—No release this day.
POWERS—No release this day.
BIG U—Seeds of Jealousy (Drama (Special)..... 01980

FRIDAY, DECEMBER 8, 1916.

IMP—The Call of the Unborn (Two parts—Drama). 01981
UNIVERSAL SCREEN MAGAZINE—Number 2..... 01982
NESTOR—Oh, You Honeymooner (Comedy)..... 01983

SATURDAY, DECEMBER 9, 1916.

BISON—The Good Woman (Two parts—Drama).... 01984
LAEMMLE—No release this day.
JOKER—The Tramp Chef (Comedy)..... 01985
REX—A Story from Life (Drama) (Special)..... 01986

SUNDAY, DECEMBER 10, 1916.

REX—The Penalty of Treason (Two Parts—Drama) 01987
IMP—No release this day.
POWERS—The Trials of a Movie Cartoonist (Comedy-Cartoon) 01988
—Superstitious Ceylon (Educational)..... 01988
IMP—Bubbles (Drama) (Special)..... 01989

SPECIAL FOR WEEK OF DECEMBER 10, 1916.

UNIVERSAL SPECIAL—Liberty No. 18, "The Wolf's Nemesis" (Two parts—Drama)..... 02009

MONDAY, DECEMBER 11, 1916.

RED FEATHER—The Morals of Hilda (Three parts—Drama) 01991
NESTOR—Two Small Town Romeos (Comedy)..... 01992

(Serial No.)

TUESDAY, DECEMBER 12, 1916.

GOLD SEAL—The Two Roads (Three parts—Drama) 01993
VICTOR—No release this day.
VICTOR—Billy the Bandit (Comedy) (Special)..... 01994

WEDNESDAY, DECEMBER 13, 1916.

LAEMMLE—Green Eyes (Drama)..... 01995
L-KO—Murdered by Mistake (Two parts—Comedy). 01996
UNIVERSAL ANIMATED WEEKLY—Number 50 (Topical) 01997

THURSDAY, DECEMBER 14, 1916.

Victor—It Didn't Work Out Right (Comedy)..... 01998
REX—The Lawyer's Secret (Two parts—Drama)... 01999
POWERS—In the Land of King Cotton (Educational) 02000

FRIDAY, DECEMBER 15, 1916.

IMP—Scratched (Two parts—Drama)..... 02001
REX—No release this day.
NESTOR—I'm Your Husband (Comedy)..... 02002
BIG U—The Wrong Heart (Drama) (Special)..... 02003

SATURDAY, DECEMBER 16, 1916.

BISON—The Taint of War (Two parts—Drama).... 02004
LAEMMLE—No release this day.
JOKER—Their Dark Secret (Comedy)..... 02005
LAEMMLE—Mother's Guiding Hand (Drama) Special) 02006

Mutual Film Corporation.

SUNDAY, DECEMBER 3, 1916.

VOGUE—The Wicked City (Two parts—Comedy)... 05204-05
GAUMONT—Reel Life Number 31 (Mutual Film Magazine) 05206

MONDAY, DECEMBER 4, 1916.

MUTUAL—The Turn of the Wheel (Two parts—Drama) 05207-08
MUTUAL STAR PRODUCTION—The Valley of Decision (American—Five parts—Drama) Number 158) .....

TUESDAY, DECEMBER 5 1916.

GAUMONT—Mutual Tours Round the World Nnmber 5, "Through the Swiss Alps, St. Gothard Tunnel" (Travel) 05209

WEDNESDAY, DECEMBER 6 1916.

MUTUAL WEEKLY—Number 101 (Topical)..... 05210
GAUMONT—See America First Number 65, "The New River, West Virginia" (Scenic)..... 05211
—Kartoon Komics (Cartoon-Comedy)..... 05211

THURSDAY, DECEMBER 7, 1916.

MUTUAL—His Uncle's Ward (Two parts—Comedy-Drama) 05212-13
MUTUAL—Title to be announced later..... 05214

FRIDAY, DECEMBER 8, 1916.

MUTUAL—Uncle Sam's Defenders Number 1, "From Citizen to Soldier"..... 05215

SATURDAY, DECEMBER 9, 1916.

MUTUAL—Title to be announced later..... 05216
MUTUAL—Admirers Three (Comedy)..... 05217

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Thos. H. Ince's	"CIVILIZATION"	Criterion Theatre
Thos. Dixon's	"FALL OF A NATION"	Liberty Theatre
Herbert Brenon's	"WAR BRIDES"	Broadway Theatre
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Stories of the Films

General Film Company

VITAGRAPH.

OUR OTHER LIVES (Broadway Star Feature —Three Parts—Dec. 2).—Dorothy Palmer meets Winthrop, a young medical student, at a class dance. She proves to be the mysterious girl of Winthrop's dream, which takes him back to a period of time one thousand years ago when he was madly in love with this same face and was tortured to death by a wicked king who desired to place her in his court.

Winthrop also recognizes in young Markton his kingly enemy of long ago. Inevitably this trio engage in a battle with Fate. Markton is at first successful and wins Dorothy's promise of marriage. Under the occult influence of Winthrop, she refuses to marry Markton and turns to Winthrop.

Following up his advantage, the young medical student, now a famous brain specialist, performs a delicate operation upon Dorothy's brain removing all of her memory lines and leaving her with the brain of a child. He takes her to a quiet cottage by the sea, and there develops her character into a passionate love for him.

Again Markton appears upon the scene and finds Dorothy in her new life more desirable than ever. Winthrop falls over a cliff and Markton discovering him, decides to leave him to his fate. Just as the rising tide is about to take his life, Dorothy's new character asserts itself and she saves her husband's life, and puts Markton out of sight and mind forever.

ESSANAY.

THE EGG (Two Parts—Dec. 5).—The cast: "The Egg" (Richard C. Travers); Marjorie Miller (Marguerite Clayton).

Marjorie Miller, heiress, reads a book in which the heroine makes a man out of a human derelict and marries him. This appeals to her romantic enthusiasm and she discovers "The Egg," a character who is a mystery to the habitues of a crook saloon. She starts to reform him with many discouraging results. Finally she attempts to show him a better existence and gets him attired in evening clothes and has him as a guest at a dinner party in her home. His antics embarrass her, and when she denounces him he picks up the book, turns to the title page and writes across it, "Compliments of the author," hugely enjoying his joke on her.

A WAITING GAME (Dec. 6).—The cast: The Waiter (Ben Turpin).

Ben Turpin, attired none too elegantly, enters a high class cafe and orders everything in the place. He cannot pay for it and a riot ensues. The manager thinks he has solved the affair by letting Turpin work out his check as a waiter, but several costly errors prove this an unwise proceeding.

A FAILURE AT FIFTY (Three Parts—Dec. 9).—The cast: "Old Tim" (Thomas Commerford); His Daughter (Alice McChesney); Frank Harrington (Royal Douglas).

"Old Tim" is an old fashioned factory superintendent. He turns over his pay envelope to his wife unopened and when given a dime for tobacco is contented. His son, whom he educated, becomes the assistant to the president of his factory, and inaugurates an efficiency system that breaks the heart of the old man. He quits, and months after when unable to find work he overhears his family calling him a failure and leaves secretly to face the world anew. He again meets Frank Harrington, a young designer, who befriends him. Tim makes a suggestion that perfects a device for the boy and the two soon find themselves on the way to wealth, the old man still contented with his pipe and tobacco, but with one ambition to give his son, who caused his former troubles, a final thrashing. He tries to, but is overcome with emotion. The old man is soon reunited with his family, and Harrington becomes a son-in-law.

KALEM.

THE NEW SALESMAN (Nov. 14).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Lottie Lightfingers (Ethel Teare); Detective Snoop (Henry Murdoch).

Ham and Bud are first seen in charge of a milk route with ultra modern methods of delivery. Lottie Lightfingers is trailed on her departure from the department store by Detective Snoop. Ham and Bud, seeing him, decide that he is a masher and administer a vigorous lesson. When they discover that he is a store detective the three take flight in the milk wagon.

After eluding Detective Snoop they land Lottie in the same department store from which she had fled. Ham and Bud notice a sign "Salesmen Wanted," and successfully apply for the jobs. Ham lands in the shoe department, Bud in the gloves, and with Lottie having the free run of the store and Detective Snoop hovering in the background things quickly begin to happen.

MYSTERY OF THE BRASS BOUND CHEST (Episode No. 15—"The Girl from 'Frisco"—Two Parts—Nov. 15).—The cast: Barbara Brent (Marian Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); "The Red Angel" (Ronald Bradbury); Marsoorian (Edward Clisbee); "The Black Father" (Karl Formes, Jr.).—Directed by James W. Horne.

Marsoorian, a curio dealer, has been marked for death by the members of the Hunchakist League because of his possession of a mysterious brass bound chest. Barbara succeeds in buying the chest from Marsoorian's clerk on the day that the dealer learns that "The Red Angel" of the Hunchakists is on his trail seeking vengeance. Marsoorian prepares for flight, but delays to recover the chest from Barbara.

On his visit to Barbara's home he is followed by "The Red Angel," and when the Brent party comes to meet him they find instead his dead body with a dagger bearing a peculiar Maltese cross insignia beside the body. A similar Maltese cross is on the brass bound chest so Barbara refuses to give it up to the police until she has solved the mystery herself. The following day she receives a warning that her life is in danger unless she delivers the chest unopened to a messenger at a lonely spot. Wallace delivers the box and attempts to turn the tables by overcoming the messenger, but is captured by the latter's aides and taken to the headquarters of the Hunchakist League.

Barbara and her father following in another automobile are delayed by a tire blow-out and Barbara goes ahead on foot in time to learn where the captive Wallace has been taken. With Wallace at the mercy of the enraged Hunchakists and Barbara endeavoring single-handed to save him, the action works up to a thrilling climax before the rescue of the two is finally effected and the mystery of the brass chest explained.

THE ROGUE'S PAWN (No. 5 of "Grant, Police Reporter"—Nov. 17).—The cast: Tommy Grant of The Chronicle (George Larkin); Eileen Brophy (Ollie Kirkby); Police Commissioner Brophy (G. Chira); Chitsworth (Robert Ellis); Detective Cadogan (Arthur Albertson); City Editor Mansfield (William McKey); Rita Morell (Mary Taylor-Ross). Directed by Robert Ellis.

Eileen Brophy is a victim of the dance craze and Chitsworth, a gambler, seeing her at Surry's, fosters an acquaintance in order to make her his innocent tool. Tommy Grant, of The Chronicle, is busy on a story that the gambling houses are open again, but seeks to learn whether it is with the knowledge of the police before publishing his facts. His visit to Chitsworth's alarms that gambler and he determines to sell out to Hawley, a Chicago plunger seeking to start operations in New York. As a guarantee of his intimacy with the police Chitsworth says, "Why even the commissioner's daughter is a good friend of mine; I'll introduce you to her here to-morrow." With Rita Morell, an adventuress, posing as his sister, Chitsworth finds it an easy matter to induce the innocent Eileen to go to his house "for a rare-bit" after the dance at Surry's.

Grant follows the party, but is barred from entering by the guardian at Chitsworth's door. Running around to the rear of the house he climbs a drain pipe until he is high enough to see through the windows of Chitsworth's establishment. He is horrified to see Eileen, who has learned the character of the place, engaged in a struggle with Rita Morell, who is seeking to prevent her outcry and escape. A chafing dish is overturned in the struggle and the room is speedily a whirl of flames. Eileen falls unconscious and Grant sees that in the rush of the gamblers to escape she has been left to the mercy of the flames. He takes a chance and starts to climb hand over hand on the telephone wires stretched between the two buildings. Mid-way, his weight causes the wires to snap and he is catapulted into the flaming room. He succeeds in escaping to the roof with Eileen and there finds a rope by which he lets her down to the ground. Flames from the windows part the rope, however, and when he seeks to effect his own escape there is no alternative but a leap to the fire net.

THE RUNAWAY SLEEPER (No. 106 of "The Hazards of Helen"—Nov. 18).—The cast: Operator at Lone Point (Helen Gibson); Mr. Greyson (G. A. Williams); The Lineman (P. S. Pembroke); Spug (George Routh). Author, E. W. Matlack. Director, Walter Morton.

A hot box and disabled brakes on the Greyson special attached to the Limited cause it to be dropped at a lonely point on the road. While awaiting the arrival of the repair gang and another locomotive to take the special on its delayed journey, the men of the Greyson party determine to get in a little fishing, leaving Greyson's daughter alone in the car. Spug and his hobo pal seize on the opportunity to board the special and get their fill of Greyson's food and wine. They decide to run the special down the tracks out of danger, but once started down grade, they find that the disabled brakes will not respond and the special tears along at great speed. Helen learns of the runaway and sets out in an automobile in pursuit of the special. By a daring leap through the air she lands aboard a train speeding on an adjoining track. She jumps to the runaway and then with the aid of a rope brings it to a stop.

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CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

RIVAL FAKERS (Nov. 21).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Miss Syrup (Ethel Teare); Mr. Sap (Henry Murdoch).

Miss Syrup and Mr. Sap, rival demonstrators for a miraculous tonic, arrive in Bunkville on the same day. Ham and Bud are bell-hops at the hotel where they stop and soon active participants in their jealous schemes. Of course, Ham and Bud enlist in the cause of the pretty girl, and in the mix-ups that follow prove valiant aids in bringing the welcome dollars of Bunkville to her coffers while Mr. Sap finds himself out in the cold, cold world.

THE FIGHT FOR PARADISE VALLEY (Episode No. 16 of "The Girl from 'Frisco"—Two Parts—Nov. 22).—Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); "Bad Bill" (Ronald Bradbury); Stokes (Edward Clisbee); The foreman (Hart Hoxie). Directed by James W. Horne.

Barbara Brent has undertaken to carry through to completion a vast project for the irrigation of her father's ranch lands. She suddenly finds herself fighting a mysterious force which by many unsolved crimes throws terror into the ranks of her workmen. She learns that the water trust is seeking to force her father to sell his valuable tracts of land and having failed, is determined to prevent the completion of the irrigation. The action that follows puts two strong forces against each other in a bitter struggle for control, and brings on a train of incidents that is surcharged with rapid-fire action before Barbara finally emerges victorious.

THE HOUSE OF THREE DEUCES (No. 6 of "Grant, Police Reporter"—Nov. 24).—The cast: Tommy Grant, of The Chronicle (George Larkin); Tia (Ollie Kirkby); Joe, "The Wolf" (Robert Ellis); Tony (Arthur Albertson); City Editor Mansfield (William McKey). Directed by Robert Ellis.

Mysterious murders are frequent occurrences at 222 Kemig street, known in police records as "The House of Three Deuces." Tommy Grant, of The Chronicle, happens upon the scene just following one crime that seem to baffle solution. The detectives are at a standstill, but Grant, by the exercise of clever deductions, succeeds in trailing the guilty man to the tenement room where he has imprisoned Tia, the sweetheart of the murdered man.

Grant hears a struggle in the room and attempts to force an entrance by the door. This failing, he goes out on the fire escape and is about to leap into the room when Joe "The Wolf" springs upon him and there is a tense struggle on the fire escape many feet above the sidewalk. Suddenly the rickety landing collapses. Grant succeeds in hooking his legs into the iron ladder and hangs suspended in the air while Joe is hurled to the ground.

THE FORGOTTEN TRAIN ORDER (No. 107 of "The Hazards of Helen"—Nov. 25).—The cast: The operator at Lone Point (Helen Gibson); Dick Benton (P. S. Pembroke); "Red" Byrd (George Routh); Mr. Purdy (G. A. Williams). Author, E. W. Matlack. Director, Walter Morton.

Dick Benton, crack operator of the United Syndicate, is forced by a breakdown to accept a position as operator at Lone Point. In a conflict with roughs from the construction gang he is worsted and neglects to deliver an order to the local to take a siding and allow the Limited to pass. Helen sets out on her motorcycle to overtake the local. It has been her custom to race the local to the drawbridge frequently, and when the trainmen see her pursuing they think that she is racing them and the engineer puts on increased speed. But Helen finally overtakes them and succeeds in board the train by a thrilling leap.

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SELIG.

SELIG-TRIBUNE NO. 92 (Nov. 16).

New York, N. Y.—Miss Margaret Zoll goes shopping on a midget auto, which travels 120 miles on a gallon of gasoline, and has a speed range of from two to twenty-five miles an hour.

Boston, Mass.—Fifty-four persons lost their lives when a street car plunged through an open draw into the waters of Fort Point Channel.

San Francisco, Cal.—Bunji Zuzuki, labor leader and president of the Laborer's Society of Japan, arrives in this country to attend the convention of the American Federation of Labor, in Baltimore, as a fraternal delegate.

Somewhere in France.—With the view of preparing for a long Winter's campaign thousands of fresh troops are sent to the firing line.

Medfield, Mass.—Society folk of Boston and vicinity enjoy the exciting sport of riding to hounds.

Boston, Mass.—Governor McCall accepts, on behalf of the State, an aeroplane to be used for the training of the Naval Militia.

Longmount, Colo.—American and English teams give a thrilling exhibition of the dangerous game of auto polo.

Mt. Carmel, Pa.—This stray dog is awarded a handsome brass studded collar by Postmaster General Burleson, who officially recognized the dog's services in guarding U. S. mail during the absence of the mail carrier.

New York, N. Y.—The President and Mrs. Wilson arrive here from Williamstown, Massachusetts, on the naval yacht Mayflower, and proceed by train to Washington, D. C.

Mexico.—While peace parleys are being held in Atlantic City between American and Carranza officers, a new revolution under Felix Diaz gains rapid headway in Southern Mexico.

SELIG-TRIBUNE NO. 93 (Nov. 20).

New York, N. Y.—The new battleship Arizona leaves the Navy Yard to join the Atlantic fleet.

Brooklyn Navy Yard, N. Y.—Dr. David Jayne Hill, on behalf of the American Defense Society, presents a trophy cup to the crew of the battleship New York for the best markmanship record.

New York, N. Y.—The Brooklyn Free Kindergarten Society inaugurates a big educational and health campaign for the crippled children of the Kings County Hospital by taking them on automobile bus rides through the parks.

Philadelphia, Pa.—Quaker City is startled by a feminine "up-to-the-minute" chauffeur, who handles her commercial delivery auto like a veteran.

Long Island City, L. I.—The cross country season is ushered in here, with the holding of the junior championship of the Metropolitan Association of the Amateur Athletic Union.

San Francisco, Cal.—The establishing of a new steamship service between this port and Honolulu, receives the official sanction of Mayor Rolph, who casts off the headline as the big steamer leaves for the islands.

Chicago, Ill.—Miss Vivian Reed, Selig movie star, the girl - with - the - million - dollar - smile, poses in afternoon and evening gowns, Dame Fashion's latest creations.

Cambridge, Mass.—Harvard defeats Princeton in a closely contested gridiron battle by a score of 3—0.

Chicago, Ill.—With the opening of the Grand Opera season here, Ballet Master Ambrosing, permits a peep behind the scenes while he is drilling the dancers.

THE BRAND OF CAIN (Two parts—Dec. 4).—The cast: Edith Lennox (Kathlyn Williams); Gordon Lennox (Harry Lonsdale); George Wade (Wheeler Oakman). Written by Wallace C. Clifton. Directed by Coline Campbell.

Each month upon receipt of his remittance from England George Wade plunges into reckless dissipation in a mining camp. Gordon Lennox, another Englishman, leaves his wife in England while he seeks his fortune in the gold fields of Nevada. Lennox saves Wade from violence in a saloon brawl, and partly through the ties of English blood and sympathy for the man, he takes Wade to his cabin, and together they work Lennox's claim. Lennox hears from his wife, Edith, who writes him that she is about to leave England and join him.

Wade strikes a rich vein of ore; the news spreads, and word comes from several eastern capitalists that they will arrive to investigate the new discovery. Lennox gives Wade full power of attorney to deal with the capitalists, who would buy the mine, and then leaves to meet his wife.

Wade endeavors to embezzle $200,000, the amount he received for the mine, and his crookedness is discovered by his partner, who returns unannounced. After a violent quarrel, Wade kills Lennox, and leaves for the east. He meets Lennox's wife and tells her her husband was killed in an accident. They embark for England. Wade becomes conscience stricken. He fears that circumstances will make known the fact that he is a murderer. He cannot forget the brand of Cain, and a swift and unusual punishment comes to him.

THE PURCHASE PRICE (Dec. 9).—The cast: Howard (Robyn Adair); Van Dyck (E. J. Brady); Helen (Virginia Kirtley). Written by F. McGrew Willis. Produced by Burton L. King.

Van Dyck, a clubman, for the second time proposes to Helen, but he is not accepted. James West, Helen's wealthy father, meets Howard, a young broker, on business. Howard is struggling for a position in the business world and is very much pleased in having secured some of West's business to transact.

One day Howard is called to West's home to meet Wilson, a capitalist. There Howard meets Helen. She soon learns to admire the broker, but when Howard proposes, he is told that Helen cannot marry a poor man. Ambitious Howard makes a fortune on money he steals from Wilson, the capitalist. After his marriage to Helen, the market breaks before he can repay the money.

The capitalist returns from abroad, Howard fails and confesses that he is a crook. He asks Helen for forgiveness, which is refused him, and the girl realizes that she has lost a golden opportunity to accept the love of an honest man.

BIOGRAPH.

HER SACRIFICE (Reissue—Dec. 11).—The cast: The barmaid (Vivian Prescott); the young nobleman (Charles H. West); his sweetheart (Florence LaBadie).

The son of a wealthy Mexican house returns home from school. He is the only son of a widowed mother. He becomes fascinated by a pretty but low barmaid, who really returns his love, he being the first person she has truly loved. The mother, finding her efforts to break his attachment for the girl futile, appeals to her, showing that by such an alliance the boy would lose his name, his high honor, trying to prove that if she really loved him she would give him up.

The girl realizes the situation, and swears to do as the mother wishes, and so pretends to be in love with an old-time suitor. It has its effect, for the young man goes away disgusted but almost heartbroken. No sooner has he gone than she casts aside this lover with repulsion. This man sees that her heart has been given to the wealthy young fellow and goes after him with sinister mein. She, fearing for this lover's mad jealousy, follows, and as he fires she throws herself between the two, receiving the fatal shot. Her only recompense was dying in his arms, he now knowing the extent of her love for him.

THE HONOR OF THE LAW (Reissue—Two Parts.—Dec. 13.)—The cast: Williams' daughter-in-law (Irene Howley); Williams' son (Franklin Ritchie); Bert Allen (George Morgan); his mother (Kate Bruce); the warden (Charles H. Mailes); his wife (Louise Vale).

Bert Allen goes forth to seek vengeance on Williams and his son, a feud existing between the two families. Williams leaves his cabin with his daughter-in-law, who cautions him to be careful of Allen. As Williams reaches the top of the hill his foot slips, his gun goes off, and he is killed by accident. Bert Allen sees him, and, going up to the dead body, realizes that his hated enemy is dead. Williams' son and Mrs. Allen hear the shot. Bert Allen hears young Williams shout in the distance and realizes that all evidence is against him. He tells his mother. Realizing that circumstantial evidence is against him, they leave the town. Later, Williams' wife receives the following letter from the city—"and we want you and your husband to come and live with us. He can study law with your uncle. Your loving aunt." They leave for the city.

Some years later, Williams, now the district attorney, visits the warden of the state prison in a neighboring city. His small son, about five years old, is with him and is much interested in the pigeon-coop which the warden has near his cottage. The warden's boy gives the District attorney's son a pigeon which they take back to the city. In the same city live Bert and his mother. Bert, unknown to his mother, is a gangster. Through Bert's influence the leader of the rival gang is put out. The former leader and his men rob a man of a large amount of money. The ex-leader kills the victim. Bert is a witness to the deed and is bending over the dead man when two officers approach. He eludes them and arrives home safe. The artful ex-leader manages to get evidence of the crime into Bert's coat, and them has him arrested. The case comes to District Attorney Williams, who now sees his opportunity for vengeance.

Bert is sentenced to death. Meanwhile the gang leader falls out with his gang. Shots are fired and the gang leader is mortally wounded. The day before Bert's execution, he sends for the district attorney, who obtains

a confession from the dying man. A storm has come up and when Allen's mother arrives at the station on her way to her son's execution which is to take place the following morning, she finds that all trains have been delayed by the storm. The district attorney returns home with the confession. He is about to tear it up when his wife enters the room. "Would you violate your oath of office," she cries. The latent conscience of the district attorney is stirred and he brings the matter to the Governor, who decides to send a reprieve to the prison. The wires are down as a result of the storm, and it is impossible to send the telegram. The Governor than gets the district attorney on the long-distance wire, and gives him the message. The district attorney sees his little son playing with the carrier pigeon. He is seized with an inspiration. He could send the warden's carrier pigeon to the prison. He tells his scheme to the Governor, who agrees. The district attorney writes a note to the warden, telling him to delay the execution of Bert, and the pigeon is sent into the storm. The district attorney meets Bert's mother at the station and also learns that all trains are delayed. He shows her the reprieve. They start on the first train in the early morning. The pigeon has been killed in the storm and is found by a sentry of an artillery encampment. The sentry sends the message which he finds on the bird's leg, by wireless, to the Fourth Artillery near the state prison. The train carrying the district attorney and the mother is delayed by a broken coupling between the engine and the first car, but the district attorney urges the engineer to go on, and he and the mother got into the cab of the engine. The message by wireless arrives at the state prison, but the warden has no way of knowing that the note is authentic—it may be a plot of Bert's friends. He, therefore, dismisses the message from his mind and takes Bert out to the death chamber. The engine carrying the district attorney and the mother is stopped by a tree which has been thrown over the tracks by the storm. The district attorney hails a passing automobile and they start out again for the prison. The Governor, in the meantime calls up long-distance, but finds that the wires are not yet ready. He holds the wire until it is fixed. The warden receives the call just as he is about to drop the handkerchief which would mean the execution of Bert. At this point, the automobile containing the mother and the district attorney arrives. They enter the prison with the reprieve in time to save Bert.

Universal FilmMfg. Co.

JOKER.

THE TRAMP CHEF (Dec. 9).—The cast: Patsy (Wm. Franey); Spike (Chas. Conklin); Amanda (Gale Henry); Constable (Milburn Moranti); Mayor (Al. Moranti). Written by W. W. Beaudine and C. J. Wilson, Jr. Produced by W. W. Beaudine.

After completing their morning toilet the two "gentlemen of fortune" decide to rustle some breakfast. Patsy starts off, but is seized by the village constable and lodged in jail. The constable, while an excellent guardian of the law, is a poor cook and suffers accordingly. Patsy sees this and asks permission to cook the breakfast. The constable agrees and finds that Patsy is a culinary genius.

Meantime, Spike has become impatient and gone foraging for himself. A lady gives him a pitcher of milk. He thanks her and is about to leave when she confronts him with a formidable-looking revolver and marches him out to the wood pile, where he proceeds to get busy.

Finally Spike becomes exhausted and walks to the gun to plead with Amanda, but finds that it is nailed to the side of the house; he pries it loose, intending to hold up Amanda. She, however, pulls the gun away from him and marches him off to jail.

The mayor sees the two prisoners go to the lockup and demands that they be let out. The constable reluctantly turns them over to the mayor, who runs them out of town. Then the constable finds that in Amanda he has a cook engaged for life and all ends happily.

POWERS.

TRIALS OF A MOVIE CARTOONIST (Split Reel—Dec. 10).—The first half of this film shows the trials and tribulations of a movie cartoonist at work. The figures that he draws become rebellious and refuse to act as he wants them to, so he has a terrible time to make them do his bidding. They answer back and say that he has no right to make slaves of them even if he is their creator.

SUPERSTITIOUS CEYLON (On Same Reel).—The second part of the film shows more of the wonderful land of Ceylon as seen by Dr. Dorsey. Here the religious side of the people is shown and they are revealed in their devotion to the God that they worship.

REX.

A STORY FROM LIFE (Special Release—Dec. 9).—Jane, an actress resting in a fishing village, flirts with a fisherman to get atmosphere for a new role. When matter becomes serious, she sends for her husband and child. Undeceived, the fisherman seeks revenge. The child saves Jane's husband from death.

THE PENALTY OF TREASON (Two Parts—Dec. 10).—The cast: Francisca (Ruth Clifford); Captain Guido (Geo. Gebhart); Gen. Solerna (Ed. Clark); Priest (Wadsworth Harris); Campi (Douglas Gerrard); Aide (Chas. Dorian); Giovanna (Dave Kershow). Scenario by Maie Havey. Produced by Douglas Gerrard.

Francesca, known as the prettiest girl in Caliente, is much in love with the violinist, Campi, and the two are betrothed. There comes through the town one day Captain Guido and several of his men. As the captain is passing down a street he notices a couple of his men talking with a very pretty girl and determines to investigate. The two men leave and he makes love to the girl, who is none other than Francesca. But she resents it and slaps the captain's face.

When she tells Campi of the occurrance, he straightway seeks out the captain, intent upon avenging the insult. Campi is taken prisoner, and later when Francesca discovers his plight, she dons boys' clothes and acts as a servant to Guido, who with some of his men, is on the point of betraying the government. Finally through the efforts of the girl, Guido is made to suffer the penalty of his treason, together with his confederates, and the girl and her lover are once more happy.

BIG U.

SEEDS OF JEALOUSY (Special Release—Dec. 7).—Wade, a prospector, swears vengeance when Lee saves Mona, the Indian girl, from his clutches. He inflames the Indians against him and later implants jealousy of Mona in Mrs. Lee's mind. His villainous career is cut short by a bear-trap, and his treachery is discovered.

LAEMMLE.

THE CHILDREN SHALL PAY (Special Release—Dec. 6).—Phillip and Lois are married and have a little girl. But Lois feels that she is neglected, so she starts to run away with another man. The machine breaks down before they have gone very far, and she comes back home. But her husband will not believe that she has not been untrue and so turns her out of the house.

In after years the little girl gets to be incorrigible. So Lois writes to the old nurse to bring the child to her and she will reform her. This the old nurse does, telling the master that she is taking the girl to a school that specializes in bad children. Lois at last with her mother love succeeds in reforming the child and then the father comes to visit. When he sees that it is his own wife who has brought the child he forgives her.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE NO. 2 (Dec. 8).—The first article in the Universal Screen Magazine is about the old horses that are used in the making of valuable serums. These animals are of no use in the doing of work, but are innoculated with diseases and then make serums which save thousands of lives and are worth thousands of dollars. One "worthless" horse has produced, since 1911, $185,000 worth of serum.

The next article is on the boy scouts' work. It shows how the lore of the woods is taught and how it is practiced by the disciples of Ernest Thompson Seton.

The building of a portable house is shown. This is a way that the summer hotel bills can be saved.

Then the many labor-saving devices that have been invented for the housewife are shown. Housekeeping is not as strenuous as it used to be in the old days. There are electric percolators, cream whippers, silver polishers, meat choppers and dish washers.

Then as a closing feature Willie Hopkins, the world-renowned sculptor, is shown in some of his wonderful animated sculpture.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 17—Two Parts—Dec. 4).—The cast: Liberty Horton (Marie Walcamp); Pedro (Eddie Polo); Capt. Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Pancho Lopez (G. Raymond Nye); Jose Leon (L. M. Wells).

This episode opens with Liberty and Pedro in the dungeon looking for some way to escape. Eddie finds one of the stones loose and with his strength he removes it. He then lifts Liberty on his shoulder and helps her through the aperture that is formed and then follows himself. But the loose stone is only a ruse, and outside there are a couple of soldiers watching. They are now in a steel room, and as soon as they are seen to enter the chamber the guards give the signal and a fire is started under the room.

Pedro and Liberty begin to get warm and do not know what is happening. Then at another signal from the guards the walls of the room begin to close in on them. The two of them are really terrified, and Liberty falls on her knees and prays that they may be delivered. The walls are by this time very close together, and Pedro plants his back on one and his feet on the other, and by his sheer strength holds the walls apart.

The men at the windlass are afraid they cannot hold it any longer as the handle is slipping. They call for help and the men who are below at the fire leave their posts and come to their assistance. But Pedro has forced them to let go, and the walls rush away from momentum. They are going so fast that they go beyond the point from which they started and leave an opening through which Liberty and Pedro start to make their escape.

NESTOR.

PASS THE PRUNES (Dec. 4).—The cast: Jack Crarrymore (Eddie Lyons); Culdoon (Lee Moran); Mary (Priscilla Dean); Father (Fred Gambie). Scenario by Bess Meredyth. Produced by L. Chaudet.

Culdoon operates a sanitarium which is warranted to cure all ills no matter what they be. To him come the fat and lean, the weak and the strong, the old and the young. But for all Culdoon prescribes the same treatment, a set routine of exercise and diet.

There comes incognito the matinee idol, Jack Crarrymore. He somewhat resents his treatment until the arrival of Mary and her father. Then the routine assumes a different aspect. Mary is not taking the treatment, so has plenty of time to prepare toothsome edibles for Jack, whom she immediately recognizes.

Culdoon is somewhat smitten upon Mary himself, and it does not portend well for Jack when it is discovered that the girl favors him. Her father likes his cigar—which is strictly prohibited. But Jack manages to slip the father one and also to win the good graces of the old man. Jack impersonates him, taking his place for the exercises.

Then the trouble starts. Jack and Culdoon start boxing, but Jack is too much for Culdoon. Father hears the commotion and comes out in the hall to see what is going on, and at that moment Culdoon spies him, and, taking him for Jack, starts pummelling him unmercifully, when Jack comes to the rescue and—of course, comes out victorious.

OH, YOU HONEYMOON (Dec. 8).—The cast: Bert Marsh (Willard Wayne); Amy Marsh (Alida Hayman).

Bert Marsh and his bride, Amy, start out on their honeymoon well advertised as "Newlyweds." Arriving at a hotel, the bellboy showers them with attentions until the anticipated tips are noticeably lacking. Then Bert and Amy become the victims of their practical jokes.

The bellboy and porter have arranged a clever scheme, and when the couple enter their suite, the fun begins. Hurriedly changing the bathroom sign to the bridal door, the boys anxiously await developments. Presently Bert is seen to saunter down the hallway in the direction of the bar. A moment later a fat man, in bath array, hurries into the new designated "bathroom."

The next instant, however, a frightful noise in Amy's vicinity is too much for her nerves and she bounds to the bathroom door. Mr. Fat Man, now thoroughly angry at such a disturbance, lets forth a torrent of curses, which so shocks the bride, that she decides to go right back home to mother. Hastening to the railway station, Bert comes upon Amy; explanations ensue and both discover they have been innocent participants in a comedy of errors.

VICTOR.

HIS GOLDEN HOUR (Special Release—Dec. 5).—The cast: Spuds (Ed. Sedgwick); Girl (Belle Bennett); Father (Walter Belasco); City Chap (Harry Mann). Written by Harry Wulze. Produced by Roy Clements.

Spuds is in love with his employer's daughter, but their path of love does not run smoothly. A city chap, who holds a mortgage on the farm is also in love with the girl, and persuades her parents to decide in his favor.

Spuds repairs to the haystack and there dreams that he finds a lot of money, tears up the mortgage and beats up the city chap and so gets the girl. It is only a dream—and yet why not make it real? Spuds follows his dream and so in the end the parents decide to bestow their daughter's hand upon him.

THE SHADOW (Two Parts—Dec. 7).—The cast: Shadow (Harry Carter); Dick (Alan Holubar); Mary (Neva Gerber); Doris (Olive Adair); Hostess (Helen Wright); Husband (William Canfield). Scenario by E. Magnus Ingleton. Produced by Allan Holubar.

Dick attends a fashionable party as one of the guests—but to all appearances is a very clever crook. He removes different pieces of jewelry from the guests, and even the host and hostess are not exempt. But it is noticed that

whenever he annexes a piece of jewelry a shadow of a young man is seen to make a notation in a notebook: Dick takes Mary, easily the most popular girl at the ball, out into the garden. The shadow is seen to make many signs, all of which Dick completely ignores. Mary confides that all of their jewelry is kept upstairs in a wall safe.

Dick takes Mary back to the reception room and soon is wending his way upstairs. As he enters the room in which the safe is located, he finds a burglar already at work and cleverly binds him in a chair. Later the guests discover the loss of their jewelry and Dick is suspected. Mary is deeply grieved over this as she has become quite interested in him. He tells her that he will see her on the morrow and leaves. Meantime the crook upstairs is discovered and he informs them that a sweet crook has all the jewelry.

The next day in Dick's rooms are gathered several of his friends and then it is discovered that Dick had played "Raffles" on a wager with his friend who acted as the "Shadow" to record that he actually took the articles. But the shadow thinks that Dick overstepped his bounds, as he had won the heart of Mary when the shadow considered her his rightful property. But the terms of the wager are that he "should take anything he could get his hands on." All the jewelry is returned and Mary gives her heart into the keeping of the gentleman burglar, feeling that he has already taken possession.

RACCOONS (Dec. 8).—This is a little film that shows the way that the animal commonly known among the negroes as the "Coon," lives. It shows the animal in its lair and also the way that the den is built.

IMP.

THE CALL OF THE UNBORN (Two Parts—Dec. 8).—The cast: Signor Guido Ferrati (M. K. Wilson); Maria Rosetti (Edith Roberts); Mrs. Lane (Lillian Concord); Maestro Canova (Malcolm Blevins). Scenario by Douglas Bronston. Produced by M. K. Wilson.

Canova's Royal Italian Band is entertaining its usual enthusiastic audience and the people are listening with rapt attention to the noted violinist, Signor Guido Ferrati. Seated at a distance Mrs. Lane, a wealthy widow, is watching the artist, and wondering if she can add another victim to her wiles. Meanwhile, little Maria Rosetti, the leading soprano, is gazing at the young man, whom she adores.

That night Maria is preparing supper when Guido enters. She greets him lovingly, and asks him: "Guido, you will marry me soon, yes"? Slightly startled, he answers, "Yes." They are interrupted by Canova, who has brought a bunch of flowers to Maria and he, noticing Guido's indifference, longs for Maria. A few days later, Guido goes motoring with the widow. Alighting at the beach, Mrs. Lane and Guido are in the midst of a flirtation, when Canova, who has been out for a walk, discovers them. He tells Maria and then she confides her secret that she is about to become a mother. As Canova crosses the street, Mrs. Lane's motor draws up, and he hails her. Explaining the trouble, he finally enlists the widow's sympathy.

Meantime, Guido returning home, finds a sad little note from Maria, stating that as he loves another, there is nothing left for her but death. At last realizing the girl's true worth, Guido rushes out determined to find his sweetheart, and meeting Canova, the two men start a search. Mrs. Lane sights Maria in the distance praying on the top of a high bluff, and calling out her chauffeur to follow, starts climbing the steep rocks. Another instant and Mrs. Lane has grabbed Maria just as she is about to plunge to her death. A few moments later, drawing up to their apartment, Maria is met by Guido, now a thoroughly contrite lover, who pleads for her forgiveness, while Mrs. Lane is gently led away by Canova.

BISON

THE GREATER POWER (Two Parts—Dec. 2).—The cast: Sheriff Griffith (Harry S. Griffith); Mrs. Griffith (Katherine Griffith); Alice, their daughter (Alice Beice); Ernest, their son (Ernest Van Pelt); Ervin Denny(Ervin Denneke); Al Gordon (Al Ernest Garcia).

Because of the repealed humiliations that he suffers on account of his son, Ernest, Sheriff Griffith decides that he will not run for re-election. When the lawless element finds this out they at once put up the name of Ervin Denny, a gambler and leader of a band of cattle rustlers.

Al Gordon is a wealthy young ranchman who is in love with Alice Griffith, to whom it is important that the losses stop. At a meeting that is held in regard to the coming election, the sheriff is about to be mobbed by the men who are working for the election of Denny, when Al comes along and puts a stop to the matter. Then the men see that if he is elected there will be observance of the law, so they make him run for the office himself.

At last the election day arrives and in spite of the efforts of the gang to stuff the ballot box, Al is the winner when the final count is made. As he has promised to help reform Ernie, he appoints him a deputy sheriff in the hope that the responsibility will make a man of him. The election has attracted a great many of the surrounding ranchers to town, and the rustlers have taken advantage of this fact to make a raid. When the newly-elected sheriff hears of this he at once sends his deputy to get the criminals. But Ernie has formerly been a member of the gang and so is afraid to get them. When Al makes up his mind that he will go himself to get the crooks, and finds that Ernie has been shirking his duty he is angry and brings the young fellow back to the jail.

Just as he is locking him up, Ernie turns on him and tries to get away. This is too much and Al loses his temper and decides that he will teach Ernie a lesson. He takes off his coat and proceeds to give Ernie the worst beating that he has ever had. This at last makes the wastrel see the error of his ways and he confesses where the secret hiding place of the gang is. Then the sheriff sends out other deputies, and after a battle the bandits are overpowered.

Al marries Alice, and Ernie, who sees the error of his ways, is again made a deputy sheriff, but this time he makes good.

RED FEATHER.

KINKAID—GAMBLER (5 Parts, Dec. 4).—The cast: Nellie Gleason (Ruth Stonehouse); Jim Kinkaid (R. A. Cavin); George Arnold (Raymond Whittaker); Romero Valdez (Noble Johnson); Lefty Frank (Harry Mann); McPherson (Harry Griffith); Murphy (J. H. Knowles); Nochita (Cleo Loring). Scenario by Fred Myton. Produced by Raymond Wells.

George Arnold, head of the Paradise Valley Land Company, has been robbed of $10,000 by Jim Kinkaid, who has fled the country. Arnold secures the services of the Burton Detective Agency to get Kinkaid. Nellie is put on the case. She goes to the gambling house. Her ignorance of gambling nearly betrays her. Romero Valdez, Kinkaid's right hand man, feels that everything is not on the square in regard to this woman. But Kinkaid has become strongly attached to Nellie and will listen to nothing against her. Nellie becomes aware of the goodness of Kinkaid's heart and finds the job of betraying him distasteful. She forces herself to the work and has succeeded in getting Kinkaid accustomed to cross the border with her. She then wires to New York for them to send the men to make the arrest.

Letty Frank, a convict with a grudge against Nellie, manages to escape and goes to Mexico. He reaches Kinkaid's gambling house and recognizes Nellie as a New York detective. Kinkaid is told. Nevertheless, he takes his usual walk with her that evening. Seated on their accustomed bench, he tells her how he had discovered a number of foreigners on the desert absolutely destitute; they told him of how they were robbed of their life's savings by Arnold, through a crooked real estate deal. Kinkaid took care of the people and went to New York to see what he could do to get their money back. Upon asking Arnold to refund the money, he was laughed at, for the transaction was perfectly legal. Kinkaid, by force, took the money from Arnold, escaped into Mexico and returned it to the immigrants.

Detectives arrive from New York. Nellie asks Kinkaid to go for a walk. Romero, not trusting her, has followed with two Mexicans, to be there in case of need. Kinkaid is arrested by Arnold and the detectives and Romero coming up with assistance, is deserted by his followers at a critical moment, and he is also arrested. In the jail, Kinkaid and Romero again become friends and Kinkaid wagers his entire possessions that Nellie will "run true to form." In her room, Nellie sees a way out of her difficulty. She steals the keys of the jail from the sheriff and opens the door. At dawn, Kinkaid, Nellie and Romero enter the town from the desert and are met by an ovation from their friends. Kinkaid gives to Romero the gambling house and everything connected with it, finding that his future and his happiness lie with Nellie, away from everything pertaining to his former life.

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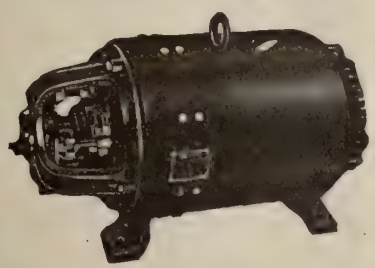

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GOLD SEAL.

ASHES (Three parts—Dec. 5).—The cast: Ashes Shannon (Claire Mersereau); Mrs. Topin (Nellie Slattery); "Yukon" Smith (Stanley Walpole); Jim Shannon (Fred Hearn); Harry Davis (Joseph Granby); Glory La Rue (Helen Slosson). Written and directed by Robert F. Hill.

Ashes is the maid of all work in a second-rate boarding house that is run by a Mrs. Topin. At the time the story opens out in the gold fields of Alaska there are two pals who have at last struck it rich. One of them, Jim Shannon, dies. With his dying breath he makes his pal, Smith, promise that he will go to New York and look up a certain Ashes Shannon and give her his share of the mine.

At the house where Ashes lives there is a composer, Davis. He is in love with Glory La Rue. But he is not averse to a little flirtation with Ashes. One day in the paper he sees a notice to the effect that if a certain Ashes Shannon will come to the office of a lawyer she will receive a fortune. Instead of showing it to Ashes, however, Davis tells the lawyer that he is the cousin of Ashes and would like to take the inheritance for her. The lawyer refuses to give away the money on such evidence. He writes to Smith that one applicant for the fortune has applied, but that he is doubtful as to her identity. Smith decides to go to New York himself.

In the meanwhile Davis approaches Ashes and wants her to go before the lawyer and swear she, Ashes Shannon, is his cousin, but she refuses to tell a lie. When the landlady, who is in the scheme, threatens her, she leaves and gets employment in a restaurant as a dish-washer. But before this she had heard Davis and the landlady plotting as to how they are going to get the money. When Smith arrives in New York he goes to the lawyer, who tells him all the particulars about Davis and his cousin, whom he claims is the heir.

While in a restaurant Smith overhears a girl by the name of Ashes getting a scolding. It is a rather uncommon name, so he asks her if she is Ashes Shannon. She says that she is, so he takes her to the lawyer's and the next day they go to the office, so that the deed of the property can be made out to her. As they are in the office the clerk announces that Ashes Shannon and her cousin are there to claim the inheritance. So Smith and Ashes go out and the others come in. They are asked questions and at last the policeman, who has been sent for, arrives and the whole crowd is arrested. Ashes is happy in her new found fortune and friends, but rebels at the idea of going to school, as she is in love with Smith. In her naive way she tells him so and as he has grown to love her, too, there is a marriage and the two of them return to the west.

L-KO.

THE HIGH DIVER'S CURSE (Two parts—Dec. 6).—Dan has the position of property man in a vaudeville theater. He has trouble in keeping the stars contented. They all want to have the star dressing room and he has a hard time to make them all satisfied. In the end he has to take the star and shift it about from one door to another in order to make each one think that he, or she, as the case may be, has the star room at the time. Dan becomes involved in an argument with an actor when he remarked that actors should not stay around the theater. Dan vows to get even. The show is started. In the second act it is necessary to have rain. When the actor calls for rain Dan turns on the hose and gives them a deluge.

Another of the acts is a fake acrobatic act. The men are supposed to be holding each other up, but in reality it is Dan who is doing the supporting by means of a rope from behind the scenes. But just at the critical moment he lets the fly slip and the audience is allowed to see the act is a fake. Then comes the dance of the dying duck. But at his point in the performance Dan is standing behind the scenes eating a banana. He throws the peel out on the stage and the dance of the dying duck turns into a farce. The actors cannot keep their feet and slip so badly that the audience is about to leave when the curtain is pulled down.

But the finale of the evening is when the high diver comes on. He is going to dive from the top of the theater into a little bucket of water. All goes well and the diver is just about to take the fatal leap when Dan nonchalantly takes the bucket away and the actor cannot hold himself back and so dives into the floor. He comes after Dan hot foot and Dan takes to flight. He calls for the police and these gentlemen arrive in a buggy. But by this time Dan has taken flight in a big car and the diver is following in a flivver. After a long chase it all ends when Dan throws his enemy into the river from the top of a high bridge and then himself makes a hurried exit.

UNIVERSAL.

ANIMATED WEEKLY NO. 47 (Nov. 22).

In the War Zone with the Animated Weekly Camera Staff. Fete Wounded Soldiers.—Royalty aids to entertain 6,000 convalescents at Garden party—London, Eng.

Opening the Courts.—Judges and barristers, in wigs and gowns, leaving Westminster Abbey for trial rooms—London, Eng.

Bulgars Bound for Battle.—Films catch vivid scenes as troops rush over mountains to meet foe—Near the Corna. Subtitle: From sleep to march. An endless stream marching through a village.

German Sailors at Work.—Navy men at daily gymnastics on battleship—Somewhere off Heligoland. Subtitle: Comedy varies war's routine.

Carnival for Soldiers.—Parade captured cannon to raise cash for men in trenches—Batterson, Eng.

On America's Battlefield. Out for a Touchdown.—University of Pittsburg's star eleven making drive for goal against Washington and Jefferson—Pittsburgh, Pa.

Letter 57 Years in Mail.—Missive sent in 1859 delivered, 18 miles away, after addressee's death—Philadelphia, Pa.

Runners Chase Titles.—Cross-country stars battle for A. A. U.'s metropolitan championship—Van Cortlandt Park, N. Y. Subtitles: The star. The water jump. The winner.

$10,000 Gift to State.—Massachusetts Aero Club donates hydro-aeroplane in honor of U. S. aviator killed in France—Boston, Mass. Subtitle: Gov. McCall accepts gift.

One Submarine's Grave.—Pioneer under-sea boat that disappointed inventor has rested here for 16 years—New Suffolk, N. Y. Subtitle: Another experiment in the progress of the U-boat.

Cartoons by Hy Mayer World Famous Caricaturist. Disturbing Broadway's Peace. For New York Prints Only.—Dancers who dare busy street traffic draw throng—New York City. Subtitle: "Pinched."

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CUB.

JERRY'S BIG DOINGS (December 8).—Hearst. Cast: Jerry (George Ovey); The Count (George George); Father (John McCarty); His Daughter (Claire Alexander); Her Mother (Helen Gilmore); The Butler (Tom Riley); Billy St. Vitus (Arthur Mund); policemen (Ray Lincoln and Arthur Jackson). Directed by Milton Fahrney.

Out of work and sorely in need of funds, Jerry sits in a despondent mood on a park bench. He discovers a purse lying on the ground near him and picking it up is delighted to find it filled with money. But unobserved by him, two policemen have watched his action and as he returns to the bench the officers seat themselves beside him, take the purse away, divide the money among themselves, and return the empty pocketbook to Jerry.

The perplexing problem of finance now still confronts him so he resolves to try the help want ad. column of a newspaper. There he finds

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an advertisement for a valet and forthwith he hies himself to the address given. Arriving there he is annoyed to find a line of applicants ahead of him. So that he may be the first to interview the prospective employer (who happens to be a count) Jerry starts a free-for-all fight among the applicants. The house detective steps in to quell the noise, ousts the disturbers and when the Count announces he is ready to see the applicants Jerry is the only one left. Of course he gets the job.

The Count sends word to friends that he is about to visit them and after ordering Jerry to pack his bag he starts off accompanied by his valet. At the home Jerry becomes smitten with the daughter of the house and tries to flirt with her. She leads him on, passing from one room to another, drawing the curtains after her. Jerry kisses her hand, which she protrudes through the curtains. By way of teaching this persistent young fellow a lesson, the girl then has the butler take her place, so when Jerry hastily pulls aside the curtains he is surprised to find himself in the arms of the butler. Enraged, he strikes at the butler but hits the Count, who has just come upon the scene. Realizing his mistake he rushes away only to rush into the girl's mother. The Count by this time has recovered his senses and through the curtains makes a kick at what he believes is Jerry's form. Instead he strikes the mother. She in turn strikes at Jerry, who ducks just in time to let the Count, who enters through the curtains, have the blow.

Attracted by the noise, the father starts toward the scene and is greeted with a flying vase from the hands of the Count which was intended for Jerry, who runs away with the Count after him. The chase leads to the bath room where Jerry causes the Count to have an involuntary bath, and then out to the street where Jerry climbs a telegraph pole with the Count pursuing. There they dangle until two policemen who see the unusual specacle from a distance come up and drag them down. The butler, who has innocently helped cause the trouble, laughs as the two disturbers are carried away to a safer zone.

MUTUAL.

MUTUAL WEEKLY NO. 100 (Nov. 29).

Washington, D. C.—Congressman-elect flies from Philadelphia to Washington. Mr. O. D. Bleakley is the first Congressman to travel to the Capital by air.

San Francisco, Cal.—Pacific coast's big Rugby game. University of Santa Clara defeats Leland Stanford.

Somewhere in France.—The submarine "Diane" is launched.

New York City.—Central Park luncheon party. Bill Snyder and his pet "Hattie," entertain Miss Sybil Carmen, scintillating little star of the Midnight Frolic at a lawn party. Subtitle: The baby lamb has his luncheon, too.

Washington, D. C.—Ex-slaves hold revival meeting. Many are over 100 years old, the oldest being 125 years of age.

Paris, France.—Newest fashions in colors. Posed by Miss Pretty Myrtil of the Theater Marigny.

Arlington, Mass.—Girls play hockey. Newton defeats high school team.

Francis Joseph, Emperor of Austria-Hungary, dies.

Austria's new ruler, Charles Francis Joseph, with his bride.

New York City.—Ruth Law breaks record for cross country flight. Trip hailed as America's greatest flight. (Ruth Law.) Subtitle: General Wood greets her at end of 885 miles trip made in 8 hours and 55 minutes.

Washington, D. C.—The war college class in conference. They analyze and discuss map problems.

Oakland, Cal.—Freighter "Talbot" slips into the water here.

Washington, D. C.—Last resting place of the Capital's canine "400." Subtitle: Mourning for a departed ancestor.

Los Angeles, Cal.—Big oil well burns. Six hundred barrels of oil, valued at $10,000, burn daily.

Santa Monica, Cal.—Resta wins Vanderbilt cup. Dare-devil drivers hurl steel monsters around death-dealing curves.

THE FALSE CLUE (Two parts—Nov. 30).—The cast: Henry Ross (Benjamin Horning); Marjorie Ross (Dorothy Davenport); Robert Stanley (Lee Hill); William (O. B. Nair).

Henry Ross, a retired banker, is found murdered in his home. Lee Hill, a young man in love with Marjorie, his daughter, is arrested and accused of the crime. The night Ross was killed, Stanley was heard fighting with him and, therefore, is under suspicion. After some time William, the butler in Ross's home, tells his story, which clears Stanley. He tells how ever since Marjorie's mother's death he and his wife had taken the girl into their hearts and that she came to them with all of her happiness and all of her unhappiness. Bob had fallen in love with the girl and after a long courtship they were secretly married and he was the only one told.

GROUCHY (Dec. 2).—Grouchy is a bachelor, who lives alone. He is pestered by the neighborhood kids and, with hatred in his heart for all children, he makes his will, leaving his fortune to a "bachelor's home." Later he receives an invitation from Ruth, his niece, to spend the holidays with her. He decides to accept the invitation and, upon his arrival, is greeted more as a father instead of an uncle. He is perfectly happy until his niece's children come in and then he is most uncomfortable.

However, after a few days they prove that they can be good, and Grouchy becomes a great friend to them. His legal adviser had warned him that his niece and her husband were after his money. To find out whether this is true Grouchy has his adviser come to Ruth's home. Here the adviser tells Grouchy that he has lost all of his fortune and, of course, Grouchy is despondent over the fact. Ruth, however, proves her true worth and tells Grouchy that he can make his home with them. Then it is that Grouchy changes his will in favor of Ruth and the children.

THE TURN OF THE WHEEL (Two parts—Dec. 4).—The cast: Major Harper (Bejamin Horning); Alice his daughter (Dorothy Davenport); Arnold Grey (Lee Hill).

Alice, the daughter of Major Horning, who has come to the end of his resources, is loved by Arnold Grey, a Secret Service Agent. When the young man proposes to the girl, however, she mistakes his proposal for one of charity instead of love and so refuses him. Later the major loses the last of his money through gambling and he and Alice are forced to go to a tenement room and live. Grey loses all track of Alice, but later, through a painting that the girl has sold, he discovers and persuades her and her father to come and make their home with him.

AMERICAN.

CALAMITY ANNE'S VANITY (Nov. 30).—The cast: Calamity (Louise Lester); The Stew (Robert Lane); The Eastern Woman (Rose Lathan); The Village Belles (Charlotte Burton and Jessalyn Van Trump); Their Sweethearts (Jack Richardson and J. Warren Kerrigan).

Poor Calamity Anne is much upset over seeing all of the girls and their sweethearts strolling down the village streets. "The Stew," swaggering down the road, coveted Anne's money and makes love to her. Then came the woman from the East and all of the boys deserted their girls and paid tribute to the newcomer. Feeling that the woman's clothes were what made the hit with the boys, Anne orders a new dress and when she swaggers up and down in front of the hotel with her swell new dress and her six-shooter and muddy boots peeping from under it she causes some sensation. Calamity gets the laugh. She gets sick of it all, gets her mule and leaves town. The following sign is posted on her door: "I'm goin' away. Give my pile to the orfans. Taint no use. Calamity."

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PATHE NEWS NO. 93 (Nov. 18).

Anderson, S. C.—National Guardsmen are called out by Governor Manning to prevent serious rioting by the striking employees of several large cotton mills. Subtitle: Guarding the gate.

Electra, N. C.—The construction of the great Cyclopean Masonry Dam, which is to be 1,440 feet long and 220 feet high, the largest work ever attempted in the South, is nearing completion. Subtitles: Numerous huge dredges anchored in the walls are used to place the large rocks in position. Two tunnels were cut through the mountain, each 30 feet in diameter, to divert the water.

Washington, D. C.—The venerable Cardinal Gibbons participates in the procession of priests to celebrate the seven hundredth anniversary of

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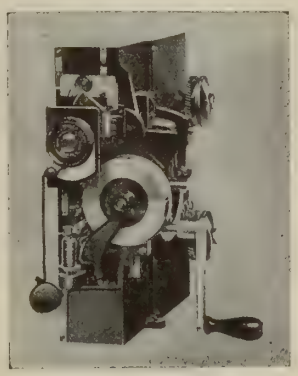

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the founding of the Dominican Order. Subtitle: Cardinals Gibbons (right) and Farley.

Cardiff, England.—Honorable Lloyd George, the English Secretary of war, visits the city to personally decorate several of Britain's warriors for specially heroic deeds. Subtitle: A heavy rainstorm does not mar the Nation's recognition of bravery.

The Russian Battle Front.—Czar Nicholas II visits several regiments of his Southern armies who are making great effort to help the Rumanians resist the attacks of the Central Allies. Subtitles: Heavy snows are beginning to fall in some regions, but not enough to freeze the soldier's appetite. The soup kitchen.

Goose Creek, Texas.—Oil going up again—as the ferocious flames of a burning well leap high into the air, fed by the plentiful reservoir of one of the largest oil-producing sections in the country. Subtitle: At night the flaming well resembles a gigantic torch, visible for miles around.

San Francisco, Cal.—Sir Ernest Shackleton, the noted Antarctic explorer, who recently arrived in the United States, is ready to make another journey in quest of the elusive South Pole. Subtitle: Shackleton with some of his dogs which have been of great assistance to him on previous trips.

PATHE NEWS NO. 94 (Nov. 22).

New York City.—Wrecking boats quickly raise a tug sunk in the East River when its boiler explodes with terrific force, killing two of the crew. Subtitle: Part of the boiler which caused the explosion.

Franklin Park, Mass.—Crack athletes of New England Colleges set out to caputre the laurels of the five-mile cross-country run for the intercollegiate championship of that section. Subtitle: H. H. Brown of Williams College leads the way across the finish line, wresting the title from University of Maine.

Western Battle Front.—President Poincare accompanied by General Joffre, visits the Somme battlefield to extend the Nation's thanks to the valiant soldiers for their heroic offensive. Subtitle: He decorates General Anthoine for his bravery.

Salonica, Greece.—The National movement headed by Ex-Premier Venizelos is spreading rapidly and already large bodies of troops are being mustered for service. Subtitles: General Zumbrakakis reviews the new troops. The populace acclaims the National soldiers as they leave for active participation in the Allied cause.

What To Do Until the Doctor Arrives (Magazine section).—Subtitle: During the winter season gas heaters are frequently used. Children are permitted to play about the heaters and accidentally can remove the gas pipe with consequent asphyxiation. After closing the gas jet and opening the doors, induce respiration by exercising the arms up and down. A careless mother using iodine to asepticize a cut, places the bottle near a child, who promptly tastes the supposed syrup. Immediately mix some ordinary starch in cold water and force the child to drink it. This acts as a quick antidote against iodine poisoning.

Tia Juana, Mexico.—Thousands of Americans venture into Mexico despite the troubled conditions to attend the opening of the famous race track. Subtitle: Off they go for the mile handicap. Neck to neck the leading steeds struggle for even a small advantage as they near the finish line.

Chicago, Ill.—Miss Ruth Law, the woman aviator, prepares herself for the chill autumn winds on her cross-country flight to New York by sleeping on a hotel roof. Subtitles: Using a small old-fashioned military biplane, she starts on her aerial journey, establishing a new American non-stop flight record of 590 miles at Hornell, N. Y. She arrives at Governor's Island, New York City, after covering the air line distance of 832 miles in 8 hours, 55 minutes. The new mistress of the air and the machine she used.

Boston, Mass.—Four thousand troops of the Massachusetts National Guard, recently returned from the border, give citizens an opportunity to see their fitness for Uncle Sam. Subtitle: Mayor Curley arrives to greet the men on the Boston Commons.

Oakland, Cal. (San Francisco and Los Angeles only).—A bevy of pretty girls is out to boost the Lincoln Highway fund for better roads by selling pennants. Substitle: A miniature Fallan sink illustrating how autos are mired in the bogs of Nevada.

New Orleans, La. (New Orleans only).—A large parade marks the opening of the National Farm and Live Stock Show.

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San Francisco, Cal. (San Francisco and Los Angeles only).—The football game between Stanford and Santa Clara Colleges is fast and hard fought, Santa Clara winning by score 28-1. Subtitles: The Yahoo Bird, Stanford's jinx for Santa Clara. Santa Clara rooters form their college letters.

Raleigh, N. C. (Charlotte only).—Many pretty floats are entered in the mammoth Wake County Day Celebration.

New London, Conn.—Absolutely exclusive pictures not obtained by any other weekly, of the German merchant submarine Deutschland, showing her departure for her return voyage to Germany, all damage of her recent collision repaired.

PEARL OF THE ARMY (Episode No. 1, "The Traitor"—Astra—Two Parts—Dec. 3).—The cast: Pearl Dare (Pearl White); Major Brent (Theodore Friebus); Bertha Bonn (Marie Wayne); Col. Dare (W. T. Carleton).

Captain Ralph Payne is chosen to convey to the Major General at Panama a document of vital importance which discloses a weakness in our canal defences by which a monarchy (hitherto overlooked by the United States) plots to overcome this nation. The document is secreted beneath his left shoulder strap, it first being prepared with invisible ink. From that time Payne finds himself the victim of a queer being that, through a strange medium, juggles with his good name and martial standing.

At his apartment he finds a letter in handwriting the exact counterpart of his own and in it the startling contents; "The left shoulder strap and the locket reveal the secret—take the tip in time." Bewildered, he consults his chief, Colonel Dare, who instructs him to attend the Embassy ball that night as though nothing had happened, promising added secret service protection.

In the midst of the evening's festivities, Payne and Pearl Dare find a secluded spot in the conservatory. Encouraged by a responsive light in her eyes, Payne is about to ask for her "yes" to the question that means happiness to him, when a messenger orders him to report to Colonel Dare at once. There he is informed that the Grenadian Ambassador has been murdered and in his lifeless hand a message found to Payne thanking him for services rendered Grenada. When Payne is searched the left shoulder strap reveals nothing but a worthless piece of paper. In a daze he hears the order given to arrest him on a charge of treason.

DIVORCE AND THE DAUGHTER (Gold Rooster—Five Parts—Dec. 3).—The cast: Alicia (Florence La Badie); Dr. John Osborne (Edwin Stanley); Herbert Rawlins (Sam. Niblack); Mrs. Cameron (Kathrun Adams); the father (J. H. Gilmour); the mother (Zenaide Williams); the children (Ethelmary Oakland and Arthur Le Vien).

At the story's beginning a family receives an inheritance, not a large one, but great enough for them to leave their crowded city and flat and move to the country, where they forsee the opportunity to fulfill their long-cherished dreams. The father to paint pictures that are not mere "pot boilers," and the mother and daughter to expand their ideals of home hitherto bound by the close confines of their meagre means.

But their sky, instead of brightening with their good fortune, becomes cloudy, and dissatisfaction leads to disillusion and a broken home. Your heart goes out to the daughter, who is made the innocent victim of twentieth century ethics and who, suffering one disillusion after another, decides to take a step that nearly results in a tragedy.

THE SHIELDING SHADOW, NO. 10, "The Disappearing Mantle" (Two Parts—Astra—Dec. 3).—Ravengar again rushes to the aid of Leontine, who has once more been made a prisoner by Bianca and her henchmen. To save her, he gives up his closely guarded treasure, "The Disappearing Mantle."

HOW MATCHES ARE MADE (Dec. 3—Split Reel).—A splendid split reel of Norway and Sweden's big industry, showing each step from the hewn log to the finished match.

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THE CRIMINAL (5 Parts—Ince—Dec. 2).—The cast: Naneta (Clara Williams); Donald White (William Desmond); The Baby (Enid Willis); Carlos Lupoli (Jos. J. Dowling); Mother Marie (Gertrude Clire); Pietro (Charles K. French); Police Magistrate (Walt Whitman).

Naneta, born outside the social pale and without another name, is an outcast in the village of San Leuzi, in the Italian mountains. An immigration agent from New York comes to the village, and a neighbor suggests to Mother Maria, who has given a "home" to the nameless one, that she send Naneta to America.

She arrives in New York and goes to work in the restaurant of Carlos Lupoli in the Italian quarter of the lower East Side, where she meets Donald White, a yet-to-arrive short story writer, who comes to Carlos' restaurant to absorb spaghetti and atmosphere.

Entering her home that night, Naneta finds a baby on the stairs, with a note pinned to its dress, and she takes the "bambino" to her room, deciding to keep it for her very own. The next day she gives White the note, asking him to read it to her, but telling nothing about finding the baby.

That night Naneta is arrested on suspicion, because of having an unknown baby in her possession, and White, hearing of the arrest, rushes to the rescue. She refuses to tell anyone about finding the baby, not wanting it known that, like herself, the child has no father, but maintains that she has stolen the baby, which fastens guilt upon her.

White relates to the perplexed Judge the circumstance of the note, which at the time he had taken to be a hoax. The magistrate is interested and together they devise a plan to force the truth from Naneta. When she is brought in the Judge says abruptly, "The woman who deserted this baby has relented and wants it back." Naneta is shocked, and cries, "No, No! She canta have it. She is trow it away one time."

There is a finish packed tight with heart throbs.

CHILDREN OF THE FEUD (Fine Arts—5 Parts—Dec. 2).—The cast: Pap Clayton (Chas. Gorman); Sairy Ann (Dorothy Gish); the five Clayton children (Violet Radcliffe, Beulah Burns, Thelma Burns, Tina Rossi and Georgia Stone); Jed Martin (A. D. Sears); Judge Lee Cavanagh (F. A. Turner); Dr. Richard Cavanagh (Sam DeGrasse); Mrs. Cavanagh (Alberta Lee); Bad Bald Clayton (Elmo Lincoln). Directed by Joseph Henabery.

Sairy Ann Clayton is the eldest of the six motherless children of "Pap" Clayton, a Virginia mountaineer and moonshiner in partnership with his cousin, Jed Martin, who he has betrothed to Sairy Ann. Dr. Richard Cavanagh, son of the county judge, finds "Chub" Clayton hurt by a fall, tends him, gains the admiration of Sairy Ann, and induces her to bring the children to town for clothes and shoes, thereby rousing the jealousy of Jed Martin. The day the children are in town the still is raided, and "Pap" and Jed are jailed for months. The doctor takes the children to the home of his father, the judge, and begins their education.

The released convicts return accompanied by the head of the clan, Bad Bald Clayton and the doctor hears him tell Sairy Ann that the still was raided on the information given by a Jackson and only the life of a Jackson can square the account. The ancient feud between Claytons and Jacksons had died out. The doctor is horrified and later remonstrates with Sairy Ann and tells her that only the law should take life, but Sairy Ann defends the clan spirit, condones the proposed murder, and quarrels with him. Clayton takes Sairy Ann and the children home. Jed is rejected, and realizing that Sairy Ann is in love with the doctor he sets out to kill him. Sairy Ann on her father's horse takes a short cut and notifies the sheriff.

Jed kills the deputy, but is arrested and brought to trial before Judge Cavanagh, who is warned in an anonymous letter that he will be shot if Jed is convicted. All the Claytons, heavily armed, attend the trial. The judge fearlessly sentences Jed. At the signal the Claytons shoot up the court and Jed kills the judge. Most of the Claytons are then killed in a running fight with deputies and citizens. Sairy Ann hides in Bad Baid's store and is followed by Jed, who is wounded.

The doctor to avenge his father follows Jed, and would have killed him had not Sairy Ann reminded him of his own words that only the law has the right to take life. The doctor surrenders Jed to the sheriff, and, having been desperately wounded by Jed, he falls back in Sairy Ann's arms. Sairy Ann goes to the mountains, but when the doctor is convalescent he sends for her and the children and the feud is forgiven.

Miscellaneous Subjects

FOX FILM CORPORATION.

THE VIXEN (Five parts—Dec. 4).—Elsie Drummond's eldest sister, Helen, has acted as her mother for years. By unscrupulous deceit she draws Helen's sweetheart, Martin Stevens, away from her. When Stevens loses his money Elsie casts him aside.

When Helen becomes friends with Knowles Murray, Elsie lies to Murray about Helen and lies to Helen about Murray. The result is that she igratiates herself with the man. By continued underhand methods she succeeds in winning Murray for herself when he is appointed consul abroad.

For a few years Elsie and Murray live happily in Paris. Two children are born to them. Then Murray is recalled for work in Washington. Elsie finds that Stevens has regained his wealth and that Helen is still sorrowing because of Murray's strange coldness toward her years ago.

Elsie's passion for power still grips her in Washington. She meets Kingsley, a young lounger, and proceeds as a matter of course to captivate him. Her husband learns of the acquaintanceship and is on the point of discovering the truth, when Elsie lies again, so cleverly that Murray believes Kinsley's attentions are being paid to Helen instead of his wife.

Stevens finally comes to realize that Elsie's whole life has been one of deception. For Helen's sake he wishes to expose her sister. Helen pleads against such action, to save the children. Elsie, chastened for once, returns to her husband.

WORLD PICTURES.

THE MEN SHE MARRIED (Peerless—Five parts—Nov. 27.—The cast: Beatrice (Gail Kane); Ralph Semple (Arthur Ashley); Jerry Trainer (Montagu Love); Ada Semple (Louise M. Bates); Edith Trainer (Muriel Ostriche). Directed by Travers Vale.

Beatrice Raymond, a young heiress, is attracted to the unprincipled Ralph Semple. He and his wife make their living by preying upon society. They see an easy victim in Beatrice and plan to get her money. Posing as a single man, Semple soon wins her love and a mock marriage ceremony is performed. In short order he shows his cards. Pretending his mail had miscarried, he easily persuades Beatrice to give him a check for a thousand dollars, which he skillfully raises to ten thousand and, with the proceeds and his victim's jewels, he goes with his real wife to South America, telling Beatrice in a short note how he has been duped.

Beatrice, heartbroken and disillusioned, conceals her unhappy mistake from her friends, and with the passing of time she gradually recovers and begins to take interest in the life about her. Jerry Trainer, a widower and a strong, manly man, falls in love with her and she returns his affections, but her miserable secret makes her answer "no" to his pleadings that they marry.

Semple and his wife in South America, in need of funds, plan to make further use of the mock marriage. A letter telling of Semple's death is faked up and sent to Beatrice. She is overjoyed to know that the obstacle which stood in the way of her happiness is now removed and that she is free to marry Jerry. She hesitates as to whether she should tell Jerry of her other marriage, but fearing that it might lessen his love for her, she decides to let "the dead past bury its dead."

Passionately in love with her husband, there is only one cloud in the happiness of her early married life. Jerry's young daughter, Edith, is jealous of his new wife, and all of Beatrice's efforts to win her affections and confidence are

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fruitless. One day Beatrice is horror-stricken to see on the streets Ralph, whom she had had every reason to believe dead. His schemes had worked out well and he had come to make use of his hold over Beatrice; he forces her to take him to her home and introduce him to her husband and step-daughter. Beatrice watches Semple insinuate himself into the good graces of her husband and the love of Edith. She is forced through threats of exposure to induce her husband to back Semple's worthless schemes and to look on in silence at the growing love affairs between her step-daughter and the worthless cad.

At last things reach a climax. Beatrice learns that Semple has persuaded the infatuated Edith to run away with him. She visions the innocent Edith going through the same ordeal that she herself had endured. For a time she struggles with herself, and then decides that Edith must be saved at all costs. Just before the hour set for the departure of the couple, Beatrice goes to Semple's apartment and by pretending love for him she arouses the man's feelings so that he forgets all about the waiting Edith and wants only the woman before him. At last, despite her efforts, he seizes her in his arms and showers her with kisses. The door is broken open and Jerry dashes in; he stands aghast at seeing his wife in Semple's arms. Furiously he springs upon Semple and after giving him a good beating orders him to go. He then turns to Beatrice, but before she can reply to his denunciation, Edith rushes in. Then Jerry learns that it was to save his daughter that Beatrice had sacrificed her own feelings and had risked losing his love and respect. Tenderly he takes her in his arms and begs her for forgiveness, which she gladly grants.

ALL MAN (Five parts—Peerless, Dec. 3).—The cast: Jim Blake (Robert Warwick); Sandy Bluebottle (Louis Grisel); John Sherman Blake (Charles Duncan); John Maynard (Alec B. Francis); Ethel Maynard (Gerda Holmes); Alice Maynard (Mollie King); Gillette Barker (George McQuarrie); Snap Higgins (Johnny Hines); McKin (Henry West). Directed by Emile Chautard.

Jim Blake, lively young son of a millionaire, spends his hours carousing and having a good time with the boys. For a time his every whim is indulged in, but finally the elder Blake tires of his spendthrift days and one morning Jim is informed by his parent that things must change—that the days of big bills and generous allowances are over—that from now on he must make his own way in life. For the first time Jim's fighting blood is aroused, so, taking the last parting check from his father, he sets out with his trusted valet for a ranch in Wyoming, determined to make good, and to prove to his father and others that he is not the weakling they believe him to be.

Jim begins his career out West by beating up a native who resented the intrusion of the tenderfoot, and by his splendid fighting wins the admiration of the ranchmen and other onlookers. Jim then sets about to straighten out things. Learning that their ranch holds unpaid claims against the railroad for killing their live stock, he determines to collect all that is due them and with this purpose, goes to see John Maynard, the president of the railroad. In a heated interview he demands settlement of his claim and when refused by the president, tells him that he is not through yet and that some day the road will pay the claim with 100 per cent. interest.

President Maynard's daughters, out boating, are caught in a swift current, and are in grave danger of being carried over the falls. They are rescued by Jim, who is attracted by Alice, the younger daughter. The friendship between the two rapidly develops, and before returning to her home in the East, Alice promises to marry Jim as soon as he has made good. Spurred on by her promise, Jim fights harder than ever, and his efforts are eventually crowned with success. He cleverly buys up a plot of land through which the railroad was planning to build a spur track, and forces President Maynard to purchase it from him at a large figure, thus realizing enough to return to his father and prove that he has made good.

His affair of the heart, however, does not progress so smoothly. Alice's sister, jealous of the love between Alice and Jim, destroyed the letters between the sweethearts, leading each to believe that the other is faithless. But upon Jim's return to the city, everything is straightened out and, despite the objection of Alice's father, the two happy young people run away and are married with the blessing of Jim's father. President Maynard cannot long withhold his respect for the splendid young man who had so cleverly beaten him, and eventually he, too, joins in blessings on the young couple.

METRO PICTURES CORP.

THE BLACK BUTTERFLY (Popular Plays and Players—Five Parts—Dec. 4).—The cast: Sonia Smirnov, "the Black Butterfly," and Marie, the Convent Girl (Mme. Petrova); Alan Hall (Mahlon Hamilton); Girard (Anthony Merlo); Lachaise (Count Lewenhaupt); Lord Braislin (Edward Brennan); Lady Constance Braislin (Violet B. Reed); Don Luis Maredo (John Hopkins); Peter, father of Sonia (Morgan Jones); Vladimir (Norman Kaiser); Gaston Duval (Roy Pilcher); Ciel, Sonia's maid (Evelyn Dumo). Scenario written by Wallace C. Clifton. Directed by Burton L. King.

Sonia Smirnov is a beautiful and brilliant woman, singing the role of "The Black Butterfly" in the opera of the same name at the Folies Bergere, Paris. Lord Braislin, at a gathering of prominent men, is astounded by their enthusiastic toast to "The Black Butterfly," and Girard, of the army, arranges to introduce him.

While the toast is being offered, Don Luis Maredo breaks in upon "The Black Butterfly" in her dressing room, declares his love, and is dismissed. He goes to a telephone, calls her up and when he hears her voice kills himself. Despite the tragedy Sonia appears as usual at the evening performance and then goes to her home, where she receives a letter from her daughter, Marie, who is in a convent. This letter leads to a reverie of her past life. As a Russian peasant girl she had met Gaston Duval, fallen in love and gone with him to Paris, wher they went through a marriage ceremony which she afterward was led to believe was a mock one. Her love for Gaston turned to hatred, she became a wanderer, was taken in by some nuns, and there her child, Marie, was born. Leaving Marie in the convent, Sonia went to Paris and became an operatic star.

Thus her reverie ends, and she gives way to silent grief. The next day Lady Constance Braislin breaks in upon Sonia and accuses her of having won the love of Lord Braislin. To show the accusation is unjust Sonia has Braislin meet her after the play while Lady Constance is in hiding, and the star tells him she wants their acquaintance to end. Braislin is then led away by Lady Constance. Meantime a romance breaks in upon the life of Marie, the convent girl. Alan Hall, automobiling near the convent, meets her and they fall in love. Alan, who is a friend of Girard and Lachaise, returns to Paris and there, in an Apache dance hall, meets Sonia, who is on a slumming tour with her manager, Bergere.

Sonia falls in love with him. He thinks of Marie and tells "The Black Butterfly" that he must leave Paris, but she, not knowing of his other love, dissuades him. Then Alan writes to Marie that he will not see her again, and the convent girl pens a note to Sonia that she intends ending her life. "The Black Butterfly," on receiving this, races to the convent, arriving there just as Marie is being dragged unconscious from a lake into which she has thrown herself. Embracing the girl, Sonia discovers a photograph of Alan, learns of Marie's love and returns to Paris and dismisses Alan.

Then "The Black Butterfly" disappears. She next is seen as a nurse during the Battle of the Marne. Gaston Duval, Colonel in the French army, is at death's door. Blood transfusion is all that will save him. Physicians appeal to the nurses for a volunteer and Sonia steps forward and is accepted. When she sees and recognizes Duval she draws back in contempt. Then she exclaims: "Yes, I will volunteer, even though I despise him. I will do it for the glory of France."

After the operation Alan appears, tells Sonia he has married Marie. "The Black Buterfly" tells him she is Marie's mother and that Duval is her father. Alan insists that she confront Duval. She does, and the Colonel greets her with great emotion.

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such you are. We were really married. But the letter you received was sent by a jealous woman who wanted to marry me. Since then I have searched all over for you. Will you forgive me?" Sonia embraces him, and then they make preparations to join Marie.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Episode No. 14—"The Bloodhound"—Two Parts—Nov. 20).—Desperate at the refusal of Dr. Montrose to give them the treatment, the Crimson Stain Gang lay plans to steal the apparatus and compounds from the laboratory. For revenge, they devise a subtile way to destroy at one blow Dr. Montrose and Harold Stanley. By a ruse Stanley is led into a trap and captured by the gangsters. Pierre La Rue hypnotizes him and sends him to kill Dr. Montrose, at the same time warning the police of the contemplated killing so that they may capture Stanley.

Accordingly, Stanley goes to the Montrose home, accompanied by Kiel and Tanner, and entering the laboratory alone, warns Dr. Montrose of the Crimson Stain's plan, and tells him that he is shamming hypnotic influence. Then as Tanner and Kiel peep into the room, Stanley proceeds to apparently strangle Dr. Montrose. Dropping Dr. Montrose to the floor, Stanley still shamming a trance, goes down stairs to summon help. As he leaves, Dr. Montrose covers the two gangsters with a pistol. But even the sight of the pistol cannot allay the horror of the apparently supernatural that sweeps over them, and they flee in panic.

Outside they collide with Robert Clayton. Tanner and Kiel escape in their automobile, followed by Clayton in his car. Clayton's steering wheel becomes jammed and the car heads for a steep bluff. Clayton jumps out just as the machine topples over the embankment. But in the meantime the gangsters have vanished. Meanwhile in the house, Parrish, seeing the limp body of Dr. Montrose, pursues Stanley and places him under arrest. But Stanley is freed when Parrish learns the facts.

CHRISTIE FILM CO.

SEA NYMPHS (Dec. 4).—The cast: The Old Man (Neal Burns); His Wife (Betty Compson); The Baron (Eddie Barry); The Yogi (George French). Scenario written by B. Sharpless. Directed by Horace Davey.

Neal sees in a newspaper a picture of several girls in uncensored one-piece bathing suits, and a caption telling at which beach they disport themselves. Neal and his wife, Betty, go there for a trip. On the boardwalk Neal sees an East Indian who claims to have found the secret of youth. He gives Neal a "shot," and age drops from him and he is a boy again. Back at the hotel the "old woman" is dressing and does not recognize Neal. She indignantly ejects him, so Neal seeks the mermaids. Finding them, he makes a hit and is having the time of his life on the sands.

Meantime, Betty has meet the Yogi who gives the treatment. But Neal has seen her go in and come out, young and beautiful. He accosts her, but she does not know him. The "Baron" sees her and takes her for a ride in a rolling chair, while the "Baron" goes to buy her candy, Neal jumps in the chair and drives off. The chair runs into several men, and these with the "Baron" throw Neal in the ocean. The "Baron" proposes and Betty, feeling the surge of youth, accepts, so they go to the minister.

Neal follows and resolves to save his wife from bigamy. He rushes in and gives battle. The "Baron" is getting the best of him and shaking him vigorously, when—it is not the "Baron" at all, but his old wife saying: "Come to bed—my feet are cold."

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THE BURLESQUE SHOW (Nov. 27).—Tweedledum has to undergo all sorts of difficulties and indignities to approach the object of his affections, as anyone would imagine a tramp would have to do, but he persists in his wooing, making fun for the company all the while. He breaks into the theater while the show is in progress and goes on the stage himself and the only way they can get him off is by turning the hose on him. Unfortunately, they are not able to keep the water playing on Tweedledum alone, but also plays havoc with the rest of the company.

THE YELLOW MENACE (Episode No. 15, "The Ray of Death"—Two Parts—Dec. 11).—As this episode unfolds, we see the utter determination of Ali Singh to subdue those around him by his indomitable will. It is hard to imagine that he could stoop so low as to force his own niece to marry a half-breed opium fiend, and so vile a character as Hong Kong Harry, but, because of Najla's several outbreaks of disloyalty and treachedy to Ali Singh's cause, he determines to forever separate her from the refining influence of her American friends, by forcing her to marry Hong Kong Harry.

There is nothing the unhappy girl can do but submit to force, but death intervenes to release her from so hateful a union. Najila is killed during an attack on Ali Singh's last stronghold.

Manning, heading the raid, is held by desperadoes in front of a machine which emits the sight-killing rays of violet hue. He is made partly blind and cannot wholly recover his sight unless operated on by the most skilled of specialists. Margaret Bronson and Manning are married despite his affliction and the further pursuit of Ali Singh is carried on by Willard Bronson and the police officials under the leadership of Captain Kemp.

GREATER VITAGRAPH.

THE SCARLET RUNNER (Episode No. 11—"The Missing Chapter"— Two Parts—Dec. 11).—Christopher Race, conducting a Mrs. Lawson on a tour, begins to realize that his wealthy, but aged employer, is falling in love with him. He decides to give up the job, but changes his mind when Dorothy Herbert appears on the veranda of the hotel. Race for the first time in his varied career finds himself in love. With Dorothy is Madame du Cuesolin and the latter's nephew, Raoul, who is devoted to Dorothy, but tolerated by her only for aunt's sake. Madame realizing that the affair between Dorothy and Christopher is growing serious tells him that Dorothy and Raoul are secretly engaged. Christopher, hurt, thinks Dorothy has played with his affections and decides to go away. On the way from the hotel, Christopher and Mrs. Lawson come upon Dorothy. She has had an accident and is badly hurt. Taken back to the hotel, physicians are called, and it is announced that blood transfusion is all that will save the girl. Raoul is afraid to undergo the operation, Christopher offers himself deciding to make the sacrifice for the girl he loves, though he can never tell her of his affection. He does so, and goes away to forget the missing chapter of his life.

AN ENEMY TO THE KING (Six Parts—Nov. 27).—The cast: Ernanton De Launay (E. H. Sothern); Julie De Varion (Edith Storey); Claude Le Chastre (John Robertson); Guillaume Montignac (Fred Lewis); Henri Le Vicomte de Berguin (Brinsley Shaw); Blaise Tripault (Roland Buskston); Jeanotte (Mildred Manning); Rougin (Piere Colone); King Henry of Navarre (Charles Muzitt); King Henry III (Denton Vane). Directed by Frederic Thomson.

When Julie De Varion's old father is imprisoned for harboring fugitive Hugenots, she goes to the authorities and begs for his freedom, declaring that he only did it out of kindness of heart. They refuse to release her father unless she locates the Catholic's greatest enemy—Ernanton De Launay—who lives in the depths of the forests and who has been vainly sought after four years. Although she knows her father would loathe such methods of release, she accepts the offer and sets off with her lady-in-waiting, Jeanotte, to capture the enemy of the king by means of her womanly beauty.

While stopping at an inn for the night, she is molested by a man who has been sent after her. A stranger, who is also stopping at the inn, comes to her rescue, however. The stranger offers her his protection for the rest of the journey, a kindness which she gladly accepts. He promises to take her to Ernanton De Launay, believing that she merely wishes to meet him. They continue their journey, and on the spur of the moment Julie dispatches her servant back to the officials with the statement that she has located the enemy and for them to release her father.

Ernanton's servant discovers that they are being spied upon, and tells his master, who, now in love with the girl, kills him for daring to cast a reflection on the sweetest flower of womanhood he has ever met. When Julie asks him why he assaulted his servant, he truthfully tells her his reasons. Realizing that she has fallen below his estimation of her, she sends another servant after the bearer of the message in order to prevent it reaching the officials. She will not allow her womanhood to suffer even for her father's freedom.

When she returns to the city, Ernanton follows her and is forced to believe that she is the spy his servant had accused her of being. She gains admittance to the officials' room and asks her father's freedom. She is refused, as the understanding was that the enemy was to stand before them, and she has failed in her quest. She will not bring the man who has won her love to them, and frankly states such as the case. Ernanton, who has been standing behind the curtain, now comes forward and tells them that they see the enemy before them—to release the aged father.

Julie is distracted at the way things have turned, and becomes inconsolable. The Hugenots, who have been gaining victory after victory, now enter the city and surround the palace, demanding the release of their leader. The officials are forced to surrender, and Ernanton seeks Julie to tell her of his love and ask her to become his wife.

KLEINE-EDISON-SELIG-ESSANAY.

THE BREAKER (Essanay—Five parts—Dec. 4).—The cast: John Widder (Bryant Washburn); Alice Treadwell (Nell Craig); Piazzia (Ernest Maupain). Directed by Fred E. Wright.

Piazzia, a notorious counterfeiter, is trailed by government detectives. To elude the sleuths, the crook surreptitiously exchanges a portmanteau filled with suprious money for one which John Widder, an eccentric young inventor, carries. There comes to live in the garret room adjoining that of Widder's, Alice Treadwell. She ekes out a miserable existence typing intricate medical treatises.

John, to aid the girl in dire distress, overcomes his scruples and cashes one of the counterfeit bills. He confesses his crime to Alice, and tells her how he came into possession of the counterfeiter's suitcase. Together they seek the counterfeiters. Government agents appear and arrest John. Alice, however, steps forward, orders John's release and the rest of the real crooks. Her orders are obeyed promptly, for, it develops, Alice, instead of being a struggling little typist, is, indeed, one of the secret service agents who had been set to trap the crooks. With $2,000 reward as their home stake, John and Alice are married.

A MESSAGE TO GARCIA (Edison—Five Parts—Dec. 11). The cast: Dolores (Mabel Trunnelle); Lieutenant Rowan (Robert Conness); Jose, Dolores' brother (Herbert Prior); Captain Hernandez (Robert Kegerreis); Captain Sigsbee (Bradley Sutton); Emanuel Garcia (Charles Sutton); The Spanish Ambassador (Paul Everton); Mme. Rosa Gonzalles (Helen Strickland); "Butcher" Weyler (Ray Fairchild); Captain Gonzalles (Bigelow Cooper). Directed by Richard Ridgely.

Spanish soldiers arrive in Cuba and raid the farm of Dolores' father. Father and brother, attempting to protect their home, are arrested and held for court-martial. Captain Hernandez listens to Dolores' plea for their release and taken by her beauty, promises to set them free. His advances to her are interrupted by the sound of a rifle volley. Through the open window, Dolores sees her father fall before the firing squad. For this she kills Hernandez. Running to his home in the mountain fastnesses, she tells Garcia, Cuba's saviour, of her act.

Political unrest finds the Maine anchored in the Harbor of Havana. Jose, Dolores' brother, hiding from the troops who have killed his father, seeks revenge. Prowling about, he enters a subterranean vault where he sees an officer exhibiting to some visitors, the switch which controls the mines laid in the harbor. The officer and his friends depart, and Jose throws the switch which sends the Maine and its crew to the bottom.

Garcia's whereabouts are unknown and President McKinley seeks a man who can deliver a message addressed, General Garcia, Somewhere in Cuba. Of the many who are called, Lieutenant Rowan alone, is chosen.

Mme. Gonzalles, a spy in America, employed by the Spanish government, is instructed to ascertain the attitude of the United States government, after the sinking of the Maine. She discovers that Rowan is sailing for Cuba with a message for Garcia. Determining that the message must not reach its destination she follows Rowan on his trip across, arranging by wire for his arrest upon his arrival in Havana. A soldier, stopping at a well near Dolores'

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home, drops a message addressed to Captain Gonzalles, Mme. Gonzalles' brother, informing him that she has arranged for the American's capture. Dolores rushes to Garcia with the news.

On board ship, Mme. Gonzalles makes several efforts to get the message, but each time is foiled by Rowan. He learns of the fate that awaits him and when the boat docks, escapes the pursuing soldiers by jumping overboard. Rowan swims ashore and eludes the pursuing Spaniards. Meeting one of the soldiers single-handed, Rowan overpowers him, exchanging his own wet clothes for the man's uniform. Thus, clad as a soldier of Spain, Rowan sets out to roam the wilderness for Garcia. He meets Dolores who, at first frightened because of the uniform he wears, shows her relief and joy when she learns that he is "Americano." He manages to make her understand that he is seeking Garcia.

"Butcher" Weyler, Governor-General of Cuba, upbraids Mme. Gonzalles for her failure in effecting Rowan's arrest. Fearful lest Weyler wreak his wrath upon her, Captain Gonzalles, her brother, offers to assume personal responsibility for the immediate capture of Rowan.

From the brow of a hill, Rowan and Dolores, sight the pursuing party. Capture is imminent and Rowan entrusts his message to Dolores. They part ways and soon Rowan is made a prisoner. Dolores, however, manages to set him free. Again, they start on their journey, but the pursuers soon take up the trail and before long they find themselves ambushed. All hope seems lost. Dolores parts the bushes and reveals in the distance, the house of Garcia. She returns the message to Rowan and bids him hasten on, while she remains behind with his rifle, holding off the attacking troops.

Rowan delivers the message, but on his return he finds the bullet-riddled body of Dolores, mute witness to her great heroism. As a sacred memory of the one who made the delivery of the message possible, he takes back home with him Dolores' lace scarf. Back in the barracks the boys are rejoicing at Rowan's success. He is greeted amid wild shouts and cheers, and when the lace scarf comes to view his friend turn to him with an all-knowing smile. But the story of Dolores' sacrifice soon makes them understand and when the call to arms is sounded they march away cherishing the name of the unknown "little Cuban."

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THE EAGLE'S WINGS (5 Parts—Special Release).—The cast: Mona Wright (Grace Carlyle); Kitty Miles (Vola Smith); Richard Wallace (Herbert Rawlinson); Senator Wright (Charles Hill Mailes); Jefferson Maynard (Rodney Ronous); Orlin Dagore (Charles Gunn); Keron Theris (Albert McQuarrie); James Brown (Malcolm Blevins); Foreign Ambassador (Walter Belasco). Scenario written by Maud Grange. Production supervised by Rufus Steele.

Party lines were obliterated in a Congressional fight upon the question of National preparedness; both law-making branches were engaged in a desperate battle for and against the Maynard Bill. Senator Wright, wealthy manufacturer of pumping machinery, is among those bitterly opposed to the measure. Richard Wallace, foreman of Wright's foundry and in love with Mona Wright, is an enthusiast on the subject of "preparedness," both industrial and militant.

Washington is alive with secret lobbies, but Orlin Dagore and Theris, diplomats representing foreign governments, are leaders of the silent opposition backed by unlimited funds and the ambition of their rulers to prevent influential support from coming to the aid of Maynard in passing his preparedness measure.

Senator Wright is Chairman of the Committee that has in charge the Maynard Bill, discussing the measure before presenting it to the Senate for a vote. Wright has sent Wallace to his son's ranch in New Mexico to install a pumping plant, and when young Wright wires an invitation for his father and sister to visit the Wright ranch, the Senator adjourns the sessions of his committee indefinitely and leaves for the West.

While Wright is on his son's ranch, Mexican bandits made a raid, attacking the Wright ranch and compelling Wright, his son and Wallace to fight for their own lives and to protect the women of the ranch. This attack awakens Senator Wright to the need of a protecting army and he at once wires the Secretary of War to send troops to protect the border. The War Office responds that it has no army to send.

Thoroughly aroused by the necessity for adequate military preparedness Senator Wright returns to Washington, switches to vigorous support of the Maynard Bill and in a fiery speech before the Senate, swings enough of the opposition to support the measure and pass it by a large majority. The diplomatic spies report to their government that although the bill is passed it will take years to realize its requirements in actual practice, and advises that certain demands upon the United States be made forthwith.

Believing that the United States in its unprepared condition must submit to foreign mandates, the diplomats present their demands and an extraordinary condition at once arises. The United States is apparently unprepared. Should war be declared the diplomats believe that this country will be defenseless.

Wallace, through Senator Wright's influence, is called before the President and his Cabinet and there the foundry foreman presents his plans for the co-operation of every American foundry, forge, mill, factory and shop in equipping the Government with arms and munitions. Congressman Maynard is active in furthering Wallace's ideas and at the moment the foreign diplomats believe the United States is at their mercy, the captains of American industry get busy.

Every lathe and wheel that can be applied in any way to manufacturing guns, munitions or equipment for the Army or Navy turns to the work of America's defense. Working day and night factories, foundries and mills turn out weapons and equipment to place in the hands of the Nation's defenders. Seeing that they have lost in their game of "bluff" the foreign diplomats withdraw their demands and America remains at peace with the world. While these important matters are progressing Richard Wallace's love affairs advance propitiously and with the close of the story we see Wallace and Mona happy in the prospect of their coming marriage.

— —

THE SIGN OF THE POPPY (Five Parts—Dec. 4).—The cast: Alvin Marston and Chang (Hobart Henley); Edith Marston (Gertrude Selby); Helen Durant (Mina Cunard); Jerry Marston (Wilber Higby); Rex Durant (Robert Clark); Hop Li (Garland Briden). Scenario by J. G. Alexander. Produced by Charles Swickard.

When Jerry Marston played a sharp business trick on Hop Li, the leader of a Chinese tong, he made the mistake of his life. Jerry never knew what became of one of the Marston twins mysteriously disappearing less than three weeks after the boys were born. So the anxious years passed until his only son, Alvin, had married and gone abroad upon his wedding tour. One evening the butler handed Jerry a package, and at the same time delivered a wireless message telling that Alvin and his bride Edith were arriving on that day's ship from abroad.

Marston opened the package. Before him lay a red poppy, a sign of death sent him by Hop Li. When Alvin and his bride reached the house, they found Jerry dying with the red poppy clasped in his hand. Alvin knew enough of Chinese lore to realize that his father had received the tong's death signal and, thereafter Alvin lived in the dread of a like warning. On their wedding anniversary, Alvin presented his wife with a string of pearls. That night as Edith lay in bed, she experienced what she thought was a frightful nightmare. Alvin, with leering face, seemed to appear at her bedroom window, enter and try to caress her. The next morning she discovered that her pearls were missing.

Alvin assured her that the mystery would soon be cleared up and left for his office. When the man Edith presumed was her husband returned home that evening, his face was dark and leering. When she tried to summon help, he silenced her and then, throwing her pearls at her feet, disappeared. Mystified she summoned Helen and Rex Durant, neighbors. They assured her that Alvin would soon come home safely and as his usual self. When she read in the morning of a crime in Chinatown (the murder of Hop Li, and the burning of his opium den) she connected it with her husband, and his revolting appearance the previous evening. She associated his disappearance with the crime and decided to announce to her friends that her husband had gone to a sanatorium.

Several weeks later Rex and Helen Durant came upon Alvin as he was walking aimlessly through the streets. They took him home and told Edith her husband had escaped from the sanatorium. Continuing the deception, she accepted the man as Alvin, but his strange conduct so mystified her that she was mentally tortured. She was convinced that the man was not her husband, but one who strikingly resembled him. One evening the prison siren sounded a screeching alarm. A prisoner had escaped. The sound was so distressing to Mrs. Marston that she pleaded with her companion to take her into the library where the noise might be less acute. While the man and woman were standing near the fireplace under a great Chinese vase, they were startled by a pistol shot. The bullet hit the vase which broke and part of it fell upon the man's head.

The shock restored Alvin to his normal mental state. The two turned to the library door and saw a man fall to the floor. Rushing to where he lay, Mrs. Marston recognized the man who had appeared at her bedside and who had returned her pearls. The dying man related that he was Alvin's twin brother whom Hop Li had stolen when but an infant, and had brought him up an opium fiend. His hatred finally conquered him, and he committed the vengeful act of murder of which he has been convicted. Immediately after the guards arrived and found the man dead upon the floor. The picture ends happily with Alvin and Edith restored to connubial felicity.

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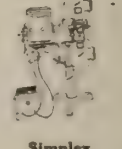
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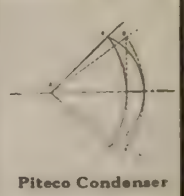
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MUSICAL INSTRUMENTS FOR SALE.

FOR SALE—Wurlitzer piano orchestra, style "K," less than $2,000. Cost $4.500. Good condition. Easy terms. Star, Binghamton, N. Y.

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1538, 1540.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Nov. 20—Fish (Comedy).

Nov. 21—Oil and Water (Two parts—Drama) (Biograph—Reissue No. 99).

Nov. 27—The Influence of the Unknown (Drama) (Biograph - Reissue No. 100).

Nov. 29—The Wages of Sin (Three parts—Dr.) (Biograph Reissue No. 101).

Dec. 4—My Baby (Comedy—Biograph Reissue).

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).

ESSANAY.

Nov. 11—What I Said Goes (Three parts—Dr.).

Nov. 14—Not In the News (Two parts—Drama).

Nov. 15—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy)—A Scenic Subject on the same reel.

Nov. 18—His Moral Code (Three parts—Drama).

Nov. 21—Unto the Least of These (Two parts—Drama).

Nov. 22—Some Bravery (Comedy).

Nov. 25—The Border Line (Three parts—Dr.).

Nov. 28—A Tin Soldier (Two parts—Comedy).

Nov. 29—Dreamy Dud Joyriding With Princess Zlim (Cartoon—Comedy). —A scenic subject on the same reel.

Dec. 2—The Final Fraud (Three parts—Dr.).

Dec. 5—The Egg (Two parts—Comedy).

Dec. 6—A Waiting Game (Comedy).

Dec. 9—A Failure at Fifty (Three parts—Comedy-Drama).

KALEM.

Nov. 14—The New Salesman (Comedy).

Nov. 15—The Mystery of the Brass Bound Chest (No. 15 of "The Girl From Frisco") (Two parts—Drama).

Nov. 17—The Rogues Pawn (No. 5 of "Grant, Police Reporter") (Drama).

Nov. 18—The Runaway Sleeper, No. 106 of the "Hazards of Helen" Railroad Series) (Drama).

Nov. 21—Rival Fakers (Comedy).

Nov. 22—The Fight for Paradise Valley (No. 16 of "The Girl from 'Frisco") (Two parts—Drama).

Nov. 24—The House of Three Deuces (No. 6 of "Grant, Police Reporter") (Dr.).

Nov. 25—The Forgotten Train Order (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

Nov. 28—Dudes for a Day (Comedy).

Nov. 29—Border Wolves (No. 17 of the "Girl From 'Frisco") (Two parts—Dr.).

Dec. 1—The Wizard's Plot (No. 7 of "Grant, Police Reporter") (Drama).

Dec. 2—The Trial Run (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

Dec. 5.—Jailbirds (Comedy).

Dec. 6—The Poisoned Dart (No. 18 of the "Girl from 'Frisco" Series—Two parts—Drama).

Dec. 8—The Trunk Mystery (No. 8 of "Grant, Police Reporter"—Drama).

Dec. 9—The Lineman's Peril (No. 109 of the "Hazards of Helen" Railroad Series —Drama).

SELIG.

Nov. 9—The Selig-Tribune No. 90, 1916 (Topical).

Nov. 11—When Cupid Slipped (Comedy).

Nov. 13—The Temptation of Adam (Three parts —Drama).

Nov. 13—The Selig-Tribune No. 91, 1916 (Topical).

Nov. 16—The Selig-Tribune No. 92, 1916 (Topical).

Nov. 18—The Girl Detective (Drama).

Nov. 20—The Sheriff's Blunder (Two parts—Drama).

Nov. 20—The Selig-Tribune No. 93, 1916 (Topical).

Nov. 23—The Selig-Tribune No. 94, 1916 (Topical).

Nov. 25—Hedge of Heart's Desire (Comedy).

Nov. 27—Following the Flag (Three parts—Drama).

Nov. 27—The Selig-Tribune No. 95, 1916 (Top.).

Nov. 30—The Selig-Tribune No. 96, 1916 (Top.).

Dec. 2—Mistakes Will Happen (Drama).

Dec. 4—The Brand of Cain (Two parts—Dr.).

Dec. 4—The Selig-Tribune, No. 97, 1916 (Topical).

Dec. 7—The Selig-Tribune, No. 98, 1916 Topical).

Dec. 9—The Purchase Price (Drama).

VIM FEATURE COMEDY.

Oct. 25—Green Eyes (Comedy).

Nov. 1—Gertie's Garters (Comedy).

Nov. 8—Marked No Funds (Comedy).

Nov. 15—His Wedding Promise (Comedy).

Nov. 22—The Good Stenographer (Comedy).

Nov. 29—Hubby's Chicken (Comedy).

VIM.

Nov. 16—Pipe Dreams (Comedy).

Nov. 17—Good and Proper (Comedy).

Nov. 23—Mother's Child (Comedy).

Nov. 24—Money Maid Men (Comedy).

Nov. 30—The Prize Winners (Comedy).

Dec. 1—Ambitious Ethel (Comedy).

Dec. 1—Have You Heard About Little? (Com.).

Dec. 7—The Guilty One (Comedy).

Dec. 8—A Rare Boarder (Comedy).

VITAGRAPH.

Nov. 6—New York Rapid Transit (Comedy).

Nov. 10—Weary Willie's Birthday (Comedy).

Nov. 13—The Second Story Ringer (Comedy).

Nov. 17—The Luck of Jane (Comedy).

Nov. 18—The Man Who Went Sane (Three parts —Drama) (Broadway Star Feature).

Nov. 20—The Fasters (Comemdy).

Nov. 24—Justice A La Carte (Comedy).

Nov. 27—Taking the Honey Out of Honeymoon (Comedy).

Dec. 4—Where Is Your Friend? (Comedy). —Swedish Model Farm (Educational).

Dec. 8—His Wife's Allowance (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 4—The Heart of a Fool (Vitagraph—Three parts—Drama).

Nov. 18—The Who Went Sane (Vitagraph—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Nov. 17—Target of Dreams (Two parts—Prama).

Nov. 24—Twin Souls (Three parts—Drama).

Dec. 1—Butts Casey—Crook (Two parts—Dr.).

Dec. 8—Master of Her Soul (Three parts—Drama).

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G. A. METCALFE - 117 Golden Gate Ave., San Francisco, Cal., 1210 4th Ave., Seattle, Wash.
THE PERKINS ELECTRIC CO., 322 Craig St. W., Montreal, Can. (Sole Canadian Distributers)
INTEROCEAN FILM CORPORATION, 220 W. 42nd St., New York, N. Y. (Sole Export Representatives)

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1538, 1540.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 29—Number 48 (Topical).
Dec. 6—Number 49 (Topical).
Dec. 13—Number 50 (Topical).

BIG U.

Nov. 17—The Long Search (Drama) (Special).
Nov. 23—No release this day.
Nov. 23—Accusing Evidence (Drama) (Special).
Nov. 26—The Heroine of San Juan (Two parts—Drama) (Special).
Nov. 30—The Mother Call (Drama).
Dec. 1—The Circle of Death (Drama) (Special).
Dec. 7—(No release this day).
Dec. 7—Seeds of Jealousy (Drama) (Special).
Dec. 15—The Wrong Heart (Drama) (Special).

BISON.

Nov. 25—The Lost Lode (Two parts—Drama).
Dec. 2—The Greater Power (Two parts—Dr.).
Dec. 9—The Good Woman (Two parts—Dr.).
Dec. 16—The Taint of Fear (Two parts—Dr.).

GOLD SEAL.

Nov. 21—The Woman He Feared (Three parts—Drama).
Nov. 28—Should She Have Told (Three parts—Drama).
Dec. 5—Ashes (Three parts—Drama).
Dec. 12—The Two Roads (Three parts—Dr.).

IMP.

Nov. 24—Circumstantial Guilt (Two parts—Drama.)
Nov. 26—No release this day.
Nov. 30—The Heel of the Law (Two parts—Dr.).
Dec. 1—The Mansard Mystery (Two parts—Drama).
Dec. 3—The Wall of Flame (Drama).
Dec. 8—The Call of the Unborn (Two parts—Drama).
Dec. 10—(No release this day).
Dec. 10—Bubbles (Drama) (Special).
Dec. 15—Scratched (Two parts—Drama).
Dec. 17—No release this day.

JOKER.

Nov. 25—A Janitor's Vendetta (Comedy).
Dec. 2—Scrappily Married (Comedy).
Dec. 9—The Tramp Chef (Comedy).
Dec. 16—Their Dark Secret (Comedy).

LAEMMLE.

Nov. 25—No release this day.
Nov. 25—Her Message to Heaven (Drama).
Nov. 29—The Last of the Morgans (Two parts—Drama).
Dec. 2—A Designing Woman (Drama—Special).
Dec. 6—(No release this day).
Dec. 6—The Strange Mother (Drama) (Special).
Dec. 9—(No release this day).
Dec. 13—Green Eyes (Drama).
Dec. 16—No release this day.
Dec. 16—Mother's Guiding Hand (Drama) (Special).

L-KO.

Nov. 12—No release this day.
Nov. 15—A Million Dollar Smash (Two parts—Comedy).
Nov. 22—Where Is My Wife? (Two parts—Comedy).
Nov. 29—Eat and Grow Hungry (Comedy).
Dec. 1—Tattle Tale Alice (Comedy).
Dec. 3—No release this day.
Dec. 6—The High Diver's Curse Two parts—Comedy).
Dec. 13— Murdered by Mistake (Two parts—Comedy).

NESTOR.

Nov. 20—How Do You Feel? (Comedy).
Nov. 24—Married a Year (Comedy).
Nov. 27—The White Turkey (Comedy).
Dec. 4—Pass the Prunes (Comedy).
Dec. 8—Oh You Honeymoon (Comedy).
Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).

POWERS.

Nov. 30—The Fascinating Model (Comedy).
—At the Top of the World—Alaska (Educational).
Dec. 3—Sammie Johnsin's Love Affair (Comedy-Cartoon).
—The Great Temple of Rameswaren (Educ).
Dec. 7—(No release this day).
Dec. 10—The Trials of a Movie Cartoonist (Comedy-Cartoon).
—Superstitious Ceylon (Educational).
Dec. 14—In the Land of King Cotton (Educ.)
Dec. 17—Sammie Johnsin and the Wonderful Lamp (Comedy-Cartoon).
—Majestic Ceylon (Educational).

RED FEATHER.

Nov. 13—The Heritage of Hate (Five parts—Drama).
Nov. 20—The Devil's Bondwoman (Five parts—Drama).
Nov. 27—The Mainspring (Five parts—Dr.).
Dec. 4—Kinkaid, Gambler (Five parts—Dr.)
Dec. 11—The Morals of Hilda (Five parts—Drama).

REX.

Nov. 26—No release this day.
Dec. 1—No release this day.
Dec. 9—A Story from Life (Drama) (Special).
Dec. 10—The Penalty of Treason (Drama).
Dec. 14—The Lawyer's Secret (Two parts—Drama.)
Dec. 15—No release this day.
Dec. 17—No release this day.
Dec. 17—Love or an Empire (Two parts—Dr.) (Special).

VICTOR.

Nov. 21—No release this day.
Nov. 21—Felix Gets in Wrong (Comedy) (Special).
Nov. 28—No release this day.
Nov. 30—No release this day.
Dec. 3—Just Her Luck (Two parts—Comedy-Drama).
Dec. 5—(No release this day).
Dec. 5—His Golden Hour (Comedy) (Special).
Dec. 7—The Shadow (Two parts—Comedy—Drama).
—Racoons (Educationel).
Dec. 12—No release this day.
Dec. 12—Billy the Bandit (Comedy (Special).
Dec. 14—It Didn't Work Out Right (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.
Dec. 8—Number 2.

UNIVERSAL SPECIAL FEATURE.

Oct. 23—Liberty No. 11, "A Daughter of Mars" (Two parts—Drama).
Oct. 24—Society Hypocrites (Three parts—Dr.).
Oct. 30—Liberty No. 12, "For the Flag" (Two parts—Drama).
Nov. 6—Liberty No. 13 "Strife and Sorrow" (Two parts—Drama).
Nov. 13—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).
Nov. 20—Liberty No. 15, "The Flag of Truce" (Two parts—Drama).
Nov. 27—Liberty No. 16, "Court Martialled" (Two parts—Drama).
Dec. 4—Liberty No. 17, "A Trail of Blood" (Two parts—Drama).
Dec. 11—Liberty No. 18, "The Wolf's Nemesis" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Nov. 20—The Measure of a Man (Five parts—Drama).
Nov. 27—The Bugler of Algiers (Five parts—Drama).
Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).
Dec. 18—A Christmas Carol (Five parts—Dr.).

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama).
Nov. 23—The Star Bucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 8—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).
Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

GAUMONT.

Nov. 12—Reel Life, No. 28 (Mutual Film Magazine).
Nov. 14—Mutual Tours of the World (Travel).
Nov. 15—See America First, No. 62 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Nov. 19—Reel Life No. 29 (Mutual Film Magazine).
Nov. 21—Mutual Tours Around the World, No. 3 (Travel).
Nov. 22—See America First, No. 63 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Nov. 23—Vampires, No. 1, "The Detective's Head" (Three parts—Drama).
Nov. 26—Reel Life, No. 30 (Mutual Film Magazine).
Nov. 28—Mutual Tours Around the World, No. 4 (Travel).
Nov. 29—See America First, No. 64 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Dec. 3—Reel Life, No. 31 (Mutual Film Magazine).
Dec. 5—Mutual Tours Around the World, No. 5, "Through the Swiss Alps, St. Gothard Tunnel" (Travel).
Dec. 6—See America First, No. 65, "The New River West Virginia"—Scenic).
—Kartoons Komics (Cartoon-Comedy).
Dec. 10—Reel Life No. 32, "The Olive Industry" (Two parts—Mutual Film Magazine).

MUTUAL.

Nov. 20—Mismated (Two parts—Drama).
Nov. 25—Within the Lines (Drama).
Nov. 27—When the Tide Turned (Two parts—Drama).
Nov. 30—The False Clew (Two parts—Drama).
Dec. 2—Grouchy (Comedy).
Dec. 4—The Turn of the Wheel (Two parts—Drama).
Dec. 7—His Uncle's Ward (Two parts—Comedy-Drama).
Dec. 8—Uncle Sam's Defenders, No. 1 "From Citizen to Soldier."
Dec. 9—Admirer's Three (Comedy).

MUTUAL WEEKLY.

Nov. 15—Number 98 (Topical).
Nov. 22—Number 99 (Topical).
Nov. 29—Number 100 (Topical).
Dec. 6—Number 101 (Topical).

MUTUAL CHAPLIN.

The Pawnshop (Two parts—Comedy).
Nov. 18—Behind the Screen (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL STAR PRODUCTIONS.

Nov. 13—Peck o' Pickles (American—Five parts—Drama) (No. 152).
Nov. 23—Lone Star (American—Five parts—Drama) (No. 155).
Nov. 27—A Dream or Two Ago (Five parts—Drama) (No. 156).
Nov. 30—Miss Jackie of the Navy (Five parts—Drama) (No. 157).
Dec. 4—The Valley of Decision (American—Five parts—Drama) (No. 158).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

(*Mutual Releases continued on page 1560.*)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1538, 1540.)

(*Mutual Releases continued from page* 1558.)

SIGNAL FILM CORPORATION.

Nov. 20—A Lass of the Lumberlands, No. 5, "The Burned Record" (Two parts—Drama).
Nov. 27—A Lass of the Lumberlands, No. 6 (Two parts—Drama).

VOGUE.

Nov. 19—With or Without (Two parts—Com.).
Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Fracas (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama)
Dec. 4—The Black Black Butterfly (Five parts—Drama).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Nov. 27—Their Counterfeit Vacation (Comedy).

FAMOUS PLAYERS.

Nov. 27—Nanette of the Wilds (Five parts—Drama).
Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).

KLEVER PICTURES.

Dec. 4—The Best Man (Comedy).

LASKY.

Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).

MOROSCO.

Dec. 7—The Road to Love (Five parts—Dr.).

PALLAS.

Dec. 21—The Right Direction (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).

PARAMOUNT-BURTON HOLMES.

Nov. 20—British Egypt (Scenic).
Nov. 27—The Real Streets of Cairo (Scenic).
Dec. 4—The Lower Nile (Scenic).
Dec. 11—The Upper Nile (Scenic).

Pathe Exchange, Inc

ASTRA.

Nov. 26—The Shielding Shadow, No. 9, "The Incorrigible Captive" (Two parts—Drama).
Dec. 3—The Shielding Shadow, No. 10, "The Disappearing Mantle" (Two parts—Drama).
Dec. 3—Pearl of the Army, No. 1, "The Traitor" (Two parts—Drama).
Dec. 10—The Shielding Shadow, No. 11, "The Great Sacrifice" (Two parts—Dr.).
Dec. 10—Pearl of the Army, No. 2, "Found Guilty" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Nov. 5—The Hidden Valley (Five parts—Drama).
Nov. 12—Shadows and Sunshine (Five parts—Comedy—Drama).
Nov. 19—The World and the Woman (Five parts—Drama).
Nov. 26—Arms and the Woman (Five parts—Drama).
Dec. 3—Divorce and the Daughter (Five parts—Drama).
Dec. 10—The Challenge (Five parts—Drama).

PATHE.

Nov. 26—The Resurrection (Three parts—Dr.).
Nov. 26—Florence Rose Fashions No. 9, "The Beginning of the Social Season" (Fashion).
Dec. 3—The Old Fogy (Three parts—Drama).
Dec. 3—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 3—How Matches Are Made (Industrial).—The Island of Kyuschu, Southernmost Japan (Scenic) (Colored).
Dec. 10—The Faithless Friend (Two parts—Drama).
Dec. 10—Florence Rose Fashions, No. 10, "Fashions and Charity" (Fashions).

PATHE NEWS.

Nov. 29—Number 96, 1916 (Topical).
Dec. 2—Number 97, 1916 (Topical)
Dec. 6—Number 98, 1916 (Topical).
Dec. 9—Number 99, 1916 (Topical).
Dec. 13—Number 100, 1916 (Topical).
Dec. 16—Number 101, 1916 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).

Triangle Film Corporation.

FINE ARTS.

Nov. 19—The Microscopic Mystery (Five parts—Drama).
Nov. 26—The Children Pay (Five parts—Dr.).
Dec. 2—Children of the Feud (Five parts—Drama).
Dec. 9—The Wharf Rat (Five parts—Drama).

INCE.

Nov. 19—The Honorable Algy (Five parts—Drama)
Nov. 26—The Devil's Double (Five parts—Dr.).
Dec. 2—The Criminal (Five parts—Drama).
Dec. 9—Bawbs o' Blue Ridge (Five parts—Drama).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 8—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

Unicorn Film Service.

BUFFALO.

Oct. 30—The Rose of the Prairie (Drama).
Nov. 4—The Brand of the Sagebrush (Dr.).

GAYETY.

Nov. 3—Fath Was Right (Comedy).

HIPPO.

Oct. 30—Dan Daly's Nightmare (Comedy).
Nov. 2—Billy Forgot (Comedy).

JOCKEY.

Oct. 31—Love and Kerosene (Comedy).

JUDY.

Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).
Nov. 1—Married Misery (Comedy).
Nov. 4—His Disjointed Honeymoon (Comedy).

PURITAN.

Oct. 30—Heart of the Flame (Drama).
Nov. 1—Naked Souls (Drama).

RANCHO.

Oct. 31—The Echo of France (Drama).
Nov. 2—The Trail of the Rattlesnake (Two parts—Drama).

SUNSET.

Nov. 4—The Strength of the Conscience (Dr.)

SUPREME.

Oct 6—The Guilty One (Two parts—Drama).
Nov. 5—Life's Stepping Stones (Three parts—Drama).

UNICORN.

Nov. 3—Mayor's Wife (Two parts—Drama).

Feature Releases

ART DRAMAS, INC.

Dec. 14—The Lash of Destiny (Drama).
Dec. 21—Whoso Taketh a Wife (Drama)

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.

Nov. 20—Some Kid (Comedy).
Nov. 27—Tramp, Tramp, Tramp (Comedy).
Dec. 4—The Sea Nymphs (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

FOX FILM CORPORATION.

Nov. 20—Jealousy (Five parts—Drama).
Nov. 27—The Mischief Maker (Five parts—Drama).
Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Island of Desire (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

November—The Witching Hour (Seven parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Nov. 27—An Enemy to the King (Vitagraph—Five parts—Drama).
Nov. 27—The Scarlet Runner, No. 9, "The Gold Cigarette Case" (Vitagraph—Two parts—Drama).
Dec. 4—Rose of the South (Vitagraph—Five parts—Drama).
Dec. 4—The Scarlet Runner, No. 10, "The Lost Girl" (Vitagraph—Five parts—Drama).
Dec. 11—The Scarlet Runner, No. 11, "The Missing Chapter" (Two parts—Drama).
Dec. 11—The Enemy (Five parts—Drama).
Dec. 4—Hash and Havoc (Comedy).
Dec. 4—Capt. Jinks' Evolution (Comedy).
Dec. 11—Rah, Rah, Rah! (Comedy).
Dec. 11—Capt. Jinks' Hidden Treasure (Com.).
Dec. 18—Whom the Gods Destroy (Five parts—Drama).
Dec. 18—Help, Help, Help (Comedy).
Dec. 18—Capt. Jinks' Sprained Ankle (Com.).
Dec. 18—The Scarlet Runner, No. 12, "The Car and the Girl" (Last No.) (Two parts—Drama).

INTERNATIONAL FILM SERVICE INC.

Nov. 14—Hearst-International News Pictorial, No. 91, 1916 (Topical).
Nov. 16—Hearst-International News Pictorial, No. 92, 1916 (Topical).
Nov. 20—Beatrice Fairfax, No. 16 (Two parts—Drama).
Nov. 21—Hearst-International News Pictorial, No. 93, 1916 (Topical).
Nov. 23—Hearst-International News Pictorial, No. 94, 1916 (Topical).
Nov. 28—Hearst-International News Pictorial, No. 95, 1916 (Topical).
Nov. 30—Hearst-International News Pictorial, No. 96, 1916 (Topical).
Dec. 5—Hearst-International News Pictorial, No. 97, 1916 (Topical).
Dec 7—Hearst-International News Pictorial, No. 98, 1916 (Topical).

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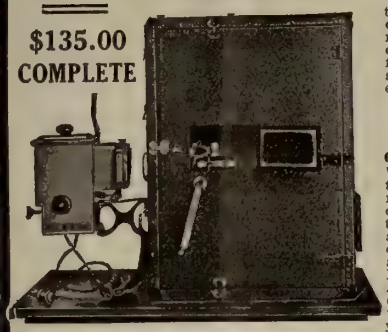

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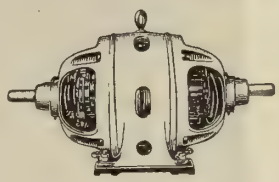

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1538, 1540.)

IVAN FILM PRODUCTIONS.

November—The Sex Lure (Six parts—Drama).

Dec. 1—Enlighten Thy Daughter (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Nov. 13—The Cossack Whip (Edison—Five parts—Drama).

Nov. 20—The Chaperon (Essanay—Five parts—Drama).

Dec. 4—The Breaker (Essanay—Five parts—Drama).

Dec. 11—A Message to Garcia (Edison—Five parts—Drama).

Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).
December—The Argyle Case (Drama).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Nov. 27—The Men She Married (Five parts—Drama).

Dec. 4—All Man (Five parts—Drama).

Dec. 11—Broken Chains (Five Parts—Dr.).

Dec. 18—The Rise of Susan (Five parts—Dr.).

States Right Features

ARGOSY FILM INC.

December—The Celebrated Stielow Case (Six parts—Drama).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORPORATION.

Nov.—The Woman Who Dared (Seven parts—Drama)
December—The Passion Flower (Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

HENRY W. SAVAGE.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

UNITY SALES CORPORATION.

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).

Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).

Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).

Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).

Nov. 13—The Yellow Menace, No. 11, "The Half Breed's Hatred" (Two parts—Drama).

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).

Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).

Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).

Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

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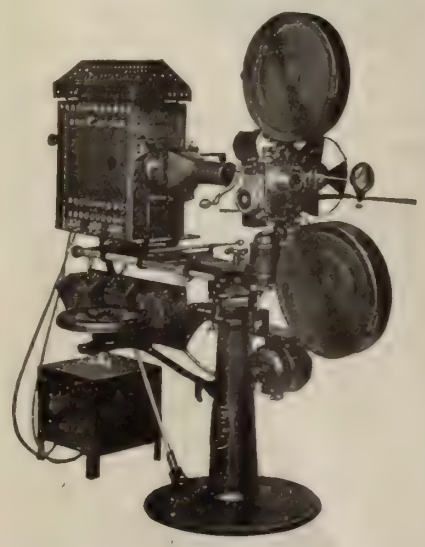

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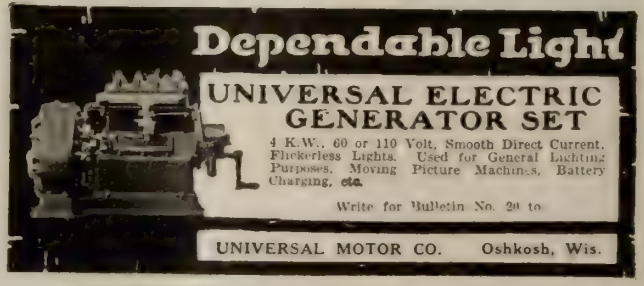
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MOVING PICTURE WORLD
17 Madison Avenue, New York

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Cut out and mail **Theatre**.....

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AND ITS VALUE

When you buy advertising space in a publication your advertisement receives whatever *confidence* the reader has in that publication and *no more.*

It takes years of honest journalism to establish that confidence, it is the acid test of time. Thru 9 years of giving the exhibitor a trade-paper service, second to none

The MOVING PICTURE WORLD

has established *reader confidence.* Make comparisons. Why do all publications compare themselves with the Moving Picture World? We ask you to judge for yourself the weight of our statement and the confidence enjoyed by this paper—for instance:

Moving Picture World,
New York.

Coshocton, Ohio, Nov. 20, 1916.

Gentlemen:—Find enclosed a check for my subscription for the year 1917 for THE MOVING PICTURE WORLD.

This is the ninth yearly subscription I have mailed for your Magazine and it has been bringing me success and I hope it helps yours.

Wishing you a prosperous New Year, I remain,

(Signed) C. G. CHACOS BROS.

Perfect Developing and Printing

We coined this phrase and, when uttered or printed in connection with our name, has great significance.

It represents the most sincere intention and definite determination, as well as *supreme ability*, to develop your negative to its highest photographic power, and secure brilliant positive prints of full artistic value.

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We call your attention to this sign, the symbol of moving picture efficiency and superiority.

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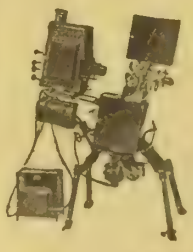
FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.



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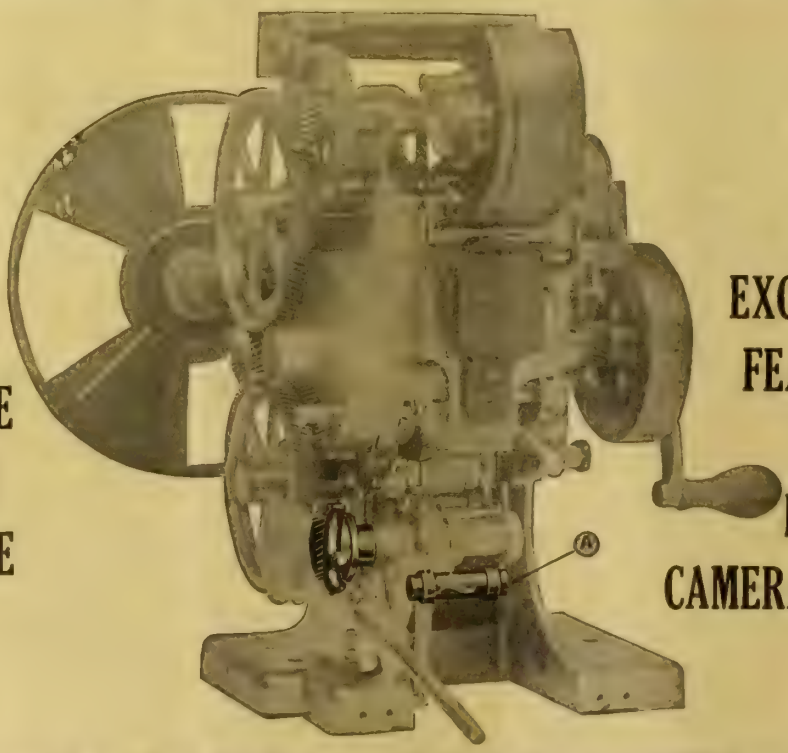

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NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

Vol. 30, No. 11 December 16, 1916 Price 15 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Oliver Twist" (Famous Players).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

Photograph by Ira Hill

SEVEN DEADLY SINS

Will be released January 8 by Superpictures, Inc., through Triangle Exchanges

McCLURE PICTURES

McCLURE PICTURES

TO MY PHOTOPLAY FRIENDS IN AMERICA:

I am on the job with Essanay at last. I'm here to stay. Count up my forty-six trunks and you will see I am prepared for some time.

Some people say you can't come back. I have exploded that theory for I am back after two years in the French army corps.

I have a new line of comedies which I believe better than any I have produced. I am jumping right into this work now and will be ready to announce my first release shortly.

I have been reported dead. I was wounded, but I am now feeling very much alive. I object to sitting at my own autopsy as long as I have laughs left in me. If I ever cease to make the public laugh, I will be willing to consider myself a dead one. But not till then.

I will be with you personally, on the screen, soon.

Yours for fun,

MAX LINDER

ESSANAY

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Pictures Present

GRACE CUNARD & FRAN

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The Purple

Swept on to further success a long line of winning Serials ful achievement by —the mighty Universal again presents a multi- reel photodrama box-office attraction for the benefit of all Exhibitors. A sure-fire winner with the Grace Cunard and Francis Ford, two most popular of all serial stars, heading an immense cast.

A story of the most absorbing interest; a beautiful girl Raffles, who becoming desperate from the loss of a fortune, robs the rich to aid the poor; a keen detective who suspects the girl but who is constantly outwitted by her.

A fascinating love interest; lavish scenes in high society; the mysterious underworld of Paris; the elusive personality of the wearer of the "purple mask,"—invest this latest great serial with a drawing power that means big money to every Exhibitor.

UNIVERSAL FILM MFG. CO.

NOW READY FOR BOOKING. You can't make your reservation too early. "The Purple Mask" will follow the most successful serial ever produced—"LIBERTY"—and like it will dominate the serial field until the showing of the last episode.

NOW IS THE TIME. Don't wait till your wide-awake competitor beats you to it. Get in on the ground floor. NOT just to get ahead of competition, but FOR THE PROFITS AND THE POPULARITY that INCREASED ATTENDANCE at "The Purple Mask" will bring you.

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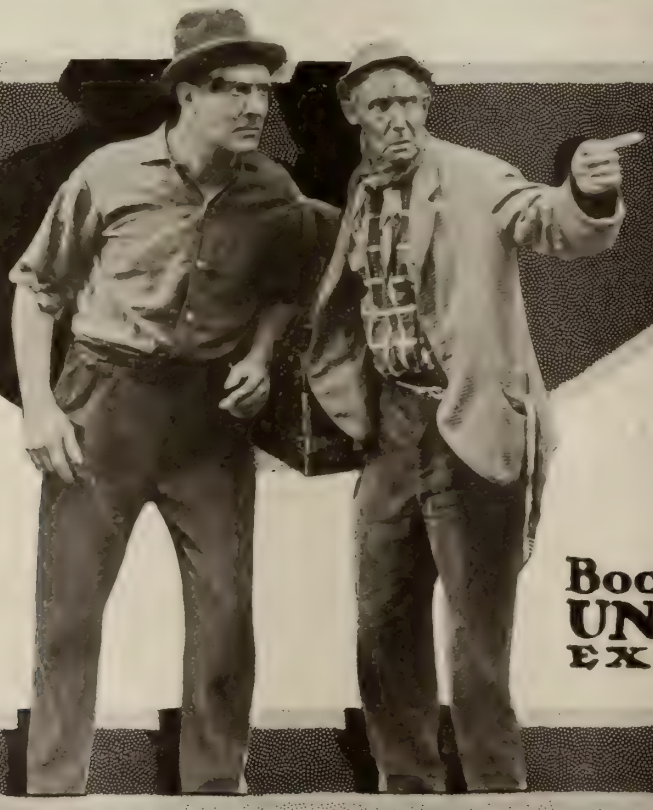
RED FEATHER PHOTOPLAYS

Hobart Henley
in
"A Child of Mystery"
A Romantic Drama of Little Italy.....
Directed by Hobart Henley



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Presents

"THE EAGLE'S WINGS"

A THUNDERING DRAMA WITH A THUNDERING MESSAGE

From the virile pen of RUFUS STEELE

If you are looking for a big box-office attraction book this tremendous production—it has the Nation-wide theme and the patriotic appeal that will thrill every American man, woman and child.

Staged with a realistic fidelity that puts to shame the ordinary "spectacular" feature. A drama of National Defense that will make history. A picture that your patrons will go wild about. One of the greatest offerings of the season.

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This magnificent picture is not on the regular BLUEBIRD Program. It was originally intended for a State Rights Production, but it made so strong an impression on the Executives of BLUEBIRD that they paid an enormous sum for it, so that it might be shown under the famous BLUEBIRD brand. You must expect to pay a good price for it because it is a BOX OFFICE ATTRACTION EXTRAORDINARY. It will prove a drawing card at every performance at any admission price. Now ready for immediate booking. Communicate immediately with your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.

Executive Offices:

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RELEASES FOR WEEK OF DECEMBER 18

DOUGLAS FAIRBANKS

IN

"THE MATRIMANIAC"

FINE ARTS

A romping, rollicking, joyous play. The kind that has made Douglas Fairbanks one of the greatest stars on the long list of Triangle celebrities. With Fairbanks dashing through the scenes of this rapid-fire picture in a veritable kaleidoscope of fun and thrills, there is not one moment free from breathless excitement and laughs.

FRANK KEENAN WITH MARGERY WILSON

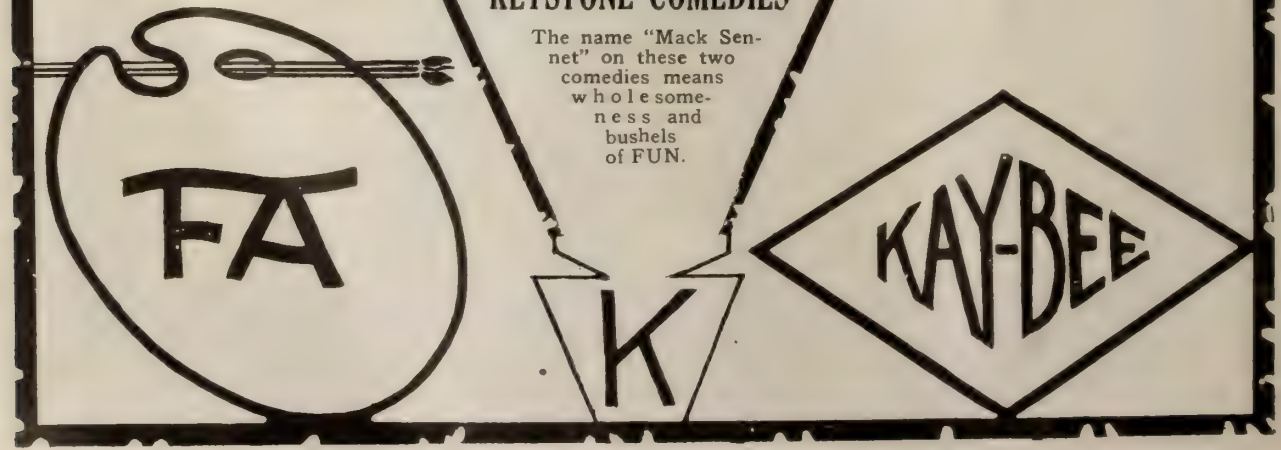
IN "THE SIN YE DO" KAY BEE

"There is a girl in the Tombs accused of murder, and I am going to defend her. That girl is my daughter. Grant me the time for her defense, and I will make any reparation that you demand of me. This I promise, so help me God!"

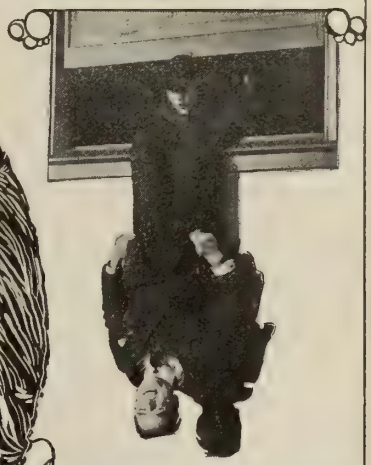
There has never been a play released by Kay Bee more replete with thrills, heart-throbs and gripping situations than this.

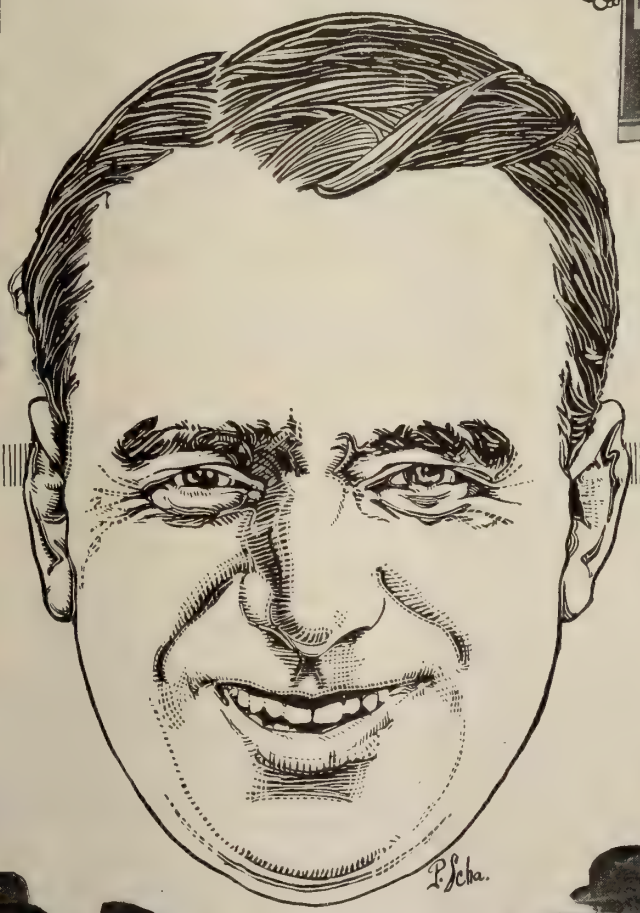
KEYSTONE COMEDIES

The name "Mack Sennet" on these two comedies means wholesomeness and bushels of FUN.



DOUGLAS FAIRBANKS IN THE MATRIMANIAC





THIS FACE MEANS CROWDED HOUSES

Witness:

Our box office receipts for the week we showed Douglas Fairbanks in "AMERICAN ARISTOCRACY" total $14,600, a new high record for the RIALTO.

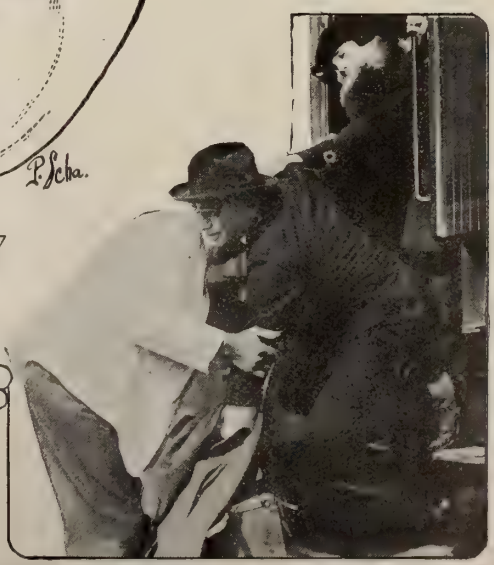
S. L. ROTHAPFEL,
Managing Director,
Rialto Theatre.

The Rialto will beat this record "to a frazzle" with "THE MATRIMANIAC." WILL YOU? IT'S A FIFTY PER CENT. BETTER PICTURE!

The Photoplay was Made for Action

So was Douglas Fairbanks

TRIANGLE PLAYS



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The term Superpicture is a description-not the name of the product of any company

SUPERPICTURES will be unusual pictures, unusual in quality or subject or length, with unusual stars, unusual timeliness, or unusual box-office value.

SUPERPICTURES will be few in number—perhaps not more than twelve in any one year—chosen by impartial judges from the world's best product, without regard to the name of the producing company and without regard to the cost of the undertaking.

SUPERPICTURES will be confined to individual productions as distinguished from serials, or series, or travelogues, or news weeklies or any other productions of a continuous or semi-continuous nature.

SUPERPICTURES, Inc. will, however, release many important productions of the highest quality in fields that do not fall within the technical limits of the Superpictures definition—for instance, in the serial field—and in all such productions, the greatest care will be used to make the phrase "released by Superpictures" a guarantee of super-quality for that particular kind of production.

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Superpictures

CAPITAL STOCK inc. $ 9,000,000

1459 Broadway New York

BLUEBIRD
Photoplays Present
VIOLET
MERSEREAU
in "The
HONOR OF
MARY BLAKE"
Story by John C. Brownell
Faith, Hope and Charity
and the Greatest of These
is - Charity.
Directed by
Edwin Stevens
RICE
PARIS

YOU can no more stop the on-rushing sweep of BLUEBIRD photoplays, popularity, prestige and profit than you can stem the mighty power of a tidal wave. Progress has been cautious, for the slow growth is the lasting growth, for then it is of a quality of the purest ray serene. BLUEBIRDS have been carefully building for permanence.

Opposing arguments are of no avail. The only answer for the continued prosperity and growth of pictures as entertainment is QUALITY. Advertising may shout itself hoarse—but when all is said and done and the Public (the court of last resort)—sits in deliberation, the verdict will be and already is, "THE PLAY'S THE THING."

The BLUEBIRD policy with Exhibitors is all comprehensive. First, the supreme play—supreme in every detail, then the supreme Star, and then the supreme Nation-wide advertising campaign to acquaint millions of photoplay lovers with what's what in BLUEBIRDS.

Thus with these all-powerful factors working day and night, constantly, continuously, without stop and without end, BLUEBIRDS are rapidly becoming the first choice of the public. There are more than 10,000,000 people reading about BLUEBIRD photoplays every week in the Saturday Evening Post. They are eager to see BLUEBIRD Photoplays. You can share in the hugeness of this campaign and the permanency of BLUEBIRD policy by arranging for bookings now.

Book through your local BLUEBIRD Exchange
or Executive Offices

BLUEBIRD PHOTOPLAYS, (Inc.)
1600 BROADWAY, NEW YORK

COMING

FAMOUS PLAYERS PRODUCTION
EXTRAORDINARY

Marguerite Clark

In an impressive picturization of
her foremost stage success

Snow White

As she appeared for two years at the
"Little Theatre," New York, under
the management of Winthrop Ames

Miss Clark will certainly repeat on the screen the sensation she created on the stage in this lovable play

Released Christmas, Dec. 25th, 1916

If you are a Paramount Exhibitor--get "paper from your exchange and bill in advance--if you're not, sign up in time to get this wonderful attraction"

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y

Paramount Pictures of the Week

RELEASED MONDAY, DECEMBER 4th

DANIEL FROHMAN

PRESENTS

IRENE FENWICK

AND

OWEN MOORE

IN

A CONEY ISLAND PRINCESS

Based Upon "The Princess Zim-Zim" by Edward Sheldon

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED THURSDAY, DECEMBER 7th

OLIVER MOROSCO

PRESENTS

LENORE ULRICH

IN

THE ROAD TO LOVE

A STORY OF ALGERIA

Produced by

THE OLIVER MOROSCO PHOTO PLAY CO.

Canadian Distributors: Famous Players Film Service, Ltd.,
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.

ARTCRAFT
ANNOUNCES ITS POLICY

which is, briefly, that it purposes to supply the Exhibitor with a limited number of stellar attractions during each year—attractions that will provide the occasional business building stimulus necessary to all enterprising theatres.

Authors, Artists, Producers and Directors who are seeking the very best distributing channels for their work should communicate immediately with Artcraft.

Whatever you may have to offer must come up to the standard set by the Mary Pickford attractions and the George M. Cohan productions.

ARTCRAFT PICTURES
CORPORATION

729 7TH AVENUE, NEW YORK

At Last—

GEORGE M. COHAN

Betsy Ross designed the American Flag,
but George M. Cohan made it popular.
Artcraft presents him in his greatest success,

"BROADWAY JONES"

The story of an idle rich young American who knows every electric light bulb on Broadway, but who makes good in the pinch.

To be released in February.

ARTCRAFT PICTURES
CORPORATION

729 7TH AVENUE, NEW YORK

ARTCRAFT

PRESENTS

MARY PICKFORD

IN HER LATEST PICTURE

"LESS THAN THE DUST"

(Exhibitors who have not yet booked this greatest of all features should wire at once for terms.)

FOXFILM COMEDY SERVICE

Coming!

Foxfilm Comedies

MR. EXHIBITOR:

THIS is an open letter to you.

YOU know the value of a laugh in your theatre.

YOU know how it stimulates your bank account.

YOU know how hard it has been for you to find real laugh producing comedies.

IF you don't offer a comedy picture each day, you are not giving your patrons a complete program.

IF you don't give them the best comedies made, you are not deserving of their favor.

BEGINNING Jan. 1, 1917, WILLIAM FOX will inaugurate his Foxfilm Comedy service, releasing a two-reel comedy picture each week.

HE will thus supply you with the means of completing your program.

YOU know the FOX reputation and you know that Mr. Fox would never endanger that reputation by releasing comedies unless he knew they were bigger, better, funnier than any other comedies in the market; unless he knew that his comedy producing organization is so good, so reliable and so experienced that he can depend on it for a two-reel laugh producer every week in the year.

BOOK FOXFILM COMEDIES NOW. Your patrons deserve the best.

GET in touch with the FOX exchange manager in your territory and take out more insurance on the life of your box office by booking FOXFILM COMEDIES yourself.

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE FOXFILM COMEDY SERVICE FOXFILM COMEDY SERVICE

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OF THE

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FOX FILM CORPORATION

For Her Brother's Sake-

Although her parents and associates were thieves she reforms and sacrifices herself to years of misery

WILLIAM FOX

PRESENTS

Gladys Coburn

IN

THE BATTLE of LIFE

Written by James Garey
Directed by James Vincent

FOX FILM CORPORATION

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 16, 1916

Chaplin's Newest Mutual Comedy Is Entitled "The Rink"

FUNNY as he has been in the past, Charlie Chaplin has devised a wholly new set of pranks for himself in "The Rink." This is the eighth of the Mutual-Chaplin Specials. It is released the week of December 11. It presents Charlie in a wholly new atmosphere. He appears in a skating rink and a cafe. Perhaps you can imagine the fun that results. But you can't—for Charlie alone could originate such delightful fun.

New Comedy Situations.

Naturally, such a unique locale for his comedy as a skating rink enables the inimitable Chaplin to create some decidedly out-of-the-ordinary comedy situations. The laughable situations, alone would make "The Rink" a comedy long to be remembered, but when to this is added the funny "business" that Chaplin originates, the production becomes even more uproarious. "The Rink" is the eighth of the Mutual-Chaplin Specials. It is booking now at all 68 of the Mutual film exchanges. Bookings can also be obtained on the following Mutual-Chaplin Specials: "The Floorwalker," "The Fireman," "The Vagabond," One A. M.," "The Pawn Shop," "The Count" and "Behind the Screen."

Helen Holmes Serial Is Highly Endorsed

Exhibitors all over the country are praising the new Helen Holmes chapter-play, "A Lass of the Lumberlands." All of them are pointing out that it is proving an even greater box-office magnet than they had expected.

The manager of the Theatorium at Richmond, Ind., writes: "It surely is a pleasure to say that the 'Lass of the Lumberlands' is a great serial. It is packing our house both afternoon and evening. We had to close the ticket window several times as we have no standing room to sell, but they go away saying they will come back a little later, and they always come back, too. We thought 'The Girl and the Game' a great money-getter, but this one is even better."

From Aberdeen, S. D., the manager of the Bijou theater writes: "You will pardon me for not answering your wire re extra days' booking on 'Lass of the Lumberlands,' but I desired to know first if business would warrant it. I find that it does, so kindly book me for two days hereafter."

The five-reel Mutual Star Production released this week, is "Lonesome Town." Kolb and Dill are featured.

Mutual Star Productions For December

Week Beginning December 4th.

Title. Lead.

The Valley of Decision.....Richard Bennett

Week Beginning December 11th.

Lonesome Town.....Kolb & Dill

Miss Jackie of the Navy.....Margarita Fischer

Week Beginning December 18th.

The Twinkler.....William Russell

Week Beginning December 25th.

The Innocence of Lizette.....Mary Miles Minter

TWO NEW SERIES ARE READY FOR RELEASE

Seven One-Reel Star Comedies "Uncle Sam's Defenders"

Two brand new series of motion-picture stories have just been released by Mutual. One of them is a series of seven one-reel Star Comedies. The other is a series of six single-reel subjects on the topic of Preparedness. Bookings on both of these new series can now be made at any of the 68 Mutual film exchanges.

The Star Comedies, as has been said, are single-reel subjects. Each features a famous comedian or comedienne. Their titles, and the stars who appear in each, are as follows: "Grouchy," featuring Tom Wise, released December 2; "Admirers Three," featuring Ruth Shepley, released December 9; "One Dollar, Please," featuring George Derr, released December 16; "Every Lassie Has a Lover," featuring Alice Dovey, released December 23; "Grimsy, the Bellhop," featuring Alex Clark, released December 30; "The Girl Who Can Cook," featuring Lois Meredith, released January 6; and "The Honeymooners," featuring George Derr, released January 13.

The "Uncle Sam's Defenders" series should have a wonderful appeal at this particular time, when the nation is seriously considering the subject of universal military training. The titles of the series are as follows: "From Civilian to Soldier," "Our Boys at the Border," "A Jack Tar in the Making," "Afloat and Ashore," "Scouts of the Sea and Sky," and "Bulldogs of the Deep." The first is released on Friday, December 8—the others appearing each following Friday.

Nance O'Neill Signs With Mutual for Star Productions

NANCE O'NEILL, famous star of both the screen and the speaking stage, is now a Mutualite. She signed a contract last week calling for her appearance in Mutual Star Productions. She is the second famous actress acquired by Mutual since the announcement of President John R. Freuler that he was going after the very biggest stars in the world. Last week it was Marjorie Rambeau. This week it is Nance O'Neill. Next week it may be any one of half a dozen famous stars with whom negotiations are now being carried on. The Mutual Film Corporation is determined to supply its patrons with feature productions starring the most notable men and women of the age. Announcements of the next few weeks will bear out the statement that it has them.

Brilliant Career.

Few actresses have enjoyed such a brilliant career as Nance O'Neill. For years she has been numbered among the most talented emotional actresses of the speaking stage. Born in Oakland, Cal., her debut was made under the management of McKee Rankin at the Alcazar theater, in San Francisco. Her first New York appearance was made at Weber & Fields', in 1896. She has been starred in such productions as "Madga," "Hedda Gabler," "Leah, the Forsaken," "Camille," "Ingomar," "Lady Teazle," "Tess of the D'Urbervilles" and "Macbeth." Critics have lauded her in every big city of the land. In pictures she has enjoyed a series of triumphs. She has appeared in Lubin, Fox, Metro and McClure productions. Film patrons know and admire her as much as do audiences accustomed to gather in the $2 houses of the speaking stage.

Has Toured World.

Not only in America is Nance O'Neill a name familiar to every theater patron. She has toured the world, and her engagements in Australia, London, Paris and other cities on the continent added to her fame. Inquiries now at the nearest Mutual Film Exchange will enable the exhibitor to arrange for an early booking of her first production under the Mutual banner.

"Diamond" Sequel Going Big.

Capacity business has been the rule at every theatre showing the $10,000 sequel to "The Diamond From the Sky." Thousands of people have been waiting to see if they won the prize offered for the best sequel, and the only way they can find an answer is on the screen.

MUTUAL

Announcing
Another Big Mutual Star
NANCE O'NEILL

THE MUTUAL FILM CORPORATION has just signed a contract with Nance O'Neill, the celebrated emotional actress, calling for her appearance in a number of new Mutual Star Productions. Miss O'Neill has enjoyed a brilliant career both on the speaking stage and in films. Critics everywhere have praised her wonderful art. She has been starred in such productions as "Madga," "Hedda Gabler," "Leah the Forsaken," "Camille," "Ingomar," "Lady Teazle," "Tess of the D'Urbervilles" and "Macbeth." In the new series of Mutual Star Productious she will be cast in roles of a highly emotional sort, in which she will have ample opportunity to display her talent. Early in 1917 these Nance O'Neill features will be available thru the 68 exchanges of the Mutual Film Corporation. Last week the signing of Marjorie Rambeau was announced. This week it is Nance O'Neill. Next week it may be any one of half a dozen famous stars with whom negotiations are now pending. The new Mutual Star policy for 1917 will result in providing exhibitors with productions in which are featured only the most notable stars of the age.

Mutual Film Corporation

John R. Freuler-President

68 Exchanges in America

Produced by
Frank Powell Producing Corp.

MUTUAL

MUTUAL

ANNOUNCING

CHARLIE CHAPLIN

IN

THE RINK

Eighth of the New Mutual-Chaplin Specials. Chaplin In a New Atmosphere. A Skating Rink and a Cafe. Many New and Original Comedy Situations. Released the Week of December 11th Through 68 Mutual Exchanges.

Now Playing -
THE FLOORWALKER THE COUNT
THE FIREMAN THE VAGABOND
ONE A.M. THE PAWNSHOP
BEHIND THE SCREEN

MUTUAL FILM CORPORATION *Announces*

UNCLE SAM'S DEFENDERS

Series of Six Single Reel Subjects on Preparedness

MUTUAL FILM CORPORATION

Announces

A SERIES OF SEVEN ONE-REEL

STAR COMEDIES

Take advantage now of the tremendous interest in Preparedness — Capitalize on the present discussion of universal military service—show at YOUR theatre this series of films that depict in detail the real strength of the United States. Each picture of the series is complete in itself. Released weekly beginning Friday, December 8th

"From Civilian to Soldier"—Released Dec. 8th
"Our Boys at the Border"—Released Dec. 15th
"A Jack Tar in the Making"—Released Dec. 22nd
"Afloat and Ashore"—Released Dec. 29th
"Scouts of the Sea and Sky"—Released Jan. 5th
"Bulldogs of the Deep"—Released Jan. 12th

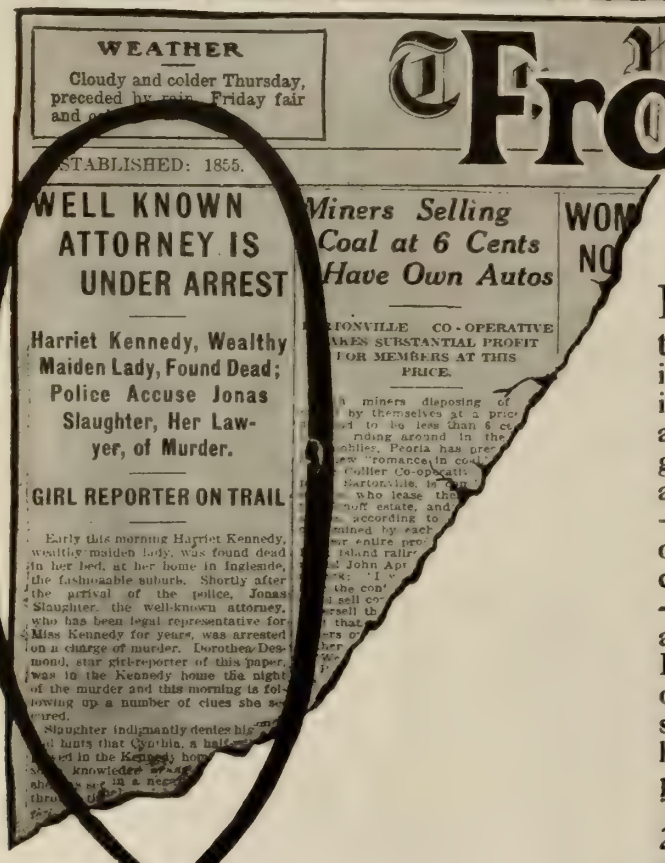
Now Booking at 68 Mutual Film Exchanges

Each production features a celebrated star —a player known to Broadway—a favorite of prominent standing. Each production is complete in itself—perfectly produced—powerfully enacted—superbly photographed. Released weekly beginning Saturday, December 2nd. Bookings can be made NOW.

The Stories and Stars of the Series:

"Grouchy"—Featuring Tom Wise.
"Admirers Three"—Featuring Ruth Shepley.
"One Dollar Please"—Featuring George Derr.
"Every Lassie has a Lover" Featuring Alice Dovey.
"Grimsy the Bell-hop"—Featuring Alex Clark.
"The Girl Who Can Cook"—Featuring Lois Meredith.
"The Honeymooners"—Featuring George Derr.

Now Booking At 68 Mutual Film Exchanges


WEATHER
Cloudy and colder Thursday, preceded by rain. Friday fair
The Front Page
ESTABLISHED: 1855.
WELL KNOWN ATTORNEY IS UNDER ARREST
Harriet Kennedy, Wealthy Maiden Lady, Found Dead; Police Accuse Jonas Slaughter, Her Lawyer, of Murder.
GIRL REPORTER ON TRAIL
Miners Selling Coal at 6 Cents Have Own Autos
CO-OPERATIVE MAKES SUBSTANTIAL PROFIT FOR MEMBERS AT THIS PRICE.

In this startling series of motion picture stories—each complete in itself—*real* reporters are shown *really* gathering the front page news which the public reads at its breakfast table. The perils faced by girl reporters in the underworld of a great city are shown in detail. Suave society blackmailers—crafty international spies—shrewd Chinese opium smugglers—terrified murderers—crooked politicians—rich society debutantes—police court habitues—all of these and more are but grist to the mill of the girl reporter. By sheer nerve she meets them all on their own ground—foils their plots—exposes their secrets—makes "copy" of their adventurous lives. The stories are filmed by real artists—produced with care—perfectly photographed. The first story in the series is released Dec. 28th. Each story is in two acts. A new story is released each week for fifteen weeks. Arrange for bookings on this big series NOW!

THE PERILS OF OUR GIRL REPORTERS

15 Thrilling Motion Picture Stories—Each Complete.

News In The Making!

The Perils of Our Girl Reporters is something really new in motion pictures—real stories of newspaper life from the "inside"—each story two reels in length. Splendidly photographed—powerfully enacted. The news that builds circulation for newspapers will now build bigger box-office receipts for YOU! Produced by Niagara Film Studios. Directed by George Terwilliger. Earl Metcalfe, Helen Green and Zena Keefe are featured.

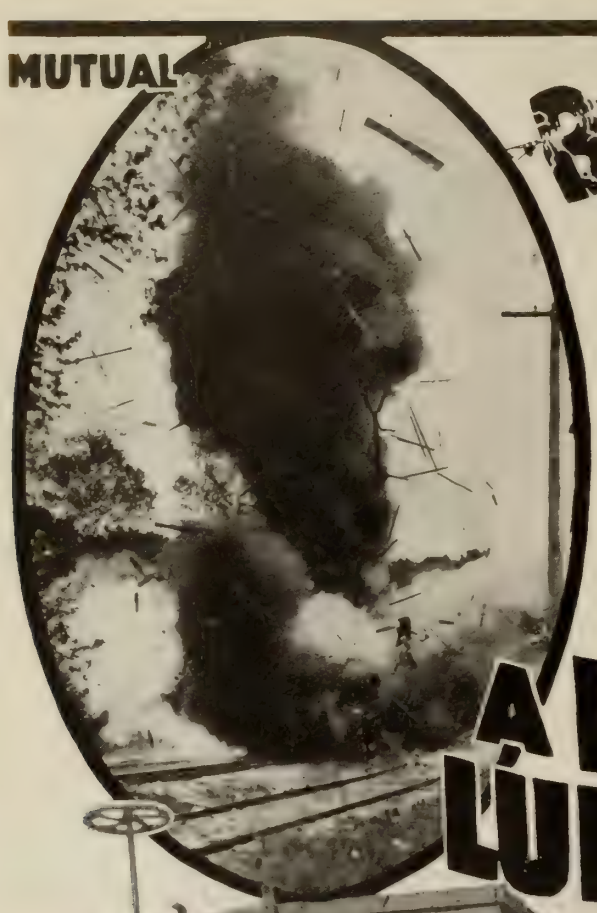
The Stories in the Series:

1. The Jade Necklace
2. The Black Door
3. Ace High
4. The White Trail
5. Many a Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiters
15. Kidnapped

Now Booking At 68 Mutual Film Exchanges!

When You Book this Series You'll Need to Dust Off the "S. R. O." Sign!

MUTUAL



BLOWN TO ATOMS!

A runaway car-load of dynamite—a downhill grade—a speeding passenger train rushing at 60 miles an hour in the opposite direction. A collision seems inevitable. Death and destruction seem sure to result. Such is one of the thrilling incidents pictured in the latest chapter of "A Lass of the Lumberlands." By skill and quick-wittedness Helen Holmes foils the plot of a conspirator to wreck the Limited. How she does so makes one of the most fascinating pictures ever screened. Theatres playing this sensational chapter-play are packed to the doors. The S. R. O. sign is needed nightly. Startle YOUR patrons with this thriller. Now booking at 68 Mutual Exchanges.

A LASS OF THE LUMBERLANDS

Spectacular Chapter-Play in 15 Chapters.

Featuring HELEN HOLMES.

Fifteen chapters—a new two-reel chapter each week—capacity business for fifteen weeks. Don't hesitate. Don't delay! Book it NOW!

Now Booking at Sixty-Eight Mutual Film Exchanges

MUTUAL

CHARITY?

A SENSATIONAL EXPOSE OF CHARITY AND CHILD-WELFARE!

Featuring
LINDA A. GRIFFITH

Miss Caroline E. Hughes, president Child's Welfare Club, Philadelphia:

"CHARITY? is a wonderful play with a very good, strong appeal to the sympathies. It is sure to have a good influence."

Bishop Samuel Fallows, of Chicago, says:

"The play has a distinct value, sociologically speaking. It directs attention to abuses which stand in need of correction."

Mrs. Norton Smythe, president of the Woman's Home Organization of Philadelphia:

"I am strongly in favor of plays, such as this one, which direct the public's thoughts to children's welfare. We cannot have too many of them."

Madame Caroline Le Favre, a lecturer of international repute:

"CHARITY? is a great sermon. It appealed to me strongly because I have been gathering data along the line dealt with in Mrs. Griffith's remarkable drama."

These are some of the opinions of celebrated students of child welfare on "CHARITY?". "CHARITY?" is in seven big acts. As powerful in its appeal as "Damaged Goods." Produced by Frank Powell Productions. Linda Griffith, Creighton Hale and Sheldon Lewis are starred. Available NOW at all Mutual exchanges.

SEVEN BIG ACTS!

$100.00 Per Day

Now Booking At
68 MUTUAL EXCHANGES!

MUTUAL VOGUE COMEDIES

VOGUE FILMS Inc., Presents—

"THE WICKED CITY"

TWO REELS **RELEASED DEC. 3rd**

Featuring PADDY McGUIRE, GYPSY ABBOTT and BEN TURPIN

The funny things that happen in the Chargealot Hotel will set audiences the country over to laughing—will make the theatres showing "The Wicked City" new patrons—will aid in building real box-office success. This production directed by Robin Williamson.

VOGUE FILMS Inc., Presents—

"SHOT IN THE FRACAS"

Two Reels **Released Dec. 10th**

Featuring

Ben Turpin, Paddy McGuire and Rube Miller

The inimitable fun makers of the Vogue studios are at their very best in this two act "riot." The chuckles begin on the first twenty feet of film and grow more frequent as the story progresses. Directed by Rube Miller.

Slapstick with a Reason

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Vogue Comedies are distributed Exclusively through the 68 Mutual Film Exchanges in America

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway **Chicago, Ill.**

MUTUAL

If you are showing the Gaumont Single Reels, you are pleasing your Patrons

Reel Life
See America First
Tours Around the World
The Mutual Weekly

Gaumont Co.

FLUSHING, N. Y.

CHRISTIE STARS

YOU'RE A
LUCKY EXHIBITOR
IF YOU ARE BOOKING THE CHRISTIE COMEDIES PRODUCED BY THESE LAUGH MAKERS. EVERY WEEK THEY CREATE A CLEAN CLEVER, CATCHY, CASH-CAPTURING
CHRISTIE COMEDY

"HIST! AT 6 O'CLOCK"
OPEN MARKET RELEASE
DECEMBER 18TH

Christie Film Co.

OFFICE AND STUDIOS— LOS ANGELES. SUNSET BLVD. AT GOWER ST. CALIFORNIA

Christie Comedies Christie Comedies

Released on the METRO Program, December 18

B. A. ROLFE *presents*

ETHEL BARRYMORE

in Margaret Deland's

The Awakening *of* Helena Richie

A METRO wonderplay supreme in Five Acts – *Directed by* John W. Noble *for* Rolfe Photoplays Inc.

(*By Arrangement with* HARPER and BROS.)

METRO'S HOLI

FRANCIS X.

BUSHMAN

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The

Great

Fourteen chapters of the greatest mystery, the most noble romance, the finest thrills in the world.

Supported by a whirlwind newspaper and billboard campaign unique in motion picture advertising

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QUALITY PICTURES CORPORATION

Produced by the

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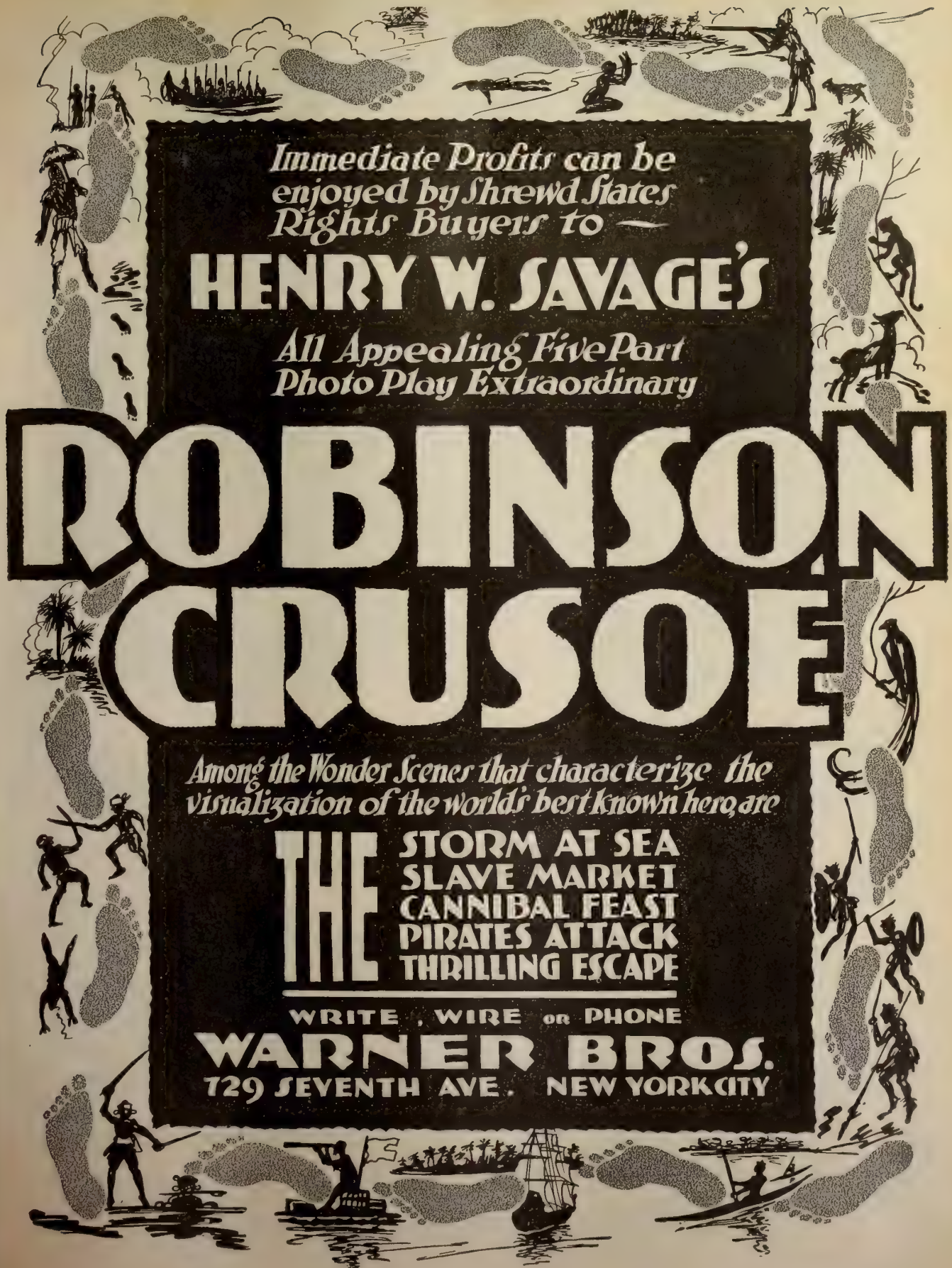
METRO EXCHANGES

METRO-DREW COMEDIES

Arouse the laughs that last because they are genuine comedies

There is no finer, no funnier entertainment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All Appealing Five Part Photo Play Extraordinary
ROBINSON CRUSOE
Among the Wonder Scenes that characterize the visualization of the world's best known hero, are
THE STORM AT SEA
SLAVE MARKET
CANNIBAL FEAST
PIRATES ATTACK
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BRENON'S NEXT PRODUCTION

FLORENCE REED

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Soon To Be Released

CLARA KIMBALL YOUNG

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By Thomas Dixon

Author of "The Birth of A Nation"

The Great Star at Her Best In A Powerful Story Of MONEY MADNESS

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IN

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By
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A DRAMA OF PASSION AND INTRIGUE

DIRECTED BY
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PRESENTS
ROBERT WARWICK
IN

BY ARRANGEMENT WITH KLAW & ERLANGER
THE ARGYLE CASE
By
Harvey J. O'Higgins, Harriet Ford and William J. Burns

THE GREATEST DETECTIVE DRAMA EVER SCREENED

DIRECTED BY
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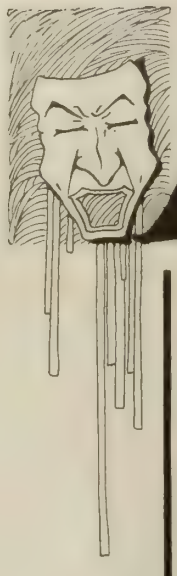

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THAT
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BRADY-MADE
ARE THE BEST BUY
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BECAUSE
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AND DEPENDABLE
IN TITLES, CASTS,
DIRECTION, PLAYS, AND
SEAT-SELLING VALUE

WILLIAM A. BRADY
PICTURE PLAYS Inc.
in association with
WORLD PICTURES
presents

ETHEL CLAYTON

and

CARLYLE BLACKWELL

IN

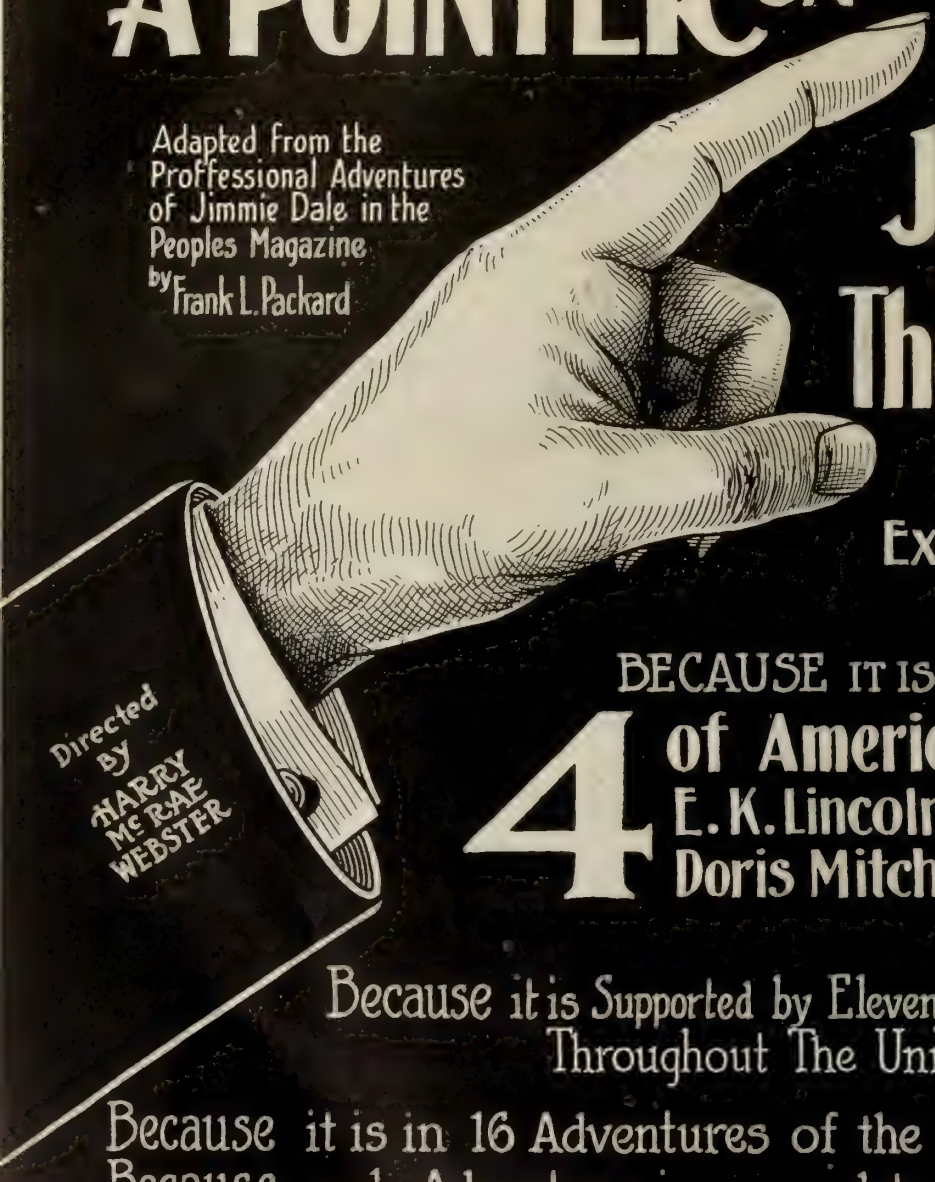
"Broken Chains"

Directed by ROBERT THORNDY

Released on Dec. 4th

A POINTER ON

THE GREY SEAL



Adapted from the Proffessional Adventures of Jimmie Dale in the Peoples Magazine by Frank L. Packard

Jimmie Dale
Alias
The Grey Seal

Is the
Exhibitor's Best Bet

Directed By HARRY Mc RAE WEBSTER

BECAUSE IT IS SUPPORTED BY

4 of America's Favorite Stars

E. K. Lincoln · · · · Edna Hunter
Doris Mitchell · · · Paul Panzer

Because it is Supported by Eleven Hundred Daily Newspapers Throughout The United States.

Because it is in 16 Adventures of the most Thrilling Kind
Because each Adventure is a complete story in Two Reels

Produced by **Monmouth Film Corporation**

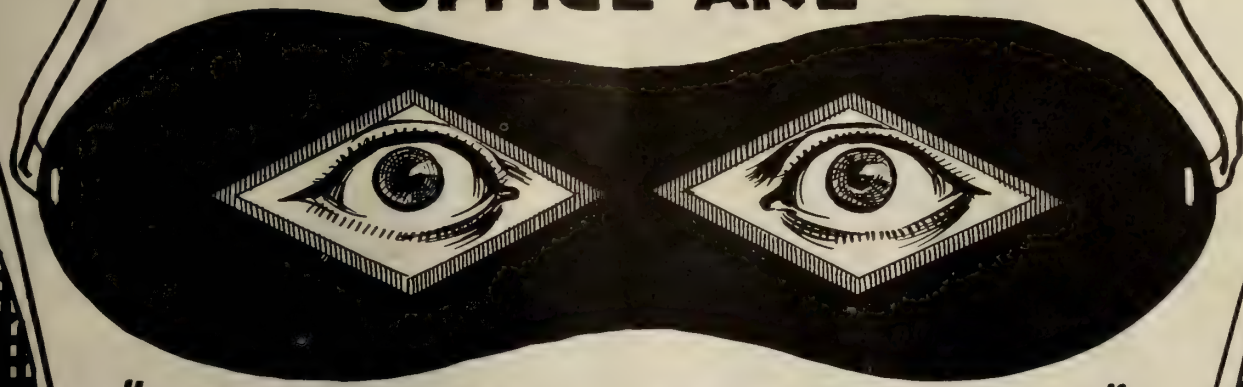
Harry McRae Webster, Pres. Jules Burnstein, Mgr.

BOOK NOW WITH THE NEAREST

UNICORN EXCHANGE

126 W. 46th St., N.Y.City 28 Branches Throughout the United States

THE EYES THAT SEARCH
MONEY FOR YOUR BOX OFFICE ARE



"JIMMIE DALE ALIAS THE GREY SEAL"

PRODUCED BY

Monmouth Film Corporation

E.K. LINCOLN PAUL PANZER
EDNA HUNTER DORIS MITCHELL

Based on the story by Frank L. Packard in the "People's Magazine."

JIMMIE'S BUSINESS IN LIFE IS GETTING MONEY FOR THOSE WHO NEED IT!

DO YOU?

AND THE

BILLY WEST COMEDIES

A SERIES OF TWO REEL YELLS

NOW BOOKING

"HIS MARRIED LIFE"
"BOMBS AND BOARDERS"

UNICORN FILM SERVICE

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BRANCHES IN 28 CITIES

EVERY CRITIC AGREES THAT "The MASQUE of LIFE" IS A BOX-OFFICE SUCCESS

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Has Booked this Spectacular Photoplay
For Every Theatre He Owns

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Book Now!

Pathé

A serial with a patriotic message -
A star with tremendous drawing power -
A production that is all quality -

Pearl of the Army

The military-mystery serial

featuring

Pearl White

Pathé knows how to make serials for Pathé has put out twelve big serial successes. "Pearl of the Army" is timely - it unmasks America's secret foes. In the all-star cast are Ralph Kellard, Theodore Friebus and Marie Wayne. It is directed by Edward José and produced by

Astra

Advertised everywhere

Book it NOW!

Released Dec. 3

Pathé

The most sensational stunt ever done in a serial is the seizing of Jerry by an octopus in

The Shielding Shadow

and this is only one of hundreds of thrills!

Our offices have been besieged by telephone calls from fans who want to know how the octopus feat was accomplished.

"'The Shielding Shadow' is sure to make the cold chills run up and down the backs of audiences but it will keep the people coming back for the next chapter."
Columbus, O. Monitor

See it — then book it!

Produced by Astra
under the direction of Louis J. Gasnier and Donald Mackenzie. Featuring
Grace Darmond, Ralph Kellard and Leon Bary

Pathé

Announcing

Frederick Warde

The most famous Shakesperian actor in the country in

King Lear

One of the world's masterpieces.

Produced by Thanhouser

Released Dec. 17.

Facts for you!

Beginning with Cavalieri in "The Shadow of her Past"

Pathé Gold Rooster Plays

have averaged as high in quality as any features on the market. Proof?—Read these opinions of just a few of the many exhibitors who know!

"I take this opportunity to congratulate you upon the marked improvement and uniform goodness of the Gold Rooster features. We have had recently 'The Shine Girl', 'The Test', and 'The Fugitive'—all excellent pictures."

Manager Dunlevy, The Bank Theatre
Akron, O.

"Your Gold Rooster features are the most popular moving pictures we have had, and that is saying a great deal, as we have played nothing but the best—or what we thought was the best, until we adopted Gold Rooster films."

John R. Elliott, Manager Hippodrome
Youngstown, O.

"I congratulate you upon 'The Shine Girl.' It is a real gem and a credit to the Pathé trademark."

Manager O'Keefe, The City Square Theatre
and The Cort Theatre, Atlantic City, N. J.

Ask our Exchange serving you to screen some Gold Rooster Plays for you. You'll like them!

PREPARE *for* PATRIA

THE SERIAL SUPREME

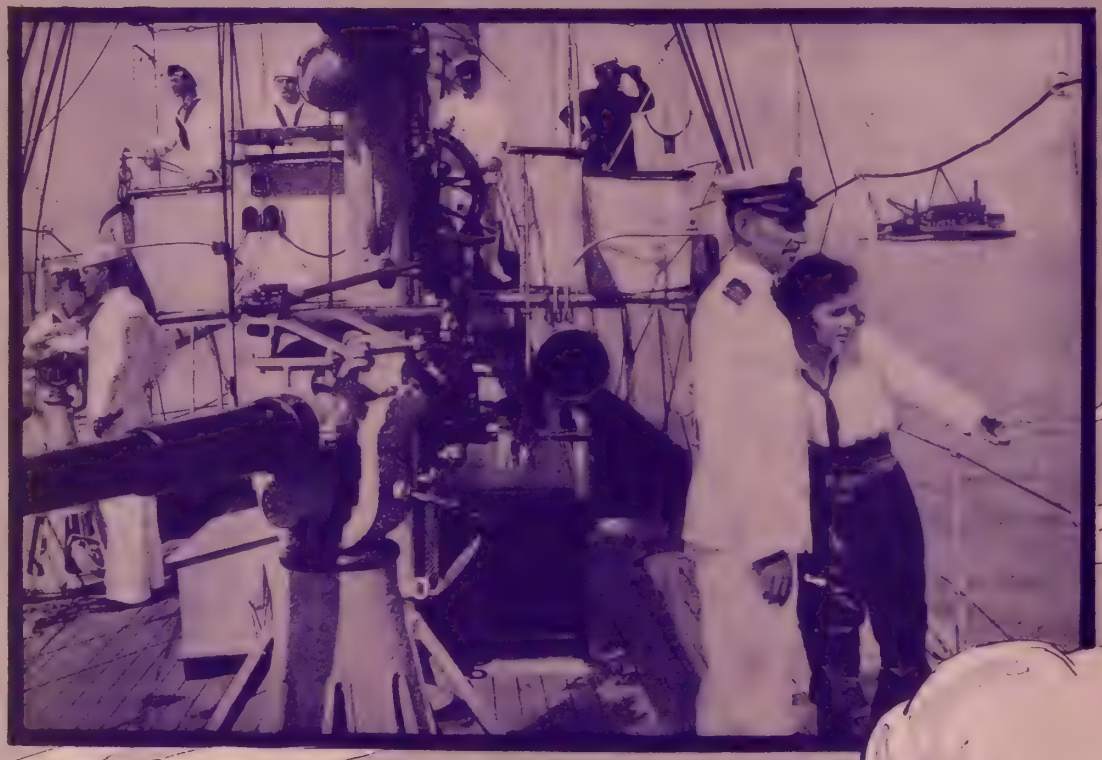
Mrs Vernon Castle
Best known
American woman
in the title role

INTERNATIONAL

Mrs. Vernon Castle

Exhibitors, the press and New York Society who saw the private views of Patria, enthusiastically concede it to be the greatest serial ever offered.

NOW BOOKING

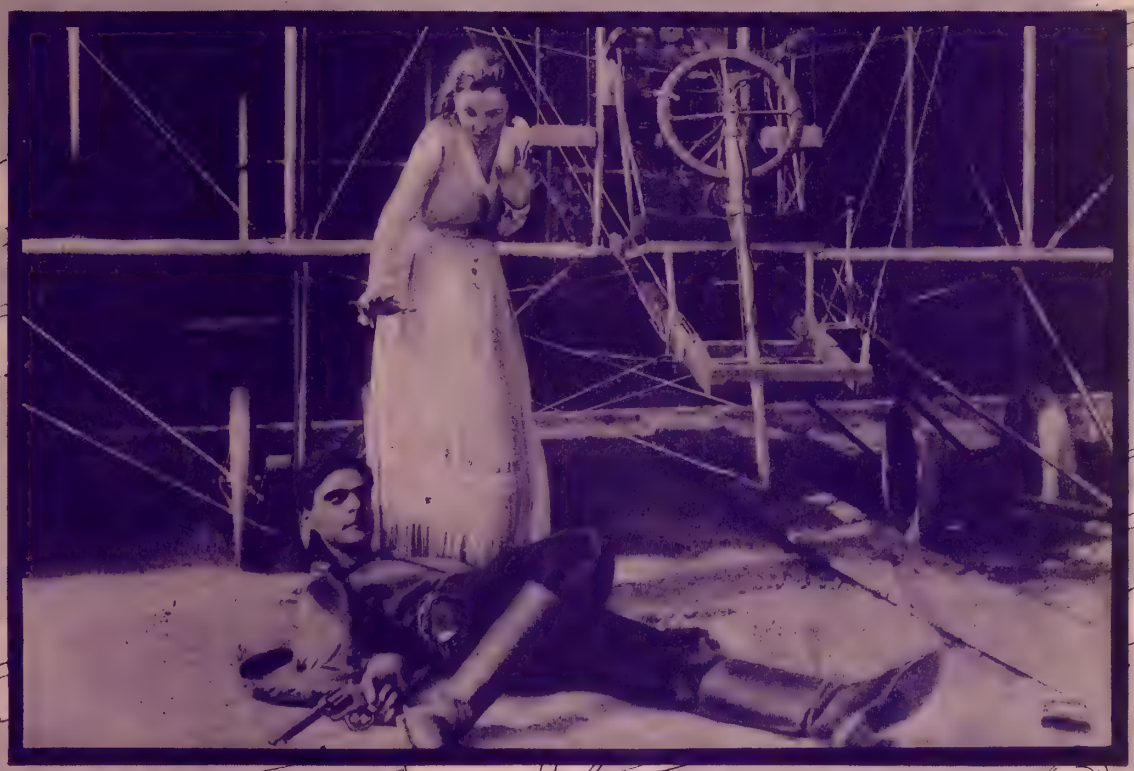


INTERNATIONAL

in PATRIA

National preparedness is the theme of Patria, with a delightful romance interwoven. Louis Joseph Vance, the author, never wrote a better story.

NOW BOOKING



INTERNATIONAL

The Ocean Waif

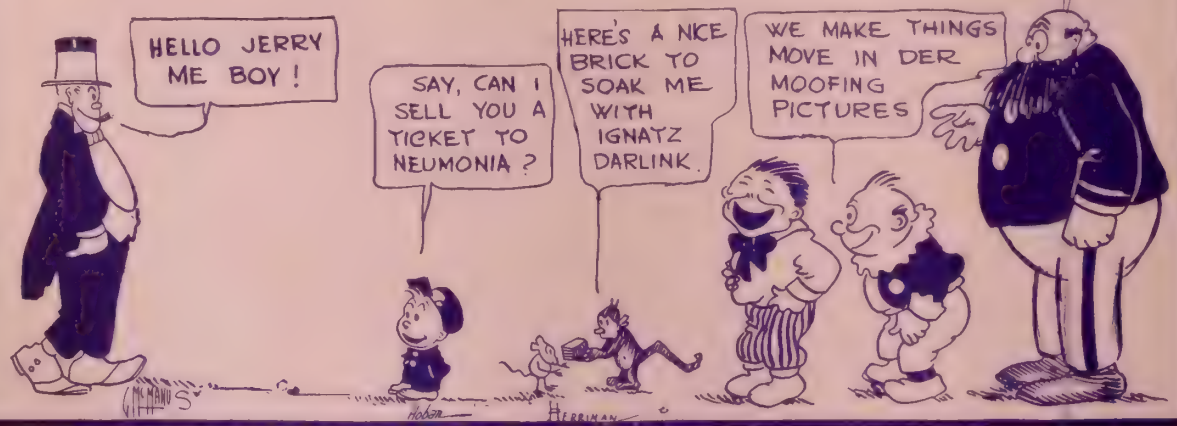
The Jockey of Death

"The Ocean Waif," "The Jockey of Death," "The Flower of Faith" and "Jaffery" are features worth seeing twice. That's the reason why so many return bookings of these four splendid features are demanded by motion picture patrons. Return bookings mean big box office receipts.

"MOTION PICTURE COCKTAILS"

The funniest animated cartoons on the screen.

"THE ORIGINAL KATZENJAMMER KIDS." The series that has made the whole world laugh.
"BRINGING UP FATHER." George MacManus' side-splitting character.
"KRAZY KAT." By George Herriman, the funniest animal cartoonist.
"JERRY ON THE JOB." Walt Hoban's famous kid.


HELLO JERRY ME BOY!
SAY, CAN I SELL YOU A TICKET TO NEUMONIA?
HERE'S A NICE BRICK TO SOAK ME WITH IGNATZ DARLINK.
WE MAKE THINGS MOVE IN DER MOOFING PICTURES
GEO. McMANUS
HOBAN
HERRIMAN

EXCHANGES

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APPEARED IN

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Redlands, California

EXCLUSIVELY DISTRIBUTED BY

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TWEEDLEDUM COMEDIES WILL PLUG THE GAP IN YOUR PROGRAM AND SEND 'EM AWAY GLAD THEY CAME. THE BEST THEATRES THE COUNTRY OVER ARE FINDING THESE THE BEST SHORT RELEASES NOW OFFERED.

BEAT YOUR NEIGHBOR TO IT. HE'LL BOOK THEM IF YOU DON'T.

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Charles Major's wonderful drama of the oil fields, featuring an all-star cast of players, including **Kathlyn Williams, Tyrone Power, Edith Johnson** and **Baby Jean Fraser.**

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A thrilling story of a South American revolution—a vendetta which leads to a chase across seas and continents—a girl's attempted assassination of the "double" of an adventurer—the slaying of the real adventurer by conspirators—the accusation of the girl and the "double"—their rescue in the shadow of the gallows—their realization of love.

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Directed by J. Charles Haydon

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With MARY CHARLESON

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The greatest of all the great WALTHALL photoplays

He himself says: "It is my masterpiece"

SCREEN TIME 2 HOURS

Arranged by Charles J. McGuirk Directed by Harry Beaumont

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OR OF THE SCREEN

Victor Rousseau's Powerful Drama of a Hidden Menace

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EDNA MAYO AND EUGENE O'BRIEN

"The Chaperon is sure to find favor in any audience. It is light, clever, wholly commendable. The action is brisk and entertaining."

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"The Chaperon is a frothy picture . . . interesting and amusing. The stars play in lively fashion and are well supported."

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"The Chaperon is entertaining . . . an entirely human picture and the fun in it is the result of natural situations enacted with corresponding feeling."

Motion Picture News

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"The Prince of Graustark"
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"That Sort"
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'The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
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"A Daughter of the City"
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"The Slim Princess"

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Essanay

George K. Spoor, President

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ESSANAY-CHAPLIN
REVUE of 1916
Today
Screen Time
1 Hour
17 Minutes
GENERAL FILM SERVICE
Essanay
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General Film Service

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BIG SEATING CAPACITY Attraction

100 of the most thrilling and fascinating stories ever written. Do you realize what a drawing card this is? Do you see the certainty of packing your house with this continuous form of advertising?

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"CANIMATED NOOZ PICTORIAL No. 20"
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By Wallace A. Carlson
With Long Beach, Cal. Scenic
SCREEN TIME 18 MINUTES

Charlie Chaplin is a riot in the
ESSANAY-CHAPLIN COMEDY
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Offers a holiday attraction of distinction and universal appeal. A never-failing business-bringer, it places the stamp of quality on the house in which it is shown. In five beautiful reels, staged by Kalem in the authentic locations in the Holy Land, impressive and gripping in its reverent portrayal of the story of the centuries.

The One Production That You MUST Have For the Holiday Season

BOOK DIRECT FROM THE

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235 West 23rd Street, NEW YORK CITY

Strikingly artistic four color posters in one, three, and eight sheet sizes, many styles, a twenty-four sheet stand, handsome slides, couriers in two sizes, etc.

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Make Your Patrons "Helen Gibson Fans"—They'll Do the Rest If You Start with the Next Episode:

"THE MIDNIGHT EXPRESS"

Running a motorcycle on to a flat car and then leaping to a speeding train as shown above is only one of the thrills in this stirring one reeler.

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Ham, Bud, Ethel Teare and Henry Murdoch in a laugh that lasts for a thousand feet.

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Marin Sais and True Boardman "clean up" a frontier town in a two reel episode of "The Girl from Frisco."

Released Wednesday, Dec. 13th.

"THE MENACE" An Episode of "Grant, Police Reporter"

Red-blooded thrills follow each other in rapid succession in this episode of Kalem's one reel super-series. Grant foils an anarchist's plot that has New York's Police Parade as its object.

Featuring George Larkin and Ollie Kirkby. **Released Friday, Dec. 15th.**

Eye-catching one and three sheet posters on all one reelers; one, three and six sheets on "The Girl from Frisco."

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*Index to this issue will be found on page* 1702.)

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Saturday, December 16, 1916

Facts and Comments

AFTER all what a big fine world this is. How it gives us all a chance and a square deal and yet how smoothly it runs along with or without our individual help.

* * *

NOW that Sunday picture shows have been declared illegal by a branch of the supreme court having jurisdiction over a certain part of New York state, shall picture theaters merely keep open, as do the soda fountains and the merry-go-rounds, or build "family entrances" like the saloon? Might it not be possible to invent some such subterfuge as the "Raines law sandwich," or must picture theater managers run "blind pigs" and "speak easys"? The situation lends itself to various forms of treatment. Come to think of it, in most houses the main lobby is the real family entrance.

* * *

RECENTLY a picture was prohibited in New York city because of its suggestive title. Was it not misleading titles and posters that first brought about censorship of pictures? It has come to be a recognized fact that few pictures are as bad as they are painted on the posters and that pruriently suggestive titles are seldom justified by the scenes of the pictures that follow.

* * *

WASHINGTON, D. C., is agitating the subject of children's programs and several meetings have been held looking forward to some scheme for such special programs. Yet it was in Washington that an alert exhibitor—we think of the Pastime theater—who was the first, in all probability, to run a Saturday morning matinee for school children. The Capital seems to be both first and last in line; but the line is lengthening and strengthening, in both quality and popularity, and movements similar to that in Washington are becoming the regular thing. The reason is strong, for it will be the kiddies and their mammas who will stand by the motion picture in its hour of greatest trial.

* * *

THE thing that makes real showmanship rare is the difficulty one has in seeing the defect in his theater or show that will cost him money to correct. It takes courage to face the music and it is a deal easier to dream along and complain while one's competitor sees things as they are and is willing to deny himself many things in order to pay for success. It is expensive to redecorate a theater these days, and adequate ventilating plants are not to be had for the asking, either; but an exhibitor who is too much afraid of getting stuck on the harbor shoals will never get out to sea nor bring a rich cargo home.

* * *

THE Essanay scheme of announcing the running time of a film instead of its length is a step in the right direction, but we are afraid that some operators are not paying attention. The speeded picture is an injustice to the actors, a hurt to the director and an outrage upon the public. The announced running time is the first step. The next should be the universal adoption of this practice and refusal to rent to theaters that materially shorten the running time. The daily press could help much by giving publicity to the proper time schedules.

* * *

DEBARRING the reporters after having voted to admit them and after having held three open sessions and a part of a fourth will not add to the public respect for the deliberations of the committee investigating the charges of Fleischman & Goldreyer against Lee A. Ochs, president of the Motion Picture Exhibitors' League of America. The exhibitors of the United States and Canada, and especially those who are members of the League, have a right to know what, if any, evidence may be brought out to substantiate the allegations that Mr. Ochs has prostituted his high office for personal gain.

What is there to conceal?

* * *

AN INTERESTING address on the question of Sunday motion picture shows will be found on another page of this issue of the Moving Picture World. It was written by Gustavus A. Rogers and was the subject of a lecture delivered by him at the College of the City of New York recently. Mr. Rogers is an attorney of prominence in New York and has given considerable attention to the relation of the law to the motion picture, and in his discussion of the question he gives reasons which, in his belief, will influence the high court judges to uphold the right of the people to attend Sunday motion picture shows.

Star Exactions

By Louis Reeves Harrison

LET us use the name "Abra" as the brand of production to be made famous by superior quality. The Abra brand must eventually mean something to exchange men and exhibitors if there is to be any such thing as good will in the business of making and marketing moving pictures. Without a relatively high position no producer can have more than a temporary success and an unstable value which may vanish at any time, as it recently has in the case of old and seemingly well-established concerns. What is the stock of any motion picture concern in the country really worth if it has nothing more back of it than assets that could be turned into cash and an organization ready to do business?

The few concerns which have aimed steadily at the establishment of an Abra brand are not herein referred to except as they have yielded to a policy against their own good judgment. Many such producers have started determinedly on the right lines, but have had confidence in their own judgment shaken by a new condition which is bound to grow more burdensome the longer it is continued. This condition has not been brought about by the exchanges, nor by the exhibitors, nor by the people who attend the picture shows. Producers themselves are responsible.

Almost from the very moment that the attractive visualization of stories became possible, a story-loving public of many millions flocked to the little theaters and created a demand beyond the power of producers to supply. Great fortunes were made, not because the demand was adequately met, but because it was always far in excess of the supply. There are even producers modest enough and sensible enough to admit that this is the plain and unvarnished truth. Manna fell on their heads.

These enormous and unexpected profits were demoralizing. Men were in the business to make money and they were getting it so fast that appeals made in these columns week after week for improvement and progression were not heeded. Even these editorials excited antagonism. What business was it of mine to point out a business policy to those who were in the game and rivaling the richest gold mines in the matter of profits. Men were getting rich so fast that their egotism went up to the boiling point—they imagined that they were *creating* the demand.

More careful judgment has since been applied, but it has been influenced by the necessity of filling a program. If an exhibitor changes his features so many times a week he must have so many hundred new releases a year. Hence the driving process. Authors must write masterpieces in a week. Directors must hustle day and night and all with an extravagant lack of system. Big features are hurried to completion with the usual result of too much haste. There was, and still is, a wretched incompleteness, like that of a badly printed book, in the visualization of these stories, obvious to critic and public.

All the weaknesses which result from rush production may be pointed out by the critic—the public has no such chance. In front there has long been recognition of mediocre story structure and treatment and there was no Abra brand to which people could turn with assurance of enjoying a superior quality of story. The story did not count with the producer—how could it with the audience? Production was the whole thing. Production of what? Production, when applied specifically to a work of art carries to the senses, particularly in the case of an art of expression something of value or interest to be adequately expressed.

Let us produce something. No matter what it is, let us go to work and photograph it. Production is everything. Spend money freely in that department and in every other department, but as little as possible on what is produced. What a brilliant idea! How could any Abra brand be built up, as is every business of sound principles, by any such methods? Years ago one house rose to eminence through turning out pictures superior to the great mass. If the pictures of that brand were shown on Wednesday, exhibitions were crowded to the doors that day. The producers made many millions, grew indifferent, refused to recognize artistic elements in their organization, and they are now merely a remembrance of former glory.

There have been attempts since that time to establish a brand, especially by talented directors, and with partial success, but the most important element of production, the thing to be produced, has not yet been given full consideration. People in front have grown weary of the independability of this or that brand of photoplay and have looked about them for something on which to fasten attention. One thing always good in a production is the attractive personality of this or that unusually good interpreter of the pictured story.

The superior interpreter of a story, especially when possessing an engaging personality, is now and always will be of high value. That fact is strongly established. There is nothing new or startling about it. It is not my purpose to dim the luster of any shining star, but rather to give that star bigger and better opportunity. Besides, the star has a right to coin money out of the helplessness of the producer just as the producer did out of the helplessness of the public.

The moving picture public has been compelled to depend upon the player rather than the play; the star exacts a large salary instead of a small royalty, as authors do, and the producer now finds that it is not his brand which counts—his concern is practically valueless, having no intrinsic worth of its own, if he is abandoned by his stars. No matter if he turns out an Abra brand of the most entertaining and interesting kind, he cannot dispose of it to any large and profitable extent unless he pins a star on the cast.

It is not too late to remedy this dangerous condition. Let us chase around and find some screen authors. Where are they? It is now generally recognized that novelists seldom make good dramatists, and dramatists rarely good novelists—each art has its own creative and constructive methods, but, as yet, no attempt has been made to nourish and encourage those writers for the screen who have shown an aptitude for the work. Some of those who have succeeded are having all creative talent crushed out of them as hack writers for small salaries; while others are occasionally permitted to write seven-reel masterpieces in five days, the height of absurdity even from a physical standpoint.

Let stars ascend to lofty heights and shine as brightly as they can, but if this business of production is not composite, depending upon a harmony of effort on the part of author, director and interpreter, if it must depend entirely upon the actor, he cannot be blamed for exacting such a proportion of the profits as he actually represents in the assets of a concern engaged in production. From the controlling attitude, we may expect to see, in due course of time, producers as poor, neglected and humble as the author.

Something for Nothing

UNDOUBTEDLY exhibitors are no different from people in other lines of business in their readiness to consider any scheme that seems to promise something for nothing. Judging from the complaints received at this office from all over the country, we should say that theater men neglect very few opportunities to try out the plan of any promoter who presents any kind of a proposition along the line of a beauty contest for a solid silver spoon, or anything that offers to increase his patronage at no cost to himself.

It does seem strange that business men will listen to the glowing descriptions of these promoters and enter into their schemes without knowing of their responsibility as to whether the solid silver spoon will be forthcoming for so many green tickets or whether any of the obligations of the promoters will be met. The warnings that we have published in response to numerous complaints along this line should convince anyone of the necessity of a thorough investigation before entering into any of these schemes.

One of the worst phases of the whole proposition is that it is usually the theater patrons that are disappointed and who, as a consequence, carry a grudge against the theater management. It is not an easy matter to explain the failure of the promoters to live up to their agreement and it is quite safe to state that the majority of these popularity or beauty contests and premium and gift schemes result in dissatisfaction and an actual loss of patronage far more often than otherwise.

In the same category might be placed the many plans evolved from time to time which promise exhibitors relief or better conditions under the guise of stock promotions for exhibitors' co-operative film manufacturing or film renting with their exaggerated statements of yearly saving and large profits. Advancing capital with which the other fellow may do business is a mighty poor business investment, whether the plan is an advance deposit, a payment for stock, a promise of a large share of mutual profits or an unearned bonus of any sort.

We venture to say that there is not a single individual who has been connected with the film industry for the past few years and who has any knowledge of actual conditions who does not realize that the same laws of supply and demand operate in the moving picture industry exactly the same as they do in any other line of business. Again, anyone who is at all familiar with present conditions is well aware of the fact that there is perhaps even more keen competition in this field at present, both manufacturing and exhibiting, than can be found in any other industry. Why is it that so many connected with the business for years are still ready to listen to any Moses who comes along and offers to lead them out of the present difficulties into a land of large profits and quick returns by any kind of a scheme that can be supported by a plausible "line of talk?" Beautifully engraved stock certificates may be printed at so much per thousand like the colored inserts in our advertising pages and in themselves they have far less earning capacity.

Glowing promises on the part of those who have never yet demonstrated any particular interest in the welfare of the exhibitor as such may reasonably be discounted, especially when past performances show no interest beyond that of personal profit and advancement and the development of purely personal business schemes. Under the present unsatisfactory conditions in the industry in many sections of the country what opportunities are presented for a strong organization representing exhibitors over the whole country. A real representative organization and one including at least a fair proportion of the bigger men in the exhibiting field whose investments run into very considerable figures would be welcomed by every branch of the industry. Such an organization, however, should be too large and representative of the exhibiting interests in every part of the country to be used other than for the best interests of the whole. A word to the wise, ORGANIZE.

Ignorant Criticism

OUR only reason for devoting valuable space to these two letters is that we believe the first letter is such an excellent example of the mental calibre of those who in these days still hold such unwarranted views of moving pictures. The second letter is also an excellent example of the temperate and dignified yet forceful "come back" that every friend of the pictures should be prepared with.

Treasurer Oldt and the Third Street Theater Company of Easton, Pa., are to be congratulated on their record of co-operation and interest in local welfare and betterment. It is this sort of attitude on the part of exhibitors everywhere that will do most to overcome any local agitation for censorship or special regulation that may spring up. Exhibitors like every other business man, have everything to gain by cultivating and retaining the good will of their fellow townsman. It is also the most unanswerable reply to unjust criticism.

Bangor, Pa., November 27th, 1916.

Mr. Chas. F. Oldt,
Easton, Pa.

Dear Sir—I am in receipt of your letter dated the 24th inst. You ask me am I reported correctly in the papers in saying that young people going to the moving pictures are "going with the foes of God."

I have no recollection of saying any such thing. It is not like language I usually use along that line. It isn't half strong enough, but I agree with every word of it, for I am sure that both those who are running the shows and those who go to them, are going with the foes of God and the church. I don't know any other institution to-day that is doing more to hinder the work of God and the church, than the Moving Picture shows.

You never find anyone engaged in that line of business who makes any profession of being an out and out Christian. He may go to church and even be a member of one, but he hasn't much use for the religion of the Lord Jesus. If the Preacher is true to his ordination vows and strikes out against such a thing, he gets out of the church, or gets the preacher out of it. You never find the patrons of such places very good prayers or attenders at the prayer meetings or ever trying to win others to the Lord Jesus.

But there is no use my arguing with you about it, for you are in it for the money you can get out of it, and whether it is wrong or right, you'll stay right there, but you can depend on me doing all I can everywhere to keep the young from frequenting such places. I am against you and your business, for you and it are against God and the Church. I would lose the favor of God if I gained yours or those with you in that sort of business. Believe me,

Yours very sincerely,
(Signed) WM. NICHOLSON.
Easton, Pa., November, 28, 1916.

Rev. Wm. P. Nicholson,
Bangor, Pa.

Dear Sir—I beg to acknowledge your favor of yesterday in answer to my inquiry as to your reference to the management and patrons of Motion Picture theaters as "foes of God." I note that you say it is useless to argue with me as I am in the business for the money I can get out of it. I might reply to your statement by saying I doubt if you would pursue these evangelistic activities unless you made some money out of them. Am I not right? I think we are about "fifty-fifty" when it comes to the money end.

Your statements were a great surprise to me, and I can only think they are made because you are not familiar with our business or the class of people to whom we cater. They are without a doubt greatly superior in intelligence and character to the majority of those you draw to your meetings. For example in this city we recently gave invitations to all ministers of all denominations and over three fourths of them attended. When you state that we never do anything towards winning others to the Lord Jesus you show a lamentable lack of information as to what the film industry has done along this line. I venture to say that the Picture entitled, "The Life of Our Saviour," has educated millions of people as to His life and made them know many things about it which they never knew before. Last year on one occasion we showed the picture in this theater for the benefit of a local church. The receipts were $530, and we took $30 to cover our necessary house expenses and gave $500 to the church. Furthermore you may not know that every picture shown in the state of Pennsylvania has been passed by the National Board of Censorship, a large number of which are clergymen of the highest standing.

A year ago when a revival campaign was about to be started we donated the use of our theater two days to the organization committee, etc.

I don't presume any of my statements will change your opinion of an industry which now ranks fourth in the land, but which is your main opposition in attracting the public, but I will say that I can hardly conceive how a real sincere Christian could compose the insulting and libelous letter which was addressed to me and signed by you.

I shall see to it that it is given national publicity in our trade journal.

Yours very truly,
(Signed) CHARLES F. OLDT, Treasurer.

Natianal Association Has Busy Week

Many Meetings of Sub-Committees Held and Considerable Business Transacted— Board of Directors Also Holds Extended Session

THANKSGIVING WEEK was a busy one for the National Association of the Motion Picture Industry. There were meetings of the Board of Directors and meetings by several of the various classes into which the membership of the Association has been divided. They met morning, afternoon and evening, stopping only for a session with Marse Turkey on Thanksgiving Day.

Probably the big meeting was that of the Board of Directors on Wednesday, Nov. 29. It convened at 11 o'clock and lasted till quite late in the afternoon. Present at this session were President Wm. A. Brady, Director General of the World Film Corporation, who presided, and the following directors: William L. Sherrill, President Frohman Amusement Corp., New York; Adolph Zukor, Famous Players Lasky Corp.; Maurice A. Choynski, Newberry theater, Chicago; Thomas Furniss, Brunswick Amusement Company, Duluth, Minn.; Frederick J. Herrington, Pittsburgh, Pa.; Peter J. Jeup, Detroit, Mich.; Frank J. Rembusch, Shelbyville, Ind.; Samuel H. Trigger, Tremont theater, New York; A. P. Tugwell, Los Angeles, Cal.; Donald J. Bell, Bell & Howell Co., Chicago, Ills.; J. E. Brulatour, Eastman Kodak Company, New York; J. H. Hallberg, New York; Hiram Abrams, Paramount Pictures Corp., represented by Kenneth Hodkinson; Walter W. Irwin, Vitagraph V-L-S-E, Inc., New York; P. A. Powers, Universal Film Corp., New York; Richard A. Orwland, Metro Pictures Corp., New York; Fred J. Beecroft, New York Dramatic Mirror, New York; F. C. Gunning, Times Building, New York; Arthur James, Metro Pictures Corp.

Probably the most interested action taken was the appointment of a committee consisting of Wm. A. Brady, P. A. Powers, Arthur James, Samuel H. Trigger and Louis L. Levine to plan out and assemble the series of all star films to be shown in the theaters of the country for the profit of the Association. The manufacturers who are members of the Association have offered to furnish cutouts from all their great pictures, and these will be assembled in five or more reels, each complete in itself and showing "How the Stars Make Love," "Great Facts of Great Stars," "Funny Scenes with the Funny Stars," "Movies stunts and Daredevil Feats," "Great Thrills," etc. These reels will be rented to exhibitors and will be shown all over the country. It was decided that the regular meetings of the Board of Directors should be held quarterly, the first to be held in March, 1917, on a date to be set by President Wm. A. Brady.

The board voted to join the National Fire Protection Association, and was extremely interested in the verbal report of the meeting of the Fire Prevention Regulation and Insurance Committee which was held on Tuesday. Executive Secretary Elliott was appointed as a committee of one to confer with the National Association and Manufacturers regarding the co-operation of the National Association of the Motion Picture Industry with it in its plans for National education for the conservation of all the industrial resources in the United States. The immediate request of the manufacturers is that the set of ten slides containing the text of some of their educational posters be used in the motion picture theaters of the country.

A resolution of the Authors' League of America regarding the Sunday closing question was read and received with appreciation. The text of this resolution was as follows:

WHEREAS, The Executive Committee feels that a closing of motion picture houses on Sundays affects the interests of many members of the Author's League who are engaged in writing for motion pictures, and

WHEREAS, In the opinion of the Executive Committee, the Sunday opening of motion picture houses has not injured community morals, but has rather tendered to improve them, now, therefore be it

RESOLVED, That it is the sense of the Executive Committee that the Author's League of America, Inc., should exert its full influence against Sunday closing of motion picture houses.

The Authors' League was the first of the big organizations interested in the industry to affiliate with the National Association.

Charters of affiliation were issued to the Slide Manufacturers' Association and to the Association of Motion Picture Advertisers, Inc. The secretary also informed the directors that similar action was about to come from Society of Motion Picture Engineers, and that other organizations of a relative position in the industry would soon be forthcoming. The report of Treasurer J. E. Brulatour showed an exceedingly prosperous condition in the Association's treasury indicating that the organization work has produced very substantial returns in a financial way, and that the Association is taking care of itself thoroughly.

Executive Secretary Frederick H. Elliott's report showed that in the brief life of the National Association its membership has increased to twenty-three producing companies, with prospects of having at least ninety per cent. representation by the first of the year. There are ten distributors, seventeen of the most important supply and equipment houses, and over one hundred individual members.

Meeting of Fire Prevention Committee.

The committee on Fire Prevention Regulations and Insurance held its meeting on Tuesday, Nov. 28. Upon its recommendations the National Association has officially joined the "safety first" movement. Working on the basis of investigations made by J. F. Ancona, expert of the Eastman Kodak Company, the Association will endeavor to induce the makers, distributors and exhibitors of film to do two things. (1) Clean up their establishments and adopt all basic principles of care and caution, and (2) to follow out to the letter all local regulations of city fire departments and insurance companies.

The committee is working toward an ultimate adjustment of insurance rates on film and buildings where film is kept, but the decision yesterday was to get the industry above criticism. The losses due to film fires have been surprisingly small in proportion to the vast total of money invested in the business, but the insurance rates are high, due to the apparent risks.

The general counsel of the National Association of the Motion Picture Industry is to speak on December 9 at the Safety First Convention in Baltimore, and at that time the first official action of the motion picture people will be in the form of recommended regulations for the motion picture industry.

Meeting of the Producers' Branch.

At the meeting of the Producers' Branch, held Tuesday evening, Nov. 28, the question of the relation of the producers and the stars was taken up. The subject came up on the case of a star whose contract had expired while he was in the middle of a picture, and who had refused to finish the picture, which action had cost the producing company $10,000. After discussion the following resolution bearing on this special case was adopted:

RESOLVED, That it is the sense and feeling of the Producers' Committee of the National Association, that in the event an artist commences performance on a photoplay, it is for the best interests of the industry that such artist, irrespective of any time limitations in his contract, should finish the production in which he is engaged, and in the event that such artist does not finish the production, such artist be deemed to be hostile to the best interests of the industry.

Following up this determination it was resolved to establish a bureau of information which will issue reports similar to those of established commercial agencies, which reports will be confidential and open to members only.

On the question of State Rights the producers committee adopted this resolution:

RESOLVED, That is is the sense of the Producers' Committee of the National Association, that it would be hostile to the best interests of the motion picture industry for a purchaser of territorial rights of a motion picture photoplay to rent or lease a photoplay for which such limited rights were leased or purchased, without the territory covered by the contract of such distributor, and it is further the sense of this committee that any infractions of such contracts will be reported to the committee as a whole or its secretary.

This phase of the work will also come under the jurisdiction of the bureau of information.

Question of Advance Deposits.

The vexed question of the advance deposits now required of exhibitors by many of the leading distributing companies had its innings at the meeting of the Producers', Distributors' and Exhibitors' Branch, on Tuesday afternoon, Nov. 28, and wound up on Wednesday after the close of the meeting of the Board of Directors of the National Association. After a general discussion, pro and con, it was agreed that the Exhibitors' Branch, which is made up of the membership of the Exhibitors' League of America, formulate what it holds

would be a fair plan to be submitted in writing to the distributors.

President William A. Brady presided at both meetings, and there were also present the following: Walter W. Irwin, P. A. Powers, William L. Sherrill, President of Frohman Amusement Corp.; Frederick H. Elliott, Executive Secretary; William M. Seabury, General Cousel; Samuel H. Trigger, Louis L. Levine, Charles H. Phillips, Peter J. Jeup, A. P. Tugwell, Thomas Furniss, Maurice A. Choynski, Frank J. Rembusch, Frederick J. Herrington, William J. Sweeney, Louis H. Frank, Lee A. Ochs, Alfred Hamberger.

In the course of the meeting, President Brady offered as a suggestion a plan for incorporating the Exhibitors' League of America so that it would become a financially responsible organization, when it could then guarantee the accounts of its members to the distributors of films. President Brady felt that this would not only solve the difficulty of the distributor, but would furnish strength to the Exhibitors' League, which would result in bringing every desirable exhibitor into its organization to the advantage of the entire industry. The exhibitors felt that this plan was not immediately practicable.

The Transportation Question.

At meeting of the transportation committee, held on Friday, Dec. 1, William L. Sherrill, president of the Frohman Amusement Corporation, presided, and directors of the Association from all over the country including the Pacific slope were present. Complaints regarding delayed C. O. D. Shipments, destruction of posters during transport, belated deliveries, red tape inapplicable to film shipments, etc., were received and remedies discussed. The committee instructed Executive Secretary Elliott to take up with the express companies in the name of the National Association the establishment of special film shipment departments, with a view to putting into actual effect remedies for the special needs of the industry which are already realized by most of the companies, but can now be only partially effective.

The National Association will work to secure the adoption by the express companies of a uniform rule covering screen examination of C. O. D. films. The proposed plan is for the consignee to deposit one-half the amount of the C. O. D. with the express agent during the screen examination.

The red tape connected with the yellow "Caution" labels on film cases in shipment will also be unravelled. The National Association will endeavor to get the express companies to agree to provide all their agents with these labels, which they will replace on the cases in case the originals are damaged or destroyed.

The suggestion was also made by Chairman Sherrill that the Association take the initiative in getting traffic representatives of all the express companies to join in a conference committee with a view to establishing some sort of clearing house through which the film men can work.

Organization of Advisory Committees.

Interesting reports were made to the Board of Directors of the National Association of the Motion Picture Industry at its meeting on November 29, on the organization of new Advisory Committee. Both Judge A. P. Tugwell, of Los Angeles, and Thomas Furniss, of Duluth, reported that the only difficulty they had had was due to their own misunderstanding of the regulations and dues as applied to branch exchanges.

The schedule of entrance fees to the National Association calls for $500 from national distributors and $50 from exchanges, while the entrance fee of individuals is $2. The question arose both in Los Angeles and Boston as to whether the branch exchange of a national distributor was required to pay the $50 in addition to his company's $500.

It has been ruled by the Board of Directors that the initiation fee and dues paid by national distributors gave membership to all its branch exchanges, and that employes of such exchanges need pay only the $2. The $50 entrance fee was for independent or state exchanges, and was never meant to apply to "inside" exchanges.

In spite of this misunderstanding, now cleared up, the organization of the Advisory Committees has progressed most favorably.

It was voted that all information of possible value regarding the National Association should be furnished the directors, with an idea of their using it according to their own judgment in organizing their territory.

The Board of Directors was informed that Frederick H. Elliott, executive secretary, and Wallace Thompson, publicity director, would visit Boston within a few days for the purpose of organizing in the New England territory another advisory committee.

Censorship Questions.

Representation of the motion picture interests before State legislatures where the question of censorship will come up this winter will be in the hands of the Executive Committee of the National Association of the Motion Picture Industry. This was decided at the meeting of the Board of Directors of the Association on November 29. The situation was brought to the attention of the board by William M. Seabury, general counsel, who made a report of his investigation of the situation and recommended the steps advisable at this time.

Not only will proposed censorship be handled, but a well defined plan was worked out for the states where censorship now exists with a view to procuring repeals this winter. This plan will include co-operation between the National Association, the Exhibitors' League of America and the League's state branches.

Association By-laws Issued.

The by-laws of the National Association of the Motion Picture Industry, the schedule of entrance fees and annual dues, and a list of officers and directors have just been issued in booklet form.

At the same time, another folder with reprints from newspapers was issued. This time it covered the work done by the National Association in the fight for Sunday motion picture shows. The new folder is headed "Sunday Sunshine for 3,000,000 Motion Picture Patrons," and the imposing array of news articles and editorials in New York newspapers is witness to the work which the National Association has done so far.

At Leading Picture Theaters

Programs for the Week of December 3 at New York's Best Motion Picture Houses.

Lenore Ulrich at the Strand.

"THE ROAD TO LOVE" is the title of the photodrama which was shown at the Strand theater for the week of Dec. 3, with Lenore Ulrich in the principal role. The action of the play takes place in picturesque Algeria, and Miss Ulrich acts the character of Hafsa, the beautiful daughter of wealthy old Sidi Malik. The play was produced by Oliver Morosco, who has given it elaborate settings and surrounded the clever star with a cast of rare balance and excellence. Colin Chase, Lucille Ward, Estelle Allen, Alfred Vosburgh, Herschel Mayall, Joe Massey and Alfred Longsworth have important roles. Another chapter of Ditmar's "Living Book of Nature," a new comedy, and the Strand Topical Review news pictures were also shown.

Andrew Aernzer and Nadive Laget were the soloists.

Douglas Fairbanks at the Rialto.

The Rialto introduced a novel entertainment in the form of an all-comedy bill, headed by Douglas Fairbanks in "The Matrimaniac." The latest of the Triangle's Fairbanks features was supplemented by "Shanks and Chivalry," a Vitagraph burlesque on the E. H. Sothern picture "An Enemy to the King," and by the humorous classic, "One Round O'Brien," revived for the occasion. "The Matrimaniac" is one of the most amusing stories which the Triangle studios have turned out in many months. Constance Talmadge makes a capital team-mate for Fairbanks, in carrying out the hilarious adventures of the elopement which forms the thread of the story.

The topical digest and an educational film completed the picture features.

Jenny Dufan and Vicente Ballester headed the musical portion of the program.

"War Brides" at the Broadway.

The run of "War Brides," the Herbert Brenon eight-reel feature picture, with Nazimova and the excellent cast, continues at the Broadway. This powerful screen play is one of the finest examples of the motion picture art, and is appealing to large audiences.

Eighty-First Street Theater Bill.

At the Eighty-First Street theater, four new pictures were shown Monday, Tuesday and Wednesday, Dorothy Gish in "The Children of the Feud" and a Keystone Comedy were featured.

On Thursday, Friday, Saturday and Sunday, Lillian Gish in "The Children Pay" and a Mack Sennett comedy were the picture attractions.

JEAN STUART IN ART DRAMAS PRODUCTION.

Jean Stuart has been angaged by the William L. Sherrill Feature Corporation to play an important part in that company's forthcoming Art Drama "The Rainbow," in which Dorothy Bernard is being starred, and in which Robert Conness has the leading male part.

WHY FEAR THE SUNLIGHT if there is nothing to conceal? Where is the stock and why?

Believes Court Will Uphold Sunday Pictures

Gustavus A. Rogers, of Wide Experience in Motion Picture Litigation, Says Any Other Step Would Be Retrogressive

LECTURING at the College of the City of New York on the evening of Tuesday, November 28, former Assistant Corporation Counsel Gustavus A. Rogers, who has been retained to argue the Sunday motion picture case before the New York State Court of Appeals, delivered a scholarly review of the legislation associated with the showing of motion pictures on Sunday. Mr. Rogers, who has in past years represented exhibitors in their battles against hostile measures as well as manufacturers in trade litigation, believes the Court of Appeals will uphold the right of the people to attend motion picture shows on Sunday. He calls attention to the fact that any other view by the Court would mean that New York, instead of advancing, would be going back to the reactionary days of Europe fifty years ago. Mr. Rogers said in part:

It is the most curious and anomalous situation that while it is legal in this and other sections of the State to give motion picture exhibitions on Sunday, in other sections, where judges of the Supreme Court and Appellate Division have taken a different view, it is not legal. What is criminal in Albany is not criminal in New York City, and this strange disparity in the law exists after the people, not only of this county but practically of the civilized world, have reached a pretty definite conclusion that the motion picture is a legitimate and proper part of the Sunday rest and recreation.

In my opinion, after a careful survey of the law throughout the country, there is not the slightest doubt but, that the Court of Appeals will uphold the right of the people to attend motion pictures on Sunday, and the doctrine, as established by the court in New York City, particularly in the Hendrick case, in which Judge Gaynor wrote the opinion, will be accepted as the law rather than the recent decision of the Third Department, in which Mr. Justice Hooker wrote for the court.

Any other view held by the Court of Appeals would mean that New York, instead of being in the vanguard of progressive judicial decisions, would be going back to the reactionary days of Europe, fifty years ago. The entire tendency of Europe, as well as this country, has been to regard the motion picture as an educational and important method of public expression, and for New York to adopt an attitude of mind so entirely opposed to the tendency of the times would be worse than revolutionary.

An interesting analogy might be drawn between the attitude of mind of the people who would abolish the motion picture on Sunday and that of the ruling powers in Europe in the Middle Ages, when playing cards were first introduced in Europe in the thirteenth century. Playing cards, as we all know, were invented in the East and were founded on the game of chess, known as the four kings. When they were introduced into Europe they became so popular with the people that various German towns passed ordinances, between the years 1400 and 1438, forbidding their use by the people. In 1440, however, a concession was made, allowing the people to use playing cards on holidays. In England Parliament passed a law forbidding their use by common people except on holidays. In other words, the fact that the people had found something that amused them was a sign that they had been lured away from virtue by the devil.

In the first place it should be thoroughly understood that in 1908 this entire question was thrashed out in the Appellate Division of the Second Department, and Judge Gaynor, sitting in Brooklyn, writing for the court, handed down a decision in which he declared that the giving of a motion picture show on Sunday was not a violation of the statute; that the Legislature had not included in its provisions anything specifically against the motion picture or a motion picture exhibition, and therefore it was not prohibited.

As a result of that decision, and other decisions by Mr. Justice Davis and Mr. Justice Greenbaum in the Supreme Court in New York County, and of Justices Carr and Stapleton in Brooklyn, it was assumed to be the law in New York, excepting in a few sections where up-State judges had taken a contrary view, that motion pictures could be legally exhibited; with the result that practically throughout the country the example of New York was followed, and that in many places, where there had been a feeling against the motion picture theater being open on Sunday, that feeling passed away, and the example of the decisions of the First and Second Divisions was reflected in the legislation and judicial decisions of every State in the Union. New York blazed the way, and the consequence is that today, throughout the country, the people have become accustomed to regarding the motion picture as a harmless, educational and beneficial Sunday amusement.

Mr. Rogers said that, aside from any question of precedent and public opinion, there is the strongest reason why legally the Court of Appeals must uphold the right of having motion picture exhibitions on Sunday.

There is no prohibition in our statute against the operation of a motion picture show on Sunday. There is nothing in the constitution of the State which prevents it; as a matter of fact, all that the law does is to recognize Sunday as being a religious day, and it is because of this that the Legislature has undertaken to inhibit the transaction of certain secular business on Sunday. It is the accepted law of the land that the Legislature prohibits and inhibits only those things against which it legislates. This is particularly true of all penal statutes. There is nothing in the statute which affects theaters, that prohibits the giving of a motion picture show on Sunday, for the things which are prohibited are stated. This is Section 2152 of the Penal Law, Section 1481 of the Greater New York Charter, as amended by the Board of Aldermen and passed in 1908.

There is only one other statute, therefore, which can be applied to the situation. It is the statute which generally prohibits public sports and public exhibitions on Sunday. This is Section 2145 of the Penal Law, formerly Section 265 of the Penal Code. That Section distinctly states what is prohibited and the motion picture shows as such are not in any manner mentioned; in fact, when that statute was originally passed, in 1881, the motion picture show, or exhibition, was unknown. It is of course obvious that the Legislature could not have intended to legislate against a form of exhibition which was then non-existent.

Assuming that balloon ascensions were prohibited by the law of a community, it could not very well be argued that a penal statute, which contained merely the provision as to balloons, enacted before aeroplanes were invented, also prohibited an aeroplane making a commercial trip on Sunday.

The rule of construction of a penal statute is, under the doctrine of ejusden generis, that only those things are considered embraced which are either specifically referred to in the particular cases. Therefore, by the ordinary process of elimination, it may readily be assumed that the Legislature had not included, nor did it intend to include, the motion picture exhibition. The statement may be accepted that there was no person in the Legislature wise enough to conceive or advance the idea that in 1907, sixteen years later, we would have motion picture exhibitions.

While, as I have said, I have not the slightest doubt as to what the outcome will be, I realize there is going to be attendant upon this discussion a great furor over the sanctity of the Sabbath, and that under this cloak there will be a recrudescence of the movement to not only prohibit motion pictures on Sunday but to censor them as well; and in this connection I believe clear-thinking people should remember that the censoring of either the film or the theater or the press is a dangerous innovation in a country that has never tolerated it, especially in view of the fact that in king-ridden Europe the censorship was slowly passing away when the present war broke out, and that of course changed conditions.

The trouble with so many of our people—good people but superficial—is that they are viewing this new industry in much the same way the Lilliputians viewed Gulliver when he arrived in their country. Their first thought seems to be to tie it up with all kinds of laws, a habit of mind which I might say characterizes our day, and which tends to substitute legislation for thought. The laws on the statute books will take care of any criminal offense, and there never was any reason why the ordinary procedure should be put aside in order to permit the capricious judgment of some one person to be exercised, with the result that the burden of proving himself innocent, contrary to our fundamental principles, will be placed upon the man who is charged with the dereliction.

In no more than half a dozen States in this country has the experiment of censorship been made, and I think it can be safely said that in those it is not a success. In the militarist countries of Europe there was naturally an endeavor to censor the motion picture, but in the more liberal countries it was assumed that the penal laws would take care of any offenses that might be committed.

This much must be understood, that if the movement to have a Federal censorship of the film should ever turn out to be successful, there would be absolutely no reason why it should not be followed by a successful attempt to censor the press. The main ground that has been urged for justification of the movement to censor the film is that Congress is given the right to regulate interstate commerce and that the film passes from one State to another in the course of exhibitions. If this should be held good law, then by the same right Congress would be able to regulate the press and newspapers, which also pass from one State to another; for, despite the fact that the Constitution declares that the freedom of the press shall not be abridged, the Federalist Party, under John Adams, passed a sedition law, and for several years arrested and placed in jail a number of editors under its provisions.

By the time that the constutionality of a censorship act could be tested, thousands of people would be made to suffer. And after all, it can easily be seen what an analogous situation would arise if a newspaper should be allowed to print a cartoon in its paper, uncensored, but that the moment it tried to place that cartoon on its screen, the Government could step in and say that the cartoon was prohibited.

ANTHONY KELLY'S STAR IN THE ASCENDANT.

Among those who have been showered with congratulations as a result of their masterful work toward the success of The Frohman Amusement Corporation's extraordinary release, "The Witching Hour," Anthony Kelly, the author of the photoplay version, was in the foreground.

Kelly has written some wonderful successes, both adaptions and original stories, but he feels that he has never equalled himself as he has in "The Witching Hour." As a result of his work, in writing the scenario on that production, Mr. Sherrill has engaged his to adapt other plays and books, which are to form extraordinary or special releases of The Frohman Amusement Corporation.

WANTS SUBJECT FOR SCREEN MAGAZINE.

Editor Jack Cohn of the Universal Screen Magazine is anxious to obtain material suitable for presentation in his animated magazine and will purchase all such material that he may use. The object of this unusual release is to furnish entertaining and instructive studies of every phase of life possible to be photographed and any movie fan who can suggest improvements in the reel or advance an idea that can be adapted for this feature will be recompensed for the same.

We are not subsidized; neither have we ever attempted to subsidize anyone.

Buffalo Theater Men Meet

Sunday Closing Decision Stirs Them to Action —Want to Make Fight

PLANS to combat the movement to close moving picture theaters on Sunday are being formed in Buffalo, N. Y. Preliminary preparations for the fight took concrete form at a meeting of the Buffalo Theatrical Managers' Association at the Star theater Tuesday afternoon, November 27. It was decided that a committee of the associaion would confer with a committee representing the Buffalo Screen club to devise ways and means for the protection of the exhibitors and others allied with theatrical business in Buffalo and vicinity. Dr. P. C. Cornell, manager of the Star theater, presided at the meeting. He is president of the association.

The managers' association sent out numerous telegrams to all Buffalo exhibitors, large and small, to attend the meeting. The attendance was very gratifying. All realized that the exhibitors, managers of the legitimate houses and the exchange men must work in harmony in the "Sunday closing" battle, which, if lost by the exhibitors, would mean the putting of many of them out of business. One feature of the meeting was the disbanding of the old Motion Picture Exhibitors' league of this city. The members in turn joined the Buffalo Theatrical Managers' Association, which called the meeting.

Believing that in union and numbers there is strength with which to fight Sunday closing, the managers' association invited all the exhibitors present to join the organization. Forty-five became members. The total membership is now fifty-eight. Many other exhibitors who were not present are expected to join. These will include the managers and proprietors of out-of-town houses. It was pointed out that the Sunday business of the Buffalo moving picture theaters was 25 per cent. of the weekly gross receipts, which indicated the popularity of Sunday shows.

In order to attract many exhibitors to the managers' association, the initiation fees were reduced to the following basis: Houses up to 400 capacity, $10 a year; 400 to 600 capacity, $15; 600 to 800 capacity, $20; 800 capacity and upward, $25. The monthly dues are $3.00.

The officers of the Buffalo Theatrical Managers' Association are: President, Dr. P. C. Cornell; vice-president, John R. Oishei; secretary, Valentine O'Grady; treasurer, Harold B. Franklin. These officers, with the following, comprise the board of directors: Henry J. Carr, Jules H. Michael, Ira M. Mosher, Earl L. Crabb and William F. Graham. The local body will co-operate with the Theatrical Managers' Protective Association of America in opposing the Sunday closing movement.

"If this agitation in favor of Sunday closing goes into effect, it will cripple every theater in Buffalo," said Manager Michael of the Academy theater, who was one of the speakers. "If we lose the best day's business each week, many of the exhibitors would be driven out of business. The loss of part of our gross receipt would also reduce the earning powers of our employes because the loss of one day a week would mean the reduction of their wages."

"We are not after the exhibitor's money, but we want his co-operation in this Sunday closing fight," said Manager Franklin of the Lyric. "All may join on an equal footing. We are organized according to the laws of New York State. This is the time to act."

Manager Mosher of the Palace theater explained how he had addressed the Buffalo Screen club on the proposed fight of the managers' association against Sunday closing. He said the club, which is composed of exchange men and exhibitors, offered to give its support to the movement.

"The managers' association," said Mr. Mosher, "will not conflict with the membership of the screen club. We must organize and work for the good of the general cause. We must put the moving picture business on a legal and honorable basis."

David Cohen, manager of the Symphony theater, Binghampton was another speaker. He said in part: "Last week the mayor of Binghampton gave to each exhibitor of our city a copy of Justice Lyons' decision and ordered us to close our shows on Sunday. He said if we disobeyed our licenses would be cancelled. Our loss as a result of Sunday closing is 25 per cent of our weekly gross receipts. If we lose our case in the Court of Appeals, then we must fight for State legislation for Sunday opening."

"We mustn't wait until the rope is around our necks," said Harry Marsey, who advocated immediate action on the Sunday closing movement. "There must be no friction between factions."

President Christoffers of the Buffalo Screen club took exception to a remark that the club was purely a social organization. He pointed out the remarkable growth of the club and its ability and willingness to co-operate in the fight under discussion. Charles Taylor and others said Sunday closing and not membership should be given attention at the meeting. It was brought out that the managers' association was well equipped to adjust differences with operators, musicians and other union labor connected with the theaters and that this would be an advantage to the exhibitors who become members. It was announced that the association would hold frequent meetings while the Sunday closing battle is being waged, and will spend a large amount for the best legal talent obtainable to protect the interest of its members.

"THE SINS YE DO" NOT KEENAN'S LAST.

November 22, 1916.

Editor Moving Picture World:

Dear Sir—The daily and trade press have fallen into an error in the statement that the present release, "The Sins Ye Do," is my last release at the Rialto theater. While it is true that my contract with the Triangle has not been renewed, two subsequent films were taken at Los Angeles, and they will, in due course, find their way to the stage of the Rialto and other playhouses enjoying this service. "His Slave" and "The Crab" will surely be received as representative of the best work I have done under the competent Triangle direction. This correction is due to the Triangle as well as myself. Yours truly,

FRANK KEENAN.

PAULINE FREDERICK RETURNS FROM CUBA.

Pauline Frederick, Thomas Meighan, her leading man, and the rest of "The Slave Market" company have returned from a four weeks' stay in Cuba, where the Famous Players adaptation of Frederic Arnold Kummer's play, "The Slave Market," has been staged. As the entire action of the story takes place in Spain and the West Indies, the choice of Cuba as the setting of this forthcoming Paramount Picture is considered to be ideal. The picture, by the way, is the first Famous Players production in which Thomas Meighan has appeared since his arrival from the Pacific Coast, where he has gained an enviable reputation by his work in Lasky Pictures. Besides Miss Frederick and Mr. Meighan, the cast includes Ruby Hoffman, Wellington Playter, Daniel Pennell and Albert Hart.

BURGER VISITS ATLANTA.

J. K. Burger, assistant general manager of the International Film Service, stopped with the Atlanta branch a few days on a tour of inspection of the company's offices. He was bubbling over with enthusiasm regarding the tremendous hit Mrs. Vernon Castle, in "Patria," is bound to record, and expressed himself as much pleased with the steady growth of collections at the Atlanta branch and its solid array of Golden Eagle bookings. Mr. Burger's stay was enlivened by his usual practice of instilling into the branch workers his uniformly correct methods of getting the business and his visits along that line are always looked forward to with much pleasure.

DIRECTOR HARBAUGH HAS NEW ACTRESS.

Alter long deliberation, Carl Harbaugh, who is directing Stuart Holmes in his new picture for William Fox, has given a small part in the screen play to his young daughter. Miss Harbaugh is very well fitted for her role. Miss Harbaugh will soon celebrate her first birthday.

HORSLEY LIGHT SHIFT PATENTED.

David Horsley has just received word from the patent office in Washington that he has been granted a patent on his device for an automatic light shift in printing films.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Ochs Committee Gets Cold Feet

Decides to Throw Out Reporters and Proceed with Hearing in Executive Session—Violates Pledge to Furnish Summary of Proceedings to Press.

THE committee of nine investigating the charges preferred before the Manhattan local branch of the Exhibitors' League of America as the result of the letter published in Variety directed against Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, decided after a session of nearly two hours on Friday, December 1, to throw out the reporters and proceed in executive session. This action was directly contrary to that of the session thirteen days before, at which it was agreed, following the initiative of Chairman Samuel H. Trigger, to permit the attendance of representatives of the press. It was by the committee agreed before the departure of the reporters that Secretary Charles Steiner should issue to the press a summary of the proceedings of the executive session. Mr. Steiner could not be located at the headquarters of the exhibitors on the day following, and the stenographer of the committee declined to give out a report in the absence of instructions from Mr. Steiner.

When Tobias A. Keppler, counsel for Fleischman & Goldreyer, against whom charges are pending before the Manhattan local for writing the letter that started the rumpus, was informed of the situation he declared that the last action of the committee on Friday before adjourning until December 8 was to instruct the secretary to prepare a summary of the proceedings for the press. Mr. Keppler declined to state what had taken place, saying for reasons which now he deemed sufficient he preferred the announcement should come from the committee. When the lawyer got in touch with the young woman stenographer he was informed if he would send a stenographer to the office of a new trade paper a transcript or rather a dictation of the testimony would be given him. It may be said in passing the secret session lasted from 1:30 until 5 o'clock. A World reporter tried in vain on Saturday to locate Mr. Trigger or Mr. Steiner.

When the session was called to order by Chairman Trigger at 11:40 a. m. on Friday all of the members of the committee were present or came in shortly afterward. Present also were Mr. Ochs and his counsel, Mr. Goldsmith, and J. Robert Rubin, as counsel for the committee. When Mr. Keppler arrived in company with his clients, he found Mr. Goldsmith examining Mr. Ochs. The lawyer objected to the procedure, saying he insisted upon the original arrangement being adhered to—that he should examine Mr. Ochs and then put on his witnesses. He also protested against the presence of Mr. Rubin on account of his representing Metro. Mr. Rubin said not only did he represent Metro as counsel, but that he was assistant secretary of the company. He added that he likewise was the general counsel of Variety. Mr. Rubin said, however, nothing in these affiliations prevented him from advising the committee and he assured the members he was in the best position to know that no stockholder or employe of Metro had any connection with the new paper. He declared he was present solely in his capacity as counsel for the league.

Under examination by Mr. Goldsmith Mr. Ochs said three meetings of the national executive committee of the league had been held during the previous week, that the matter of the examination of the books of the new paper had been taken up, that the committee had looked them over, and he declared that the members had found no record of any film manufacturer or employe being connected with the company. Mr. Ochs said the board of directors of the new paper was composed of W. Stephen Bush, Merritt Crawford, Louis F. Blumenthal, Leslie Mason and himself. He said the voting trust was composed of Mr. Blumenthal, Mr. Crawford and himself. "We do not want to make public who owns the preferred stock," he said, in answer to a question.

Mr. Keppler complained that he had not yet received the minutes for the session of thirteen days before. He was told they were in the room and a copy was furnished him. In response to a remark by Mr. Goldsmith, Mr. Keppler repeated his offer of two weeks ago to go to immediate trial of the libel suit of Ochs vs. Fleischman & Goldreyer. He said he had not yet seen a copy of the complaint. Mr. Goldsmith said he had it in his pocket.

"Then we can go to trial tomorrow," said Mr. Keppler. "There we can force witnesses to testify. We will be delighted to meet this issue if you will give us our day in court."

"You annoy me," said Mr. Goldsmith. He did not accept the challenge, however.

"In view of the charges against Mr. Ochs, we submit," said Mr. Keppler, "our understanding of the law is that if the publication is a failure the league will have to pay its debts. If the league could not afford to pay them it might wreck the organization. Therefore, I feel the league is financially interested."

Mr. Keppler called attention to the fact that at the hearing two weeks before Mr. Ochs had promised to produce the stock certificate and other books and that they had not been forthcoming.

Mr. Goldsmith accused Mr. Keppler of going on a fishing excursion.

Mr. Trigger explained his telegram to the members of the national executive board asking if the books should be shown to the committee. Mr. Keppler suggested the members were not aware of the identity of the particular books, but Mr. Trigger insisted they were, and that they withheld consent. Mr. Keppler insisted the chairman had no right to send the telegram.

Mr. Blumenthal, who was present as a spectator, said that he as custodian of the books had been absolutely ordered by the national executive committee not to show the books, and that he would abide by the instructions.

During the general discussion there was a running fire of interruptions from Messrs. Ochs and Goldsmith. All were complaining about getting nowhere. Grant Anson threatened to resign from the committee if there was not more of a semblance of order in the proceedings.

After a great deal of talk by about every one immediately concerned, Mr. Keppler agreed to produce all his witnesses and documentary evidence. "We will endeavor to get the consent of the national committee for the production of the books," he said. "If then Mr. Ochs will testify we will then permit Fleischman & Goldreyer to answer questions. If Mr. Ochs will not answer questions we will put Fleischman & Goldreyer on the stand, but we will not permit them to be cross-examined unless Mr. Ochs will first submit to cross-examination. When we get through then Mr. Ochs can offer all the evidence he wants to in his own defense."

Mr. Goldsmith complained that the reporters seemed to be paying too much attention to what Mr. Keppler said and not

enough to what others were doing.

A motion was made that the reporters be excluded.

Mr. Rubin promised that the press would get a copy of what transpired.

"In view of the fact that Mr. Ochs has a journal through which he can report anything he wants—" began Mr. Keppler.

"I will be obligated," said Mr. Rubin.

"We are not in favor of any move that will prevent the exhibitors from getting the news," said Mr. Keppler. "I decline to obligate myself not to talk to reporters."

A vote was taken by calling the roll. Mr. Trigger declared the action of the committee on the question of exclusion was unanimous.

Fleischman & Goldreyer Protest.

Fleischman & Goldreyer have submitted to the national executive committee of the league a protest against the action denying them an examination of the stock subscription and other books of the new trade paper. It says in part:

We respectfully submit that the members of this association are entitled to some explanation as to why you have refused to permit the stock certificates book and stock ledger of the Exhibitors' Trade Review, Inc., to be offered in evidence at the hearings upon the charges preferred by us against Mr. Ochs, the president of the organization. We do not think there can be any reason advantageous to the exhibitors why the effort to introduce them into evidence should have been denied.

The charges against us asked that we be expelled, and we submit that from every point of view any evidence that will throw light upon this matter should be produced.

As a part of the justification for our complaint, we did prove upon the hearing from the mouth of Mr. Ochs himself that he had taken away from our houses various programs that we had for a long time found best for our use, and that with the Paramount Films he admitted he got the service for $50 a week, where our price was $150, and where we had put up our check for $600 cash deposit he had only to put $200 in cash. He claims that that was simply business competition. We did not have a chance in the matter. The companies never asked us what price we would give, our programs were simply taken away. We appeal to you, and ask what chance did we have to continue to compete with him under such circumstances? What was to become of our investments? Mr. Ochs admitted on the stand that he offered to sell his theaters to us, but we could not possibly pay the price he demanded. Suppose the national president built a theater on each side of your theater and you lost your four choicest programs, what would you do? Would you expect the members of your organization to help you against a person no less than the president of the City Association, the State Association and the National Association? Isn't he supposed to set the finest example of the live and let live in our business? Isn't it only natural that the pain of our position made us cry out for justice?

Quite a number of other things concerning him were brought out in the testimony, and if you are interested you can easily get a copy, but as the matter in which you have refused to permit us to examine the books, without asking our version of the affair, related to the Exhibitors' Trade Review, it is necessary that we take that matter up specifically, and in behalf of the members of our Association we respectfully ask for an explanation.

Mr. Ochs admitted that one-third of the common stock has been given to the Motion Picture Exhibitors' League of America, so it might mean that a large portion of the debts, if there were any, would fall upon the League, and if that would happen it would in all probability wreck it, and the directors of the League would also be personally liable, in addition, as it is a membership corporation, if the League did not pay up. Can the League, or its directors, afford to take that chance? Why should it?

If Ochs did not use his position as national president for his own benefit, will you please explain what chance he would have had to have promoted this trade paper and claim it is advantageous to our Exhibitors' Organization, with the voting power as we have indicated, if he had not been national president?

Will you also kindly explain, since you have refused to permit us to see these books, whether you think it beneficial to our organization to permit a few men to solicit funds from our members, under the financial plan we have outlined, with watered stock, so that the running of the corporation will not be done by a few insiders?

Do you think it good policy, under these circumstances, to permit the national president to launch a publication for his own benefit, so that the advertisers are willing to go in believing it was the organ of the association, when the part the association had was not paid for, and in addition, represents a very small part of their capitalization, and the returns upon which, as far as the organization were concerned, would depend upon the use of the voting trust by those men, one of whom has just left his desk with a film company, and another of whom, as far as we know, is not even an exhibitor?

Do you think it wise under such a financial plan to make it possible for a few members, through the medium of such a journal, to be able to mould and influence sentiment as they desire in the association, through its columns? Didn't you consider it unwise to create such a situation?

These are just some of the things that have been developed, but sufficient to make every right-minded man demand an examination of the books. How can you gentlemen justify your position as members of the Executive Committee in having refused to permit those books to be shown? How are the interests of the exhibitors to be furthered by not showing them?

At a hearing held on Saturday, November 18, our attorney, Mr. Keppler, asked Mr. Ochs if anybody connected with the film concern had any interest in this proposition, and Mr. Ochs denied that. Thereupon Mr. Keppler defied him to produce the stock certificate book or stock ledger, as that would be the best evidence. Wouldn't you, in Mr. Ochs' position, have made every sacrifice and strained every effort to have forthwith produced those books, if Mr. Keppler was wrong?

Our By-Laws expressly prohibit even an exhibitor from joining our organization if he has any connection with a film company, then how about a national president who hopes to make money from film companies, which constitute the principal advertisers in our trade papers?

Is it not bad policy for officers of our organization to go into new enterprises, made possible only because of their positions, so that they will have financial interests against other members? Sooner or later that must result in cliques and conflicts, and the interests of one set of members opposed to others.

What would the organization say if its president tried to use his position to launch an exposition or a ball, or any other enterprise, for his own benefit, which he could not do except for the fact that he was president?

If the running of a journal is a practical thing for exhibitors, of which we have our grave doubts, why couldn't the organization own it, and make all the money? Then it could refuse any advertisement which might tie its hands in any way.

The advertisements of this journal were obtained when the journal was only an idea, so if the men of the association could have gotten these advertisements why couldn't they have been gotten for the association? Wouldn't the exhibitors of this country have averaged at least one dollar apiece in promoting such an enterprise? Why was it necessary if this was such a good thing to give it to strangers, and to give one of the four voting powers to a man who for years has done nothing but work for film companies?

Is it not bad business for any organization to have the interests and loyalty of its members tempted in any way by affiliations designed to make money through the organization? The unsolved problems of the exhibitors of this country are many. The exhibitors personally have not the time to solve them. They should be solved by specialists retained by a powerful national organization, the members of which have no interests except to pay dues and loyalty to the organization.

These issues are involved in the charges we have brought, and which are still undetermined.

In your respective positions the members of our organization are entitled to explanations, because there is very great dissatisfaction among many exhibitors and a movement is constantly gaining force to start another organization, the foundation rock of which will be that no member or officer will be able to use their connection with the organization, in any way, for their financial benefit, except their interest as exhibitors of motion pictures only.

Upon a proper disposition of these issues the integrity and existence of our organization depends, and we appeal to you for justice.

FLEISCHMAN & GOLDREYER.

Discussing Minnesota Convention

Northwest Exhibitors Said to Oppose Holding a Trade Exposition.

POSSIBILITIES of holding another moving picture exposition in Minneapolis in connection with the annual convention of the Motion Picture Exhibitors' Corporation of the Northwest, next spring are waning if discussion in the weekly meetings of the corporation and talk among the exhibitors outside of the meetings can be taken as a criterion.

The exposition at the Armory last year was a big success financially and had a few more stars been present, it would have given the Chicago show a close race for laurels, but the exhibitors feel that the attractive display detracted from the thing that should have had the exhibitors' undivided attention every day—the convention. The members of the Northwest body feel that the convention is far more important for them than the exposition and when the time for a final decision on next spring's doings is taken it is expected that the exposition side of the argument will be without support. It has been pointed out that although the exposition last year was a big financial success such a show is a chance proposition and that many extra hours of labor and much extra expense is necessary to put it on. The corporation now being a branch of the National league and entitled to a portion of the receipts from the national exposition at Chicago; some members believe the Northwest body will profit just as much by giving up the local exposition and boosting the national show only.

It is also probable that all entertainments, banquets, balls and sight-seeing tours will be free to exhibitors at the coming convention and that the convention will last three days instead of four as previously. Thomas J. Hamlin and T. E. Mortensen of "Amusements" have agreed to give $200 toward entertaining visiting exhibitors at convention time and have also offered to handle all publicity work and program arranging gratis. The sale of tickets to the public for the midnight show and grand ball will also be added to the fund for entertaining visiting exhibitors and the corporation's treasury.

Efforts are now being made to have a membership of at least 25 per cent of the exhibitors of the territory by next convention time so that the business of the meetings can be properly transacted. At last week's meeting of the Northwest body the committee fighting the deposit system reported fair progress and it was voted that all members of the state legislature be given complimentary tickets which would admit them to any theater in the state which is enrolled in the corporation. It was also voted to have printed and placed "booth rules" comforming with the state laws.

HERRINGTON VISITS NEW YORK.

Fred J. Herrington, National Organizer of the Exhibitors' League, spent a few days in New York City and left on Friday for Pittsburgh. The first gathering of exhibitors that he expects to attend is the coming Michigan State Convention, at the Hotel Statler, Detroit, on December 12.

New York Movie Ball a Great Success

Surpasses All Previous Events in Point of Excellence—Many Publicity "Stunts" Put On by Producing Companies.

WITH more than six thousand persons in attendance and with a dazzling brilliance that dimmed into half-light any previous affair of its kind, the Sixth Annual Movie Ball, held in Madison Square Garden on Thanksgiving Eve under the auspices of the Motion Picture Exhibitors' League Local No. 1, passed into history in the great big hours of Friday morning as the event to date in the film world. Practically every one even remotely connected with the motion picture industry in New York and many other cities was there, in addition to thousands of film fans.

The magnet that irresistibly drew the film-loving horde to the spacious arena despite a heavy rain storm was, mostly, the presence in the gigantic auditorium of a firmament of motion picture stars and satellites such as has never before been observed by the Fan-Astrologer who, on Wednesday night, ceaselessly promenaded before the boxes containing the players, and who proved to be, collectively, a deeply appreciative and adulative star-gazer. And to the observers the stars, transported for the occasion from their studio-sky to the place of common meeting-ground with their admirers, seemed to twinkle and scintillate even more brightly than they do on the screen.

Exhibitors from all over the country traveled to New York for the event, and it is to the Motion Picture Exhibitors' League that the public owes a debt of gratitude for the countless scores of features offered. On their arrival at the Garden the exhibitors and their families and friends immediately became the guests of those in charge, and were entertained in a manner that brought forth commendation from every source.

The doors of the Garden were opened at eight o'clock, the opening being heralded by the blare of a band at the head of a procession that had started for the Garden from the local headquarters of the Exhibitors' League, 218 West Forty-second street. The rain made this a rather smaller feature than had been planned. By eight-thirty the famous enclosure was already thronged.

The Oriental decorations used the night before for the Ten Allies' costume ball had been retained. Moorish in general tone, the effect of the whole scheme was pleasing to the nth degree. The structure was bathed in a glow of soft light that was pierced ever and anon by the concentrated rays of a score of spotlights, which played upon the moving throng with a startling effect. The floor plan devised and put into effect adapted itself admirably to the needs of the occasion. The floor itself was covered with canvas, smoothed and painted to represent the floor of an Oriental palace. It was roped off on its four sides.

During the earlier hours of the evening dancing was secondary to the program of special features. These numbers consisted mostly of publicity "stunts," and they were the big features of the evening. The stunts proved a revelation to the assemblage, many of them being staged as elaborately as if they had been intended for permanent attractions. Cabaret numbers, also, were numerous and well-received. These attractions followed the introduction to the assemblage of a constellation of stars whose aggregate salaries would make the Federal Reserve Fund look like the contents of a small boy's bank. The players were introduced by William F. Haddock.

To enumerate all the "stunts" conceived and presented and to do them justice would take many pages. Each tableaux and pageant vied with the other; each tried to outdo the other in originality, beauty, lavishness and advertising value. That the "stunts" were popular with those present was attested to by the applause that each received. These events took place in as nearly as was possible as pre-arranged order.

Early on the program the Universal staged a pageant in which forty persons took part, chief among them being Violet Mersereau and Harry Reichenbach. Pathe's demonstration was headed by Pearl White, astride a white horse. Other Pathe stars and about sixty "extras" took part in the number. Thanhouser's contribution was a parade of 'rickshaws containing Florence La Badie, Gladys Hulette, Doris Grey and other stars. Anita Stewart, Lillian Walker, Marc McDermott and other Vitagraph stars had their inning in a number that was participated in by forty persons. Lucille Lee Stewart, of the Ralph Ince forces, appeared in a timely pumpkin stunt. Roger Peirrot came in his "submarine." The Monmouth Film Corporation staged a parade with E. K. Lincoln, Edna Hunter, Paul Panzer and others. Metro was represented by Viola Dana, Mabel Taliaferro, Mr. and Mrs. Sidney Drew and many others. The International held the floor with Grace Darling, Jane Grey, Betty Howe and others. All during the evening surprises were being staged by the manufacturers, and every once in a while a star became a comet that momentarily attracted all attention to herself or to himself.

Shortly after midnight interest centered in the Grand March, which was led by two dozen of the brightest stars in filmdom. This was an innovation that was welcomed by the assemblage, and in the vanguard of the marchers were seen players whose followers are numerous enough to elect a President. Under the direction of Oscar Lund the marchers were led into formations that reached their climax of symmetry and the spectacular when, with human figures, the giant initials "M. P. E. L." were formed. Among the many out-of-town delegations was one from Boston, the members of which still carried on them the happy marks left by the success of the Boston Ball of week before last.

Cabaret, Hawaiian Dances, singing in the Concert Hall and other attractions than those on the main floor drew their full quota of attendees. The Universal Band furnished music in the cafe.

Arrangements for the affair were supervised by Thomas Howard, state secretary of the League. The Executive Committee was formed of the chairmen of the various other committees. It was comprised of the following:

I. N. Hartman, L. F. Blumenthal and William Hilkmeier, joint General Chairman Arrangement; L. E. Atwater, W. C. Smith, Lee A Ochs, Thomas Howard, Charles Haring, Benjamin Lyons, Charles Steiner, William Haddock, C. R. Martineau, Gus Koenigswald, Otto Lederer and Samuel H. Trigger.

Following is a list of the boxholders:

Pathe (including Astra, Balboa, Thanhouser and Arrow); Vitagraph, Universal, International, Metro, World Film, Paramount, Frohman, Art Dramas, Selznick and Brenon, Marcus Loew, Fox Film, Monmouth, Mutual, Kleine, Essanay, Sherman-Elliot, Inc., Nicholas Power, McClure Pictures, Brook Feature Film Corporation, Precision Machine Co., Feature Film Corporation, Unicorn Film Service, Ronley Theater, Fleischman and Goldreyer and others.

The floor boxes were reserved for the use of the Arrangement Committee, M. P. E. L. of New Jersey, Entertainment Committee, N. A. M. P. I., and the loges were retained for the use of guests of the League.

Many public officials attended the ball and a complete list of those present, besides practically every one in the film business would have to be compiled from the City Directory, Telephone Directory, the Blue Book, the Social Register, the City Record and almost every other book that has names of any sort listed.

Meeting of Buffalo Screen Club

Will Take An Active Part in Fight Against Sunday Closing.

IN POINT of attendance and enthusiasm of its members the Buffalo Screen club of Buffalo, N. Y., held its most successful meeting Monday evening, November 27. President Christoffers presided. As a result of a campaign for increased membership fifteen new members joined the club. The campaign will be continued throughout the winter. Upward of 100 film men attended the session. The club agreed to do everything in its power to protect the exhibitor in the fight against Sunday closing. It was pointed out that at the present time Sunday was the only day of the week that many of the moving picture theaters here showed a profit.

Various speakers also emphasized the fact that the majority of the people of Buffalo were in favor of Sunday shows because that was the only day of the week on which they could take their families to the theaters for a few hours' enjoyment. The club will appoint a committee to get the views of the theaters and their patrons in regard to Sunday performances. The members decided to get into closer touch with the screen clubs of Detroit, Cleveland and Pittsburg.

President Christoffers said he was delighted with the attendance and that the club was closing the year of 1916 in a flourishing condition. The members and their wives will have a social evening at the club rooms December 9th. Dancing and a luncheon will be a feature of the program. Plans are going steadily forward for the Screen club's ball at the Elmwood Music hall, Monday evening, January 29th. The committees are working with a vim to dispose of their various details and as one member expressed himself, "the ball will be the talk of the town." Arrangements have already been made for the band and orchestra music for the evening. The names of some of the screen stars who are likely to appear at the ball will be announced shortly. The printing has already been started and the newspapers are giving the event considerable publicity.

Noisy disclaimers are not convincing when it is so easy to show the proofs. Where is the stock and why?

F. I. L. M. Club Doings

New York Organization Makes Favorable Report on Expressage Question.

THE committee appointed to meet with officials of Exhibitors' Locals on expressage, reported that they found the Brooklyn, Manhattan and Jersey Leagues were not opposed to paying express charges both ways after January 1st, 1917, and that the other local Associations would, perhaps, voluntarily agree to this soon.

Hoy Reporting Service submited a list of exhibitors' complaints against exchanges and all but one were settled in favor of exhibitors. F. I. L. M. club has taken a decided stand against their own members mistreating exhibitors. On the other hand exhibitors will be expected to fulfill all contracts they enter with exchanges, that worthless checks must not be issued, that subletting films will be charged for and collected.

A communication was read from one exchange, saying that within the past 30 days over $1,000 in old claims had been adjusted through Hoy Reporting Service without suit. Several members present reported having had very gratifying returns.

Reports were received of a F. I. L. M. club having been organized at Omaha, Nebraska, and another at Salt Lake City, Utah. The Secretary was ordered to extend them welcome on behalf of New York City members.

National Exhibitors League President Ochs' alleged recent speech, reproduced in a Minneapolis trade paper, was read and referred to Grievance Committee, as there were several statements in the article that did not conform to facts about conditions in New York City. The club instructed its publicity committee to correct the erroneous impression that the New York F. I. L. M. club had changed its policy in any way, as would appear from this article.

The meeting night was changed from Thursdays to Tuesdays.

"BRINGING UP FATHER" NOW BEING ANIMATED.

"Bringing Up Father," that famous pictorial comic created by George McManus, may now be seen in animated form in films released by the International. The first of this series has just been released and others will follow at regular intervals as part of the International's animated cartoon service. This is the first appearance of Mr. McManus' work on the screen, though his former creations have all been dramatized and produced on the stage.

Mr. McManus joined the Hearst force five years ago—when he began his present popular series "Bringing Up Father," now to be put on the screen by the International. It is singularly interesting to note that this successful young craftsman never attended an art school.

"The Deemster" Series at Block Island

Arrow Company Will Go There for Many Exterior Sets.

HALL CAINE, the famous Manx author, has granted the Arrow Film Corporation exclusive picture rights on his book, "The Deemster." Great difficulty was experienced in making the arrangements because of the fact that the war and English censorship interfered with negotiations. It was impossible for Mr. Caine to come to America, and business deferred Mr. Shallenberger from going to England, consequently negotiations had to be carried on by Hall Caine's son, Derwent Hall Caine. A representative of Mr. Caine made arrangements here, then went to the Isle of Man and completed the transaction with Hall Caine.

Another great difficulty was experienced when the representative attempted to bring the location photographs to America. In order to have the production authentic it was necessary to take a great many photographs at the instigation of the author on the Isle of Man. When Hall Caine wrote "The Deemster" he had certain locations in mind, and the Arrow Film Company's representative made photos of these under Hall Caine's personal direction. The aid of the American Consul had to be enlisted to get the photographs through censorship, as graphic plans and panoramic views accompanied them. When the representative finally succeeded in getting his material through customs a great deal of time was spent searching for similar locations in the States. Finally it was decided that the only place on the American continent which faithfully portrayed the scenic requirements of the Isle of Man was Block Island.

A staff of carpenters and masons was sent to the Island and the replica of a Manx village was built, following the plans and specifications faithfully. The houses used in "The Deemster" were constructed of stone and concrete throughout, and after the picture was finished they were sold to the inhabitants of Block Island. The interiors were not made in a studio, but were actually taken at Block Island in the special houses constructed for the purpose. "The Deemster" is absolutely realistic and authentic, and the locations had been selected and passed by Hall Caine, the author, to whom photographs were sent for O. K. before the actual work on the picture began.

Tom North Comes to New York

Popular Exchange Man and Amusement Expert Decides to Open an Office Here.

TOM NORTH has come out of the West. Not that he belonged there by right of birth, but he was in the coast country for over three years, and it sort of got into his blood. For over a year and a half he was the representative of George Kleine in the California jurisdiction, with headquarters in San Francisco. Then for a period as nearly as long he was in charge of the V-L-S-E Seattle office. He more than made good in both positions. What he did 'way up there in the Northwest breezed about the country in one way or another; principally through the house organ which he conducted, V-L-S-E Pal, an organ for his house, but to the exhibitors of his own territory a most newsy and welcome visitor. And there was interest in it for those on the other coast, too. It is doubtful if there ever was an exchange organ which quite matched it.

Tom North.

Mr. North has been in New York a couple of week, stopping with Mrs. North at the Knickerbocker. He has had several offers that sounded very tempting, but he has come to the conclusion he will paddle his own canoe. He will open an office, where he will act as special representative of western capitalists interested in making sound investments in the motion picture business. Also he will handle special publicity, of the stunt sort or otherwise—and he knows all kinds. He will act as special representative for motion pictures and players. All this ought to keep him moderately busy. If it prove to be more than that, he will be right there, as he is a horse for work when it is to be done.

For over a score of years Mr. North has been associated with amusement ventures. His first connection was with Price's floating operas, showing on the Ohio and Mississippi rivers. Then he was with Jule Walters' old-time melodramas. He was with Gentry Brothers' show, with Charles Whittaker and with Lincoln J. Carter. For two years Mr. North conducted dramatic shows for Arthur C. Hastings. Then for two years he was the advertising man and later the director of the Leffley-Bratton company. He was for several summers with the Ringling Brothers' circus as press man. He booked and directed road attractions for Harry Askin for three years. It was following this he went to the coast. At first he was in Los Angeles, later going to San Francisco, where at one time he directed sixteen road companies on five Kleine shows, all of which he had organized.

It may be judged from this partial and brief review of his activities that Mr. North has had experience in amusements. He is one of those who can travel in any company. As a business man he is strong on the square deal stuff. He is a thorough musician, an expert at the piano, and as well has many compositions to his credit. That he will receive a warm welcome from the trade in New York goes without saying. It will be very much contrary to the usual rule if he misses it here.

MOVING PICTURE WORLD NEWS REEL *For November*

Goldwyn Pictures Enter the Field

Samuel Goldfish Brings to the Industry the Selwyns, Margaret Mayo and Arthur Hopkins

SAMUEL GOLDFISH, who recently resigned as chairman of the board of directors of the Famous Players-Lasky Company, has in association with Edgar and Archibald Selwyn, Margaret Mayo and Arthur Hopkins, organized a motion picture producing company, to be known as the Goldwyn Pictures Corporation, with a capital stock of $3,000,000, all of which has been subscribed for by the organizers and their associates.

Samuel Goldfish.

Film rights to a large number of plays controlled by the members of the new company have already been obtained and contracts with leading legitimate and screen stars and dramatists entered into.

The scenario department will be in the hands of Margaret Mayo and Edgar Selwyn. The productions will be looked after by Arthur Hopkins, who will have associated with him Robert Edward Jones as art director. The officers of the company are Mr. Goldfish, president; Edgar Selwyn, vice-president—from the combination of whose names, the new firm derives its title—and Crosby Gaige, treasurer.

Mr. Goldfish has occupied a prominent position in the moving picture field for several years past, as one of the founders of the Jesse L. Lasky Feature Play Company, Inc., and later as head of the board of directors of the combined Famous Players and Lasky companies. He has been a power in the furtherance of everything which makes for the best interests of the industry.

Margaret Mayo.

Mr. Selwyn, who is president of Selwyn & Co., is a dramatist and producer, who has been in the front ranks in the development of the stage along artistic channels.

Individually or jointly Mr. Selwyn, his brother Archibald; his wife, Margaret Mayo, also a celebrated dramatist, and Arthur Hopkins have been responsible for such well-known successes as "Within the Law," "Fair and Warmer," "On Trial," "Polly of the Circus," "Country Boy," "Under Cover," "Twin Beds," "Baby Mine" and others.

Mr. Hopkins, as is known by all who are familiar with things theatrical, is one of the foremost producers of the day, with a long list of unusual successes to his credit. His present Broadway production is "Good Gracious Annabelle."

Robert Edward Jones is the man who has created a sensation in the art world by reason of his scenic conceptions for the Russian ballet, "Good Gracious Annabelle," and other stage productions.

The new company will produce pictures both in California and in the East. Announcement of the location of these studios and the executive offices will be made soon.

In the meantime a statement of the stars whom the company will exploit is being looked forward to with more than ordinary interest. It is reported these will be of unusual prominence. The eminence of the incorporators, the record of achievement behind each of them, guarantee that not only will the players be of the highest rank, but that the productions in which they will be seen will take their place among the best motion pictures of the time. Mr. Goldfish, while declining to enlarge upon his formal statement, did intimate that the things he aimed to accomplish in a motion picture way would be larger than what he had heretofore done. He added that he believed his ambition would be surely realized—that the personnel of his associates would insure it.

Edgar Selwyn.

First Foxfilm Comedy

It Will Be "Social Pirates," with a Large Cast.—January 1 the Release Date.

"SOCIAL PIRATES" is the title of the first Foxfilm Comedy, and the release date is January 1, 1917. Charles Arling is the featured comedian and he is supported by a large cast, including Amy Jerome, Annette de Foe, Olive Bruce, Martin Kinney, Bill Hauber and Frank Alexander.

The first Foxfilm release is remarkable in many ways. It combines so-called polite comedy with just the right proportion of slapstick, and its finish is of the surprise type that puts the whole production over with a smash.

The second release of Foxfilm Comedies probably will be "Chased Into Love," featuring Hank Mann, supported by Carmen Phillips. Mr. Mann is known to practically all followers of motion pictures as a comedian of undisputed laugh-producing qualities. Miss Phillips, in addition to her screen fame, is a singer of some note. The supporting cast is large and highly efficient.

In connection with Foxfilm Comedies, Mr. Fox has announced a complete publicity service conducted independently of the general publicity bureau of the Fox Film Corporation. A weekly newspaper, the Foxfilm Comedy Service Newspaper Notes, dealing entirely with comedies and comedy players, will be issued and in addition a photographic service will be maintained.

Foxfilm Comedies are destined to supply a world-wide market, according to the plans of Mr. Fox. They will be released through the twenty-five branch offices of the Fox Film Corporation in the United States, and the Fox offices in the following foreign cities: Montreal, Que.; Toronto, Ont.; St. John, N. B.; Vancouver, B. C.; Winnipeg, Man.; London, Liverpool, Manchester, Newcastle-on-Tyne, Leeds and Birmingham, England; Cardiff, Wales; Glasgow, Scotland; Dublin, Ireland; Sydney and Melbourne, Australia; Rio de Janeiro, Brazil; Sao Paulo, Brazil; Buenos Aires; Rosario, Argentine, and Montevideo, Uruguay.

BRENON COMPANY GOES TO ST. AUGUSTINE.

Herbert Brenon and a large force of players and assistants left New York this week for St. Augustine, to make the exterior scenes of his next Selznick picture, "Lucretia Borgia." The atmosphere of the quaint old Florida city is ideal for the period of the Borgias.

"The Garden of Allah" by Selig

About Ten Reels in Length, This Great Production, Adapted from Robert Hitchens' Book, Promises to Surpass All Former Selig Super Films.

FOR nearly four months Director Colin Campbell and a big company of players, both in and outside the Selig ranks, were employed in the production of "The Garden of Allah," founded on the famous novel of that name by Robert Hichens. In the visualization of this remarkable story

Scene from "The Garden of Allah" (Selig).

in moving pictures, so rich in desert life, scenes and solitude, there is a realism that no stage production can ever achieve. All the desert scenes have been laid in the Mojave Desert, California, while the Selig Zoo, with its manifold scenic types, has also lent itself admirably to the pictures.

Director Colin Campbell was given carte blanche in the selection of the great host of supernumeraries employed, while Mr. Selig and he devoted several weeks to the selection of the people in the cast. In some of the scenes many hundreds of people are shown, of varied types, each type always garbed in correct costume. In the scene showing the watch tower at Mogar, we see a company of French zouaves in nattty uniforms, which fit the men perfectly. This is not by chance, however, as the uniforms were tailor-made, by order, for the occasion.

Helen Ware, the widely known emotional actress, was selected and brought on from New York at an outlay which alone would cover the cost of the production of many a modern photoplay. She assumes the fine character of Domini Enfilden, and the expensive costumes worn by her were all made specially for the occasion. Thomas Santschi appears as Boris Androvsky (Father Antoine), a renegade monk; Matt B. Snyder appears as Count Anteoni; the Sand Diviner, who can read the future in the sand, is taken by James Bradbury, and all the other important roles have been assigned with equal care as to fitness, both from the acting and personal viewpoint.

All the street and bazaar scenes in Beni-Mora and Amara, as well as the French military watch tower at Mogar, and the scene showing the garden of Count Anteoni in Beni-Mora, have been solidly built. The view of Amara, the great city in the northern Sahara, especially impresses the beholder as being massive and real, while the moving throngs in the streets give a distinct Oriental atmosphere. The street of the Ouled Nails in Beni-Mora is another remarkable scene. The dancers are all real Arab women, who were engaged specially for the work. All these scenes have been made from actual photographs of the places represented, so that perfect atmosphere has been secured.

One may mention, as an illustration of the complete success achieved by Director Campbell in conveying to the spectator the various phases of life on the Sahara Desert, the thrilling fight between a roving band of Arabs and a caravan. The conflict is fierce, and we afterwards see the triumphant members of the caravan marching and carrying the heads of the conquered rovers on the ends of their pikes.

The sandstorm that breaks on Beni-Mora and the surrounding desert—just as Domini and Androvsky are setting out on their honeymoon—is another realistic scene that will fairly thrill and astonish the spectator. This is no weak effort to imitate one of Nature's sternest moods. Tents are blown down, palm trees are brought to the earth, the air is thick with flying debris, and men who encounter it are forced to hide their heads in their robes to save their eyes from the keen edged sand. Just how it has been done by Director Campbell must remain a secret, as it is of his own invention, and promises to hold the palm for realism in filming happenings of this kind for some time to come.

In no previous super film production made by him has Wm. N. Selig taken such a zealous personal interest as in "The Garden of Allah." While in close contact with Director Campbell at all times during the progress of the work, he has bestowed the closest personal attention to the tinting of various scenes and to the assembling and trimming. He has viewed the films over a dozen times, ever on the lookout to make changes that tend to make the story more complete. The subtitles have received his particular attention, every one of which has been taken from the Hichens' book.

The photoplay is in three parts, a little over 10 reels in length. The original was between 15,000 and 16,000 feet, and it can be readily inferred that there is not a single redundant foot of film in the photoplay as it now stands, and as it will be seen by the public.

The book was adapted to photoplay form by Gilson Willets, whose work is remarkable for its action and intense interest. When it is remembered that the book is largely descriptive, with little of action to commend it for photoplay purposes, Mr. Willets will be entitled to no small measure of credit to the great success that undoubtedly awaits this fine production.

Unusual interest has been manifested by the trade in Selig's production of "The Garden of Allah." For some time past mail has been pouring into the Chicago offices concerning the production, from prominent men in the business, while others have come long distances to see it on the screen. These men are all intending purchasers for state rights to the picture. Stage stars in Chicago, who have never before dignified moving pictures by deigning to look at the screen, have called and seen the picture in the Selig private projection room.

Selig Denies Sale to Sherman & Elliott.

Mr. Selig was most emphatic in his denial of the statement, which appeared in a New York contemporary, that the rights to "The Garden of Allah" had been purchased by Sherman & Elliott.

"It is positively false," he said, when interviewed Monday, Nov. 27. "'The Garden of Allah' will be very carefully placed, and when the sale is made, it will be duly announced from this office. JAMES S. McQUADE.

WATCHING MARY.

The matter of handling the crowds that gather to watch Mary Pickford at work on "location" has become an item of no small concern to the producers of "Little Mary's" new photoplay, "The Pride of the Clan." When it was learned at Marblehead, Mass., recently, that the famous screen idol would produce exterior scenes there for her new Scotch picture, the entire surrounding country laid plans to see her at work. The roads leading to the "location" became congested with automobiles daily and the local police proved entirely incapable of handling the crowds. Director Tourneur, the well known French producer, who is staging Miss Pickford's

Watching Mary.

latest Artcraft vehicle, soon found it impossible to go ahead with the production and a force of special police had to be engaged by his assistant to handle the eager spectators who unintentionally spoiled many feet of good raw stock by getting within the camera lines. When finally the site had been roped in and the staging of the play again resumed, many among the large "audience" perched themselves upon housetops and other points of vantage.

Cast for Next Artcraft Subject

Particular Care Evidenced in Selection of Players to Support "Little Mary" in "The Pride of the Clan"—Matt Moore Appearing Opposite Star.

PARTICULAR care has been evidenced in the selection of the players who will be seen in the supporting cast of Mary Pickford's new production, "The Pride of the Clan," which is now being produced under the direction of Maurice Tourneur, and will be released by Artcraft Pictures. Each character is portrayed by an artist especially fitted to the part and one who has achieved success on the "legitimate" stage as well as on the screen.

In the role of Jamie Campbell, the chief supporting part to Miss Pickford is Matt Moore, whose effective screen characterizations have made him particularly popular with the photoplay public. As the stalwart Scotch youth and sweetheart of Marget McTavish, Mr. Moore will undoubtedly appear to particular advantage.

Kathryn Browne Decker, who will be seen in the role of the "Countess of Dunstable," first became known to the theater-going public as Kathryn Browne in many metropolitan stage hits under the managements of William A. Brady, Charles Frohman, Henry Miller and other well-known producers. On the screen she portrayed leading roles in "The Fifth Commandment," "The Closing Net," "The Beloved Vagabond" and "The Prima Donna's Husband."

Warren Cook, who appears in the Pickford-Artcraft subject as "The Earl of Dunstable," is also widely known among devotees of both the stage and screen. During his career of twenty-one years on the stage and in motion pictures he has won many friends in this and other countries as a result of his finished work.

A particularly difficult character has been given to Edward Roseman, in "Pitcairn," the village atheist, and judging from early reports, his work in "The Pride of the Clan," will be one of the features of the photoplay. Mr. Roseman is another member of the "old school," having spent fifteen years behind the footlights. Among his screen characterizations are those displayed in "The Barrier," "The Pit," "The Wishing Ring" and "The Secret of Eve."

Another principal player of note in Miss Pickford's new production is Joel Day, who portrays the part of the Dominie. In theatricals Mr. Day appeared in stock and with various road companies for three years after which he joined the Edison Company appearing on the screen under the direction of J. Searle Dawley. Mr. Day has played in motion pictures for some seven years, during which time he achieved particular prominence in his portrayals of President Lincoln in "When Lincoln Was President" and "Lincoln for the Defense." Among his other well-known screen characterizations were those evidenced in "The Cub," "Heart of Blue Ridge," "Lola," "Runaway June," etc.

The balance of the cast in "The Pride of the Clan" has been selected with equal care and it is readily felt that never before has "Little Mary" been afforded such exceptional support.

New York Film Salesmen Organize

Seventy Energetic Film Boosters Get Together—Officers Elected.

UNDER the name of the Film Salesmen's Association, the first organization of New York film salesmen was formed at a meeting in Wurlitzer Hall on Saturday, November 25th. Practically every important film company in the Greater City was represented at Saturday's meeting. The organization has on its roster the names of upwards of seventy-five salesmen.

After a preliminary discussion as to future plans and purposes of the organization the following officers were elected: Jack McNevins, president; Austin Interrante, vice president; Emilie Bullwinkle, treasurer; Horace Fuld, secretary, and M. Weisman, sergeant-at-arms. The newly-appointed officers were instructed to draw up by-laws to be submitted before the organization at its next meeting, which will be held in the projection room of the World Film Company, 126 West Forty-sixth street, at 5 o'clock on the afternoon of Tuesday, December 5th.

The charter members present at the first meeting were: A. Interrante, B. Frank, R. S. Clark, H. Fuld, F. A. Lappen, E. F. Johnston, J. Goldstein, H. M. Johnston, J. G. Hallett, A. H. Corn, H. Danto, H. Ginsburg, E. C. Bullwinkle, J. McNevins, W. C. Carter, J. B. Zimmerman, W. Lamb, H. G. Segal, J. Feibush, R. Perry, P. Smith, M. Weisman, M. J. Kronacher, W. J. Weisfeld, S. Rubenstein, M. Westebbe, J. Weinberg, H. Erickson, C. Saunder, C. Johnston, C. Rosengarten, J. Schwartz, B. Schwartz, H. H. Thomas, I. Goetz, M. Felder, F. Goldfarb, W. Roosevelt, J. Conlin, C. H. Zerner, E. J. Drucker, H. Stern, I. Stremer, J. Knopfle, J. Bellman and W. G. Schmidt.

Creative Producing Its Initial Subject

Leon Wagner at Head of Concern—Jane Gail to be Featured.

LEON WAGNER, Donald Campbell and Jack Weinberg, all widely known in the film business, are the announced officers—respectively president, secretary and treasurer—of the newly organized Creative Film Company, which recently began the production of a big feature photoplay which is expected to be ready for the market within the next few weeks. The capital for the enterprise is more than adequate, it is announced, and the practical experience which the promoters of the company have had in the various lines of the business will undoubtedly be used to great advantage in the operation of the company.

Leon Wagner will be recalled for his association with the Sterling Camera and Film Company, but is best known through the reputation he has established as a technical expert and cameraman. With the Creative Film Company, Mr. Wagner, although president of the concern, is already engaged in active work in the production of the picture and is personally supervising every detail of its making, co-operating with Director "Select Bill" Haddock.

Jack Weinberg and Donald Campbell have been engaged principally in the sales end of the film business for a number of years.

The Creative Company's plan is to make its picture bring its profit by reason of the careful manner in which it is produced. There has been no stinting in any of the preparations, it is said. A splendid cast has been selected, with Jane Gail, international screen favorite, in the leading role. Prominent in her support will be Stanley Walpole, May Simon and Violet Stuart.

JACK LONDON POSED FOR PICTURES.

The biggest scoop of the week in motion picture news circles is the work of Bertin E. Moisant who filmed Jack London for The Mutual Weekly three days before he died. Mr. Moisant happened to be in the vicinity of Glen Ellen, Cal., where the London ranch is located, and being a friend of the family called upon the author. Jack London looked the picture of health, and the cameraman little thought that he was grinding out a picture of historic importance in the literary world because the journey into the shadow was so close at hand.

Jack London was pictured just as he lived—a hale, big-heated fellow of God's great out-of-doors. He is shown driving a farm wagon, currying his favorite horse, feeding his blue-ribbon pigs, and lounging about the ranch house where his recent stories were written. There are charming glimpses of home life, as pictured in the splendid companionship between himself and his wife. The author is shown as he helps her mount her horse and waves to her as she passes out of sight. And the last picture of all shows the author of "The Call of the Wild," and other red-blooded volumes that are truly American, as he holds a squirming, squealing armful of little pigs whose antics cause him to laugh heartily. These exclusive pictures are shown in Mutual Weekly No. 101.

CLASSIC PLAYERS GOING TO JAMAICA, W. I.

Two companies of Classic film players will sail early next month for Jamaica, West Indies, where the Arabian Nights in twenty instalments of two reels each will be elaborately produced, as well as a ten reel picture of huge dimensions. Mr. Turner is well-known in Jamaica, as it was he who constructed the massive and artistic settings for "A Daughter of the Gods," the big Annette Kellermann picture now playing at the Lyric Theater.

CHARLOTTE BURTON JOINS ESSANAY.

Charlotte Burton, well-known leading woman in many feature productions, has joined Essanay and is now in Chicago to start in her first play by that company. Miss Burton has been in pictures for the past three years, before that having played on the stage since she was a small child. She is best known perhaps, by her work in heavy leads, or adventurous types.

Chicago News Letter

By JAS. S. McQUADE

"Intolerance" Wins the Praise of Chicago Critics.

THE opening presentation of David Wark Griffith's "Intolerance" in Chicago, at the Colonial, Tuesday evening, Nov. 28, was witnessed by a gathering that fairly represented the intelligence and critical acumen of the city's photoplay goers. Had the "theater beautiful" a capacity many times that which it can claim, every seat would have been filled; for the house was practically sold out several days before the opening.

The Chicago dailies devoted much space to a critical discussion of the production, which was pronounced "colossal," "stupendous," "wonderful," "overwhelming," etc. The following excerpts from the criticisms will serve to convey the various viewpoints:

Mae Tinee in the Tribune:

David Wark Griffith, looking into his crystal, has viewed reform through the ages and has thought it not good. Therefore, with the wizardry that is his, he has assembled from four corners of his world, and breathed into it the breath life, a spectacle that dazes and dazzles by its stupendousness, to prove his point. Through three and one-half hours he holds you still, tense, and gasping, fairly hypnotized by sound, color, and the swift and perfect action that is marred by no flaws of production. When the last curtain falls, mentally you fall with it. Your brain is all of a heap. And you say to your neighbor, as your neighbor says to you:

"Wasn't it wonderful—wonderful? But just what was it all about?"

"Intolerance" is, to be frank, the splendid utterances of an intolerant. The reformers would down with a lot of things and Mr. Griffith would down with the reformers.

Louella O. Parsons in the Herald:

"Intolerance" was presented last night at the Colonial with ushers clad in the gorgeous raiment of Belshazzar's time. It knocked at Chicago's door and asked admittance, not on the strength of the merit of "The Birth of a Nation," but because of its own tremendous power.

"Intolerance" is not a photoplay of individuals, it is too colossal a creation to deal with such unimportant things as persons. It deals with people collectively, their foibles, their sorrows, their joys and their passions. A sun play of the ages, its creator calls it. Four separate periods are concerned in the making of this great picture drama.

The mental strain of seeing "Intolerance" staggers with its excess of emotion. We have seen so much beauty, so much revelry, so much joy, such bitter sorrow and such intense hatred of warring clans that the brain fairly staggers under the burden. We are so absorbed in the picture that the weariness is not apparent until the curtain falls and we are recalled from our "Arabian Nights" vision to our workaday life.

Bob McKnight in the Examiner:

"Intolerance" is the most colossal achievement of the screen. Some might even go so far as to say it is the most colossal of theatricals. Certainly no film ever recorded anything so big before and in my opinion never will again until Griffith completes his next cinema play.

Griffith has shown things that no other producer would have dared to even consider. He has fought a noble battle against bigotry and he may win more than we or he can have the remotest idea of. He has made his fight that of love against hate, or the poor, weak and friendless against the rich and powerful. He has shown hate is the same since the dawn of man; that it is in incessant conflict with good; and sometimes wins.

Griffith is a great prophet and this is his greatest sermon. He sees "meddling" as the greatest evil; the most necessary to remedy.

W. K. Hollander in the News:

If one were to be critical he would complain of the bigness, greatness and massiveness of the production, which make it impossible for consumption at one sitting. Much of its grandeur and sensational display escapes the attention of the spectator. Yet few will venture into the Colonial a second time, for its attraction does not possess the alluring qualities which compel more than one inspection.

'Oma Moody Lawrence in the Post:

There are wonderful historical pageants for the lover of history; there are heights of emotional acting that have never before been achieved on stage or screen. There are moments of deepest tragedy and touches of the most delicious comedy. There are thrills for the man who enjoys the spectacular, and the lover of simplicity will be charmed in equal measure.

The Optimist in the American:

Never were there such mob scenes, such massed attacks of humanity, such a display of ancient warfare, such a picturization of history past and present merged in so masterful a way with a truly stupendous number of close-ups as well as distance effects.

More can be learned there in three hours than could be absorbed in books during months of study.

The Critic of the Journal:

The shifting of the scenes from the modern to the medieval and then to the ancient, back to the modern and then to the Babylonian age is effected by the showing of a woman—Lillian Gish—rocking a cradle. From the interminable rocking of the cradle the scenes portrayed are brought forth.

The shifting at times brought gasps of annoyance from the audience, particularly when, during a sixty-mile-an-hour race between a racing automobile and a flyer to save the boy from hanging for murder, the scene shifted to show the forces of Cyrus approaching Babylon, and then shifted again for part of the massacre of St. Bartholomew's night.

But eventually the wild race was taken up again, and the boy saved just as the noose was being adjusted.

During an intermission Mr. Griffith responded to widespread calls for a speech. He thanked his players, the musicians and the audience for the great success of the opening, and modestly hid the star of the evening behind the praise bestowed on others.

The prices of admission to "Intolerance" at nights and Saturday matinees run from 25 cents to $2; other matinees run from 25 cents to $1.

Prominent London Buyer of Export Films Believes Product Will Soon Be Shipped Direct from America to Destination.

A prominent London buyer of films for export purposes pays a handsome tribute to American producers in a recent issue of the Kinematograph Weekly. After paying due compliments to British makers the buyer refers to the extraordinary efforts America has put forth in the export line.

Employing a huge amount of capital, and spending with great liberality, the American manufacturers have been able to produce on an immense scale hitherto undreamed of. With immense areas easily accessible, and scenes of incomparable natural beauty, the American starts with a great advantage, and the fact that there are within the borders of the United States a hundred millions of people, for whom he can cater, is an additional fact in his favor.

For some reason or other, I don't know quite why, we don't get in the British films the same well-defined marks of national interest that the American maker imparts to his products. Neither can we here, apparently, produce the same exciting films—"blood and thunder" films, if you like—that the American maker puts on the market. Neither here nor on the continent are there now the circuses that used to exist, with their troupes of clever gymnasts, performing remarkable feats of skill and agility. The result is, that in spite of the great improvements in British films, and the splendid perseverance of British makers, I should think that 90 per cent. of the whole of the films that go to some of our Overseas Dominions are American and I cannot see anything that is likely to stop this American "invasion." The Americans are spending unlimited supplies of money, they have some wonderful producers, and the whole business seems to be a part of American life.

Questioned on the likelihood of export films being shipped direct from America to their destination, instead of being sent through London as the distributing center, the buyer agreed that this would be done, and proceeds:

First of all, of course, the American manufacturer and the British buyer have experienced great difficulty in getting the goods across the danger zone. The producer naturally does not want to see his output go down to the bottom of the sea, and finding less difficulty in getting his wares to countries lying wide of Britain, he naturally ships direct those goods which in the ordinary way would first have come to London. There are, of course, certain advantages in shipping to one center, and that is especially the case where producers who, in acquiring English rights, have also, under the same contracts, acquired the rights for all the Overseas Dominions. But these advantages are now more than counterbalanced by war risks, import duties, and other restrictions due to the war.

Much of the buying for Australia, India, Japan and even for Canada, has been done here in London, but as things are, there is no reason why this should continue, and the practice is largely diminishing. Some of the dominions, of course, give British products a preferential tariff, in certain cases 25 per cent., but this is not of great moment in the film trade, and frankly, I am afraid the chances are all against the British film producer ever becoming a serious competitor with the American film manufacturer.

Chicago Film Brevities.

Chauncey Goldsmith, leading legal representative of the Exhibitors' Trade Review, arrived in the city Monday morning, Nov. 27, and immediately got in connection with Mr. Mock and other stockholders of Motography, with a

view to the purchase of that publication. He remained until Wednesday, when he returned to New York on the Twentieth Century, without having been able to make a deal. It can be said without fear of contradiction that Motography has not changed ownership, and will remain under its former control and be published as formerly.

* * *

N. William Aronson, business manager for Francis X. Bushman, has sent this office the following communication: "On account of the persistent rumors being circulated that Francis X. Bushman, of the Metro Pictures Company, would resign January the 1st, and would at once begin making pictures for a certain Broadway film distributor, it is due both to Mr. Bushman and the Metro Company that this story be definitely denied. As Mr. Bushman's personal representative and business manager, may I state that he has no intention of severing his connections with the Metro Company, notwithstanding any stories to the contrary."

* * *

"Twenty Thousand Leagues Under the Sea" will be run in outlying theaters on the Hamburger circuit after it closes at the Studebaker. The favored theaters will include the Twentieth Century, Grand Oak, Willard, Pine Grove, Argmore, Albany Park, New Wilmette and the Gaiety.

* * *

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Co., has issued a limited number of invitations to a studio ball that will be held at the Rothacker plant Friday evening, Dec. 15, at 9 o'clock.

* * *

T. Fink, manager of the Oak theater, Oak Park, Ill., paid this office a visit last week, and renewed his subscription for the World. The Oak theater is owned by the Oak Amusement Co., and seats about 500 people. Five and 10 cents admissions are charged for programs of Triangle, Pathe and other makes. "Gloria's Romance" is also being shown at this theater. Fair business was reported by Mr. Fink.

* * *

Director Leopold Wharton, accompanied by Mrs. Vernon Castle and a company of players engaged in the production of the preparedness serial, "Patria," by the International Film Service, Inc., stopped over in Chicago Tuesday, Nov. 28, on their way from New York to Los Angeles, where they will finish the last five episodes of the serial.

* * *

Beginning Monday, Dec. 25, Jones, Linick & Schaefer will increase the salaries of their employes, excepting musicians, stage hands and moving picture operators, who are working under a union scale higher than any other city in America. This is done in recognition and appreciation of the loyalty of the employes and of their unfailing courtesy to patrons.

* * *

The Forty Club, one of the most select literary organizations in America, including names such as Otis Skinner, George Ade, Wilton Lackaye, Wilbur Nesbit, S. E. Kiser, etc., held the annual harvest dinner in the studio of the Rothacker Film Manufacturing Company's plant, Tuesday, Nov. 28. During the course of the dinner moving pictures were taken. These will be held by the club as a historical record of its membership.

* * *

Educational pictures showing the industries and resources of Sweden and also several war incidents were seen at Orchestra Hall, Thanksgiving afternoon, under the direction of Axel Palmgren, one of the editors of the Stockholm Dagblad, the largest newspaper in Stockholm. This picture will also be shown at the Strand theater—reopened specially for the occasion—on Dec. 7, 8, 9 and 10. The proceeds will be devoted to the American Red Cross.

* * *

"Film row," the district on West Madison street, between Clark and Dearborn streets, was the scene of a riot, in which opposing locals of moving picture operators' unions participated, on Wednesday, Nov. 29. Guns were drawn and billies were used before a riot call brought a large force of police in a hurry to the Rose theater, where business agents of the International Brotherhood of Electrical Workers, Local 157, and the International Alliance of Theatre Stage Employes and Moving Picture Operators, Local No. 110, had clashed on the question of jurisdiction. It appears that Henry Gunthrie, Arthur Koch, George W. Halladay and Arthur G. Allison, members of Local 157, tried to enter the cage of Ralph E. French, an operator at the Alcazar theater, with the avowed purpose of attacking him. These men were arrested and held to appear in the South Clark St. court Friday morning, Dec. 1. Frank Gusenberg, another operator, who was arrested on the complaint of George Heiss, on a charge of attacking him, will also be arraigned in the court.

Mae Marsh stole a march on moving picturedom in Chicago last week. She arrived in town unheralded, Saturday, Nov. 25, and took the place of an usher at the Colonial and handed out programs on the closing night of "The Birth of a Nation." Strange to say, no one among the spectators recognized the famous star. Miss Marsh was accompanied by her mother and her sisters, Misses Marguerite, Mildred, Frances and Leslie.

* * *

The members of the Chicago Political Equality League announce another city-wide examination of moving picture theaters. The committee on moving picture censorship has already made plans to introduce a new bill for state censorship at the meeting of the new legislature in Springfield. Every moving picture theater in Chicago and vicinity will be visited daily, for a period of 10 days, during the month of December, and a report of the character of the photoplays offered will be made. A mass meeting will be held Dec. 29 to lay plans to replace the bill passed by the legislature at Springfield and vetoed by Governor Dunne early in the current year.

* * *

"War on Three Fronts," a genuine war picture taken by Captain F. E. Kleinschmidt, is having a short run at the Playhouse (Fine Arts), where it is showing to crowded houses. The proceeds will be devoted to the German-Austro-Hungarian Relief Association.

* * *

Mayor Johnson, of Gary, Ind., granted a permit Thursday, Nov. 30, for the presentation of "The Birth of a Nation" in that city. This action was taken after the owners of the film had unsuccessfully sought to enjoin the city authorities in the Superior Court, at Hammond, from preventing the presentation. Representatives of 3,000 negro residents of Gary asked for the suppression of the picture, and many threats were made. Six policemen guarded the theater in Gary at the matinee and evening shows.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"War Brides" (Selznick), featuring Nazimova, will begin a run at this theater on Tuesday, Dec. 5. "Twenty Thousand Leagues Under the Sea" closed on Dec. 3.

Ziegfeld—E. H. Southern and Edith Story in "An Enemy to the King" (Vitagraph), the Vitagraph "Scarlet Runner" serial, and a comedy.

La Salle—"Idle Wives" (Universal) opens on Dec. 3.

Colonial—"Intolerance" (D. W. Griffith) opened on Tuesday, Nov. 28. The crowds in front of the theater since the opening reminds one of the first days of "The Birth of a Nation" in the city.

BROOKLYN PROJECTION ASSOCIATION DANCE.

The Brooklyn Projection Association, which consists of operators, managers and all employees of the moving picture theaters in that section, announce a carnival and ball, to be held at the Brownsville Labor Lyceum, at Sackman street and Liberty avenue, Brooklyn, on Sunday, December 31, 1916.

In this connection, the association, which was incorporated last February, wishes to announce that its books are open for membership for all employees of the motion picture houses in Brooklyn and they wish the active co-operation of all such employees in order to make the association a truly fraternal body of value to everyone interested. Mr. Benjamin Greenwald is the secretary and his address 449 Shepard avenue, Brooklyn, N. Y.

At the ball many prominent moving picture stars will appear and it is expected that the affair will be enjoyable in every way. The association is arranging to have local moving pictures of the vicinity, which will be shown at the ball. Committee: A. Mauckler, A. S. Meyers, Benj. Greenwald, Gus. Hirsh, J. E. Tobin, M. Silverman, Al. Salton, M. Fein.

CAPRICE COMPANY GOING TO FLORIDA.

June Caprice's fifth photoplay for William Fox is now well under way. Next week the company will leave for a well-known winter resort in Florida, to snap some beautiful exterior scenes. Chief in Miss Caprice's supporting cast are Frank Morgan, Stanhope Wheatcroft, Betty Prendergast, Grace Stevens and Tom Brooke.

We cannot be blamed for feeling that there must be a good reason for such frantic efforts to withhold the most important evidence. Who got the stock and why?

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

At Yorke-Metro Studios

Company Back from Monterey Is Now Filming Final Scenes of "Pidgin Island"—Will Soon Start Production on New Feature.

THE Yorke-Metro studios are again active. Harold Lockwood, May Allison, Producer Fred J. Balshofer, Lester Cuneo and the entire Yorke-Metro organization have returned, after spending ten days in Monterey, where seacoast scenes were staged for use in Harold MacGrath's novel, "Pidgin Island."

Producer Balshofer brought back with him five thousand feet of negative that promise to more than compensate for

Yorke-Metro Players at Monterey.

the expense of taking a company to Monterey. Harold Lockwood and May Allison feel that they did the best work of their screen careers in these scenes staged along the beautiful seventeen-mile Pacific Coast Line, and the balance of the cast, headed by Lester Cuneo, are of the same opinion.

A thrilling episode of this feature production was filmed at the Yorke-Metro studios this week. It's an aeroplane disaster and the flying machine drops 800 feet and is smashed as it strikes the ground. This aeroplane, according to the story, is employed by a gang of diamond smugglers in order to evade the custom house authorities on the border line. Harold Lockwood plays the part of the secret service agent who tracks down the gang and May Allison, as winsome Diana Wynne, is the girl in the story.

Not being able to secure a suitable aeroplane for the taking of the scenes, Producer Balshofer had an exact duplicate of a Martin plane built, under supervision of an expert aviator. It took several weeks to get the machine ready, but only a few minutes to have it wrecked while the cameras followed every motion of its downward swoop to destruction.

Producer Fred J. Balshofer will soon start production on a new feature. This week the Yorke-Metro Company closed negotiations with J. P. Hendryx for the screen rights to his novel "The Promise," published by J. P. Putman & Co., of New York and London.

"The Promise" is a story of the timber lands, laid in the American Northwest. The hero of this story is a social derelict who in a series of interesting adventures "comes back" and in his battle wins a great prize, the love of a woman who has made his reformation possible.

Director Balshofer has cast Harold Lockwood and May Allison for the two stellar characters.

Production will be started on "The Promise" immediately after Harold Lockwood and May Allison have completed their work in their present feature, "Pidgin Island."

No More Julius Caesar Money

Actors' Fund Controversy Regarding Proceeds.—Failure of Effort to Satisfy Beneficiaries' Demand.

When a few members of the Hollywood Board of Trade and officials of the Hollywood Carnival Association, the organization that managed the Julius Caesar extravaganza last summer, promised a committee representing the Actors' Fund Association October 27th that they would see the latter received $1,500 in addition to the $2,500 profits already turned over to the association, they reckoned without their hosts. Recently C. C. Craig, prime mover in the "raised ante" movement, stated that all hope of accumulating the necessary fund had been abandoned, the citizens of Hollywood rebelling against what they believed to be the "big stick" methods used by the actors' committee in requesting the extra money for the fund.

And unless the unforeseen arises, the last chapter of the Julius Caesar "unpleasantness" has been written, with the status of both sides exactly the same as when the controversy began. The Actors' Fund received the $2,500 profits accounted for in the report of Harlan G. Palmer, secretary of the Hollywood Carnival Association and the Hollywood business men are out nothing more than their trouble and pains. Some of them believe the amount expended for the necessities of life was more than it should have been.

Theaters on Coast Busy

Many Changes and Improvements in Southern California Houses—Season Opening Good.

Improvements have been commenced on the Auditorium theater in San Bernardino which necessitate the closing of the theater for one week when it will be reopened for a period until it becomes necessary to tear out the present stage in order to connect up the addition, which will make the theater one of the largest in the entire orange belt.

Dan F. Eselin and wife, new proprietors of the theater will direct the improvements, which will include the decoration of the lobby, painting and renovation in various ways.

The architect is now preparing plans for the extension of the building to a depth of thirty-five feet. The plans include a new and larger stage, with additional upstairs dressing rooms, also 300 additional seats. Several hundred opera chairs will be installed to take the place of the seats now in use.

The plans at present call for a picture program the first three days of the week, four acts of vaudeville and three reels of pictures for Thursday and Friday and an entire change of vaudeville and pictures for Saturday and Sunday.

A new feature will be the seggregation of Mexican patrons on the balcony, the entire lower floor with the 300 additional seats, being sufficient for the patronage that is expected to follow the introduction of high-class vaudeville and pictures.

VISITORS AT UNIVERSAL CITY.

William G. McAdoo, Secretary of the Treasury and Mrs. McAdoo, his wife, formerly Eleanor Randolph Wilson, daughter of President Wilson, escorted by Postmaster Charles W. Fay of San Francisco, spent two hours at Universal City on the afternoon of November 20, met the leading actors and actresses, viewed the sets on the various stages and posed for pictures before the camera of the Universal Animated Weekly.

Mrs. McAdoo expressed a wish to know how railway wrecks were filmed and Director George Marshall staged one in which Neal Hart bore the brunt of the battle and which brought forth enthusiastic applause by the Secretary and Postmaster Fay. Mrs. McAdoo was sure one of the men had been badly hurt and she was not convinced until he appeared again on the scene laughing.

The visitors displayed much interest in a church scene being filmed by Director Douglas Gerrard and even offered

suggestions to the directors regarding its action. Postmaster Fay was delighted to find that Director Allen J. Holubar was a native of San Francisco and he introduced his distinguished friends to him and also to Director Charles Swickard, who is well known in San Francisco.

The visitors were reluctant to leave when the time came to proceed to Santa Barbara, later in the afternoon, but the Secretary and Mrs. McAdoo declared the next time they came to Los Angeles they intended to spend a whole day at least at the film capital.

Other visitors this week to Universal City were Richard Hennerdell of Pennsylvania and chairman of the American Automobile Association and Edsel Ford, son of Henry Ford, with his young wife.

YOUNG PEOPLE'S SHOW HUGE SUCCESS.

The vaudeville given at the Hollywood theater by the Hollywood Young People's club Tuesday evening was a success. Neal Burns, the clever comedian loaned by the Christie Film Company, delighted the large audience with his songs.

Josephine Head gave a beautiful interpretative dance, "The Blue Danube," and Babe Eloise Smith, a little seven-year-old child, won hearty applause for her impersonations and dainty dance numbers. Both are artists and are pupils of Miss Gladys Day, dancing teacher at the Woman's Club House.

Two end men from a famous minstrel show, who on account of the war in Europe were able to appear at this special performance proved to be Lonie and Frank Spearman. They brought down the house with the colored dialect, stories and songs.

Dr. L. F. Luckie, former house physician at the Children's Hospital, announced the entertainers. He also made a few remarks, telling of the splendid work being accomplished by Mrs. Lindsay who has been instrumental in the organization of the club.

Home-made candy was sold in the lobby by Misses Maude McLellan and Sue Roen. A bevy of attractive young ladies assisted as ushers.

After the performancne about twenty of the club members were entertained at a merry Dutch supper by Mrs. Lindsay at her home on Yucca street. Many photoplayers were present.

LUMBER FILM IS INTERESTING.

The importance of Los Angeles as a lumber center is illustrated in a motion picture entitled "From Tree to Consumer," which following its showing in Los Angeles, will be sent on a tour of the country. The Hammond Lumber company, which had the film made, and whose yards and shipping are shown in the picture, has received a letter of commedation from Arthur Kinney, commissioner of the Industrial Bureau of the Chamber of Commerce of this city. The picture shows the forests of the great northwest, the sawmills, a ship of the lumber company laden with 4,000,000 feet of rough lumber and the unloading in Los Angeles harbor.

The picture is being shown at the Pantages until Friday of this week. The film contains 1200 feet of pictorial representation of the lumber industry.

WALNUT INDUSTRY FILMED.

Puente walnut scenes, showing the progress of the nuts from the trees to the time they are loaded into cars, were filmed this week by the Pathe company to be released in their weekly program of current pictorial history. The film will be an educational picture, featuring this growing California industry. Pictures were taken of picking and harvesting scenes on the Hurst and Rowland ranches, and through the courtesy of Mr. Neeley, manager of the La Puente Walnut Association house, the Pathe people were enabled to get excellent scenes in the packing house, showing the processing of the nuts, and all the methods that are employed in preparing the nuts for the consumer.

One of the pictures that will be of interest when the film is released at the Orpheum next week is a forty-car trainload of Diamond brand walnuts that was taken as it went through on its way to the eastern markets.

Los Angeles Film Brevities.

H. O. Davis, vice-president of Universal Film Manufacturing and general manager of Universal City left on November 22nd for a hurried trip to New York. He expects to be back "on the job" again within two weeks.

* * *

Anita King, the Lasky star, went to Oakland this week to preside at the dedication of the Turner & Dahnkens new theater. It was Miss King who turned the first shovel full of earth for this edifice and the theater owners made a special request that she be permitted to appear at its dedication. In addition to Miss King, Miss Myrtle Stedman, the Morosco star, will also preside at the dedication ceremonies.

* * *

United States District Judge Trippett on Saturday, December 2, will for the first time in his experience witness the exhibition of a feature film without paying for that enjoyment. This will occur when the court adjourns to the city of Monrovia to inspect a showing of "The Daughter of the Don" at the plant of the Monrovia Feature Film Co.

This feature film is involved in an injunction proceeding brought against its producers by Rand McNally Company of Chicago, who instituted action alleging the scenario was taken from a work entitled "Dons of the Old Pueblo," written by Percival J. Cooney, a copyright of which is alleged to be owned by the Chicago publishers.

Winfield Hogaboom, one of the defendants named in the suit, declares the scenario was assimilated from an early history of Los Angeles, of which he was the assistant editor, and a history of California recently placed on the market by John S. McGroarty.

The decision of the court is awaited with particular interest by many writers and film produces for a possible new construction of the copyright law.

* * *

A fire of unknown origin started at the Fox Hollywood studio one morning this week, and partially demolished the front building, where the offices were located. Luckily no film was lost which amounted to anything. R. A. Walsh had directed a few scenes on a new picture the day before, and this negative was lost, but the sets were still up and the cast engaged, so practically no loss was suffered. A small amount of positive was lost. Outside of a few scenarios, and files no other damage was done. This section of the Fox plant belonged to Thomas Dixon, and the report is that rebuilding will start immediately. Several firemen were hurt while fighting the flames.

* * *

This week Roscoe Arbuckle started work on a comedy picture at the Sennett studios. It is laid in a bakery and the shop girl, pretty Alice Lake, whom Roscoe brought back from New York, plays opposite the rotund comedian.

Roscoe Arbuckle and Alice Lake in the New Sennett Comedy.

Alice Lake is a demure little maid with eyes that speak louder than words, and she is an accomplished actress and can dance in a professional way. She was recruited from the east, and likes the coast very much.

* * *

The Lasky Company is building a new series of scene

docks, which will occupy an area of fifteen thousand square feet. Upon the completion of these docks, which are being erected between stages one and two, the carpenter force will begin a new shop facing Argyle street and extending from the site of the present scenario writers' offices to the corner of Sunset. These new shops will cover nearly 25,000 square feet and will be so arranged that they will supply both the location grounds in the block across Argyle street and the stages. These buildings will be of fireproof material and will be equipped will all the latest wood working machines. It is expected that the present shops will be run in conjunction with the new plant.

* * *

Charles Monroe Lathrop, the publicity representative of the Clune Film Company is to give a lecture on the "Relation of the Motion Picture Plays to the Legitimate Drama" before the members and friends of the Drama Section of the Young Women's Christian Association, on Monday evening November 27.

Mr. Lathrop's talk will be illustrated by Pathescope films shown by Clyde Slatter of the Pathescope company.

* * *

The Public Works Committee of the City Council will this week recommend that the Lasky Motion Picture Company be given a temporary permit to close Argyle avenue between Hollywood and Sunset boulevards.

The company owns the property on both sides of the two blocks and intends to put in an ornamental lighting system, erect iron gates and have a watchman. It wants the street closed for six months so that it may be convenienced in its moving picture business. It states that the temporary closing of the two blocks will not interfere with the public as that portion of the street is little used.

* * *

So popular was the success of the Lasky production "The Soul of Kura-San," at the Imperial theater in San Francisco, that it has been held over for an additional week—the first time a picture has ever run for a second week at the Imperial theater since the production of "Carmen" by the Lasky Company, we are informed. John Partington, manager of the theater and a recent visitor in Los Angeles, motored back to the Bay City this week and took with him Sessue Hayakawa and his wife, Tsusu Aoki, the popular Japanese Lasky stars, who will appear at the theater during the coming week. Miss Myrtle Stedman has also promised to make an appearance in conjunction with the Hayakawas at the San Francisco Imperial theater.

* * *

Film stars have many hobbies and Mabel Normand is no exception to this rule. The former Keystone Miss, who now heads her own studio is here seen behind one of the fastest

Mable Normand and Her Trotter.

trotters of the Pacific Coast. The photo was made at a training course on a famous breeding ranch near Los Angeles, where Miss Normand spends much of her spare time with the fillies.

* * *

Eugene Presbery, dramatist, has arrived at the Lasky studios and will be one of the three members of the board of supervisors of the construction of Lasky photo dramas.

* * *

The Franklin Brothers will soon begin actual work in the filming of the first story for the Fox company. It is a children's play and tests have been made of more than 100 children, most of them fairly well known in the screen world. In order that the youngsters may be properly cared for the company will carry a graduate teacher as part of the staff. School will be called every day and the children given opportunity for education as well as for play.

* * *

A fifth company to make comedies for Fox is expected to be organized within a short time. Negotiations have been carried on with several directors of distinction for some time past. Further announcements will soon be made by General Representative Carlos.

* * *

Billy Garwood, formerly leading man for Universal and recently in stock with Morosco, has been engaged this week by Thos. H. Ince to appear opposite Enid Bennett in a new Triangle Kay-Bee play that has just been passed in course of production under the direction of Charles Miller. Mr. Garwood has been assigned to the important role of a young inventor who becomes involved in a romance with Miss Bennett as a girl of the slums. Billy Garwood has been a motion picture idol for six years and appeared in prominent productions of several companies both in the east and west.

* * *

For the first time since he abandoned the speaking stage for the silent drama, William S. Hart, the Ince-Triangle star, made an appearance in public this week when he addressed a crowd of two thousand persons from the pulpit of a little church in Santa Ana, Cal. Hart did not assume the role of a preacher, but he introduced one. And that one is no less celebrated a figure than Al Jennings, the famous ex-train robber who once ran for Governor of Oklahoma. Jennings and Hart are intimate friends and the actor was not surprised, therefore, when asked to make an address on the occasion of the one-time outlaw's initial bow from the pulpit. Word was sent broadcast throughout Santa Ana and surrounding towns that in addition to Jennings, his noted screen prototype also would appear in person and the edifice consequently was crowded to the doors, while an overflow stood in the street. Following the sermon, both celebrities were kept busy for an hour and a half, shaking hands with admirers.

* * *

Jack Livingston has been engaged this week to appear in support of Charles Ray and Dorothy Dalton in the current Ince-Triangle play by Monte M. Katterjohn, now being filmed under the direction of Reginald Barker. Livingston has been a screen leading man for four years and has played important roles with many of the big organizations of the industry, and is consequently well equipped to undertake the work of assisting Ray and Miss Dalton. Margaret Thompson, Gertrude Claire and J. Barney Sherry also are in the cast.

* * *

After a week's absence from the Signal studios, Helen Holmes, Paul C. Hurst, William Brunton, William Behrens and Charles U. Wells have returned from the Yosemite Valley with exterior scenes made for the production of the eighth and ninth episodes of the serial, "A Lass of the Lumberlands." Since their return the interiors of the ninth have been completed and the tenth and eleventh installments, that they may make another trip to the mountains for exteriors before the winter snows set in in earnest.

Returning from location on a hand car with a push car trailing, on the last day of their stay in the valley, the company met with an accident which laid up two of the players temporarily and distributed minor bruises and scratches impartially among all the others of the party. The cars were hurrying along a piece of down-grade when they struck a curve too sharp to be made at the speed at which they were traveling and jumped the track, throwing the players to the ground. Paul C. Hurst, director, struck on his shoulder, tearing loose the ligaments and necessitating that he wear it in a brace for several weeks; Behrens was thrown against a small boulder, the shock of the fall leaving him unable to work for two days.

* * *

The El Monto Picture theater of E. J. Lindo has been sold to Miss M. E. Bowers of Los Angeles. Mr. and Mrs. F. H. Tuttio will manage the theater for Miss Bowers. Some improvements are to be made in interior of the building.

* * *

The newly organized Children's theater at Hollywood gave its first performance Saturday evening, November 18, in the Hollywood library auditorium. Two plays were presented. Rabindranath Tagore's Post Office and Votes for Fairies, by William de Mille.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Catching the Kiddies.

GETTING back into the dear past, theatrical managers used to direct their efforts at getting women into the house on the proposition that where the women went the men were sure to be. Dave Udell, voicing the modern proposition, says to get the children who will bring their mothers and naturally the men will follow. Mr. Udell, who is familiar to readers of this department through the frequent reproduction of his advertising, has told it in his own words, but before we yield the floor to him, we are going to quote from the letter that covers his article, for here he voices another great truth when he writes:

> Bring the "Birth of a Nation" to town. Go to a few school teachers and other interested people and tell them about it. Don't bill it. Just send rumors around to the high-brows that you are going to have "The Birth of a Nation," a great historical feature, etc., etc. What will happen? Why, Mr. Birth of a Nation will fall flat. That's all.
>
> And even so with the Children's Program. It has been a fizzle in most places because the exhibitor told a few, tacked up a few black notices about the great educational benefit derived from such a thing—and scared every child in town into believing that he was being schooled in the theatre, and we all know how easy it is to instruct children with hard, cold facts. They want everything wrapped up in fiction; their education must be given in saccharine doses; and subtility must be given to the advertising and knowledge and discretion to the program. On another page I have outlined the way which was a success here and will surely work the same the world over.

Then he goes on to discuss the matter in regular written-for-the-paper form, and this is interesting, but he said more than half of it in the paragraph just above. This is his more formal argument:

It is the guess work in advertising a production or a set of pictures that is seriously injuring the prestige of the average moving picture theatre. When a picture falls short of the advertising there is always a complaint. After a repeated number of these complaints the public will no longer heed the advertising, which they consider hot-air.

The first thing an exhibitor needs is something solid to advertise; something that is sure to be good, not only once or twice, but all the time. Permanent quality well advertised will keep a theatre head and shoulders above water.

"The Children's Program," can be averred as the best advertising proposition on the market. That is, if it is ADVERTISED. Boosted and shoved with plenty of push and the same dexterity that a mammoth production is advertised.

The following points can be considered in advertising "The Children's Program":

1st. Saturday' afternoons from two to six is the best time for a program of this nature, because more people are at liberty on Saturday afternoon than any other time.

2nd. The Parent Teachers' Association should be informed as to the running order and requested to help in selecting subjects which are being promulgated in their work and the work in the schools. All organizations should be informed as to the plan, because all organizations are in some way connected with child life.

3rd. The prices should be 5 cents for children and 10 cents for adults.

4th. On every program there must be a comedy of a refined nature. Look them up. There are many.

5th. As a background to the program a child's song or chorus should be sung by a child or several children.

6th. A fairy tale should be the main feature of the performance.

7th. Any clever novelty musical act is O. K., but not necessary. Neither is the singing necessary, but helps to attract.

8th. Following is a list of three programs which I have shown with the greatest success. The attendance doubled each week, and although we cannot expect this to be the case always, a good crowd will be in attendance:

First Program: Baby Early in "Such a Little Princess"—fairy tale in three acts; Hearst Pictorial; Powers' Cartoons; novelty musical act featuring a harmonica player.

Second Program: Baby Early in "In the Kingdom of Noseyland"—fairy tale in three acts; Billie Jacobs in "School Days"; novelty dog photo vaudeville act.

Third Program: "Beauty and the Beast"—fairy tale in three acts; Hearst Pictorial; Powers' Cartoons.

9th. There are many better programs than these, but not much better. The children were delighted. The parents who were also there in behalf of the children, "Never saw children so overjoyed." Such pictures as above mentioned cannot offend. They please and educate. They should be boosted to the skies. You cannot over-advertise a good thing like this. It is the lack of advertising which places such programs in the background.

10. ADVERTISE TO THE CHILDREN. To children from 5 to 12 years of age send printed personal letters with sentiment something like this: "Once upon a time 'Such a Little Princes' was left all alone in the woods. And the woods was dark and dreary. And this little princess didn't have any mamma or papa. And a great big lion, and lots of other animals saw her—and they didn't eat her up at all—they liked her. If bad men would try and steal this princess the old lion would run right after them and chase them away."

"And a little child shall lead them." This old saying is true to the core. The child interests the parents and the grand-parents are interested too, because they are childish. The old folks like to come "just to please the children."

The mind of a child is more receptive than an older person's. You cannot humbug a child. They are too quick of comprehension.

Just give them a good, clean show and boost it to the skies, and see if they don't flock thick and fast.

Then to prove he doesn't know it all, Dave asks why producers overwork the fade and the close-up. Huh! If we could tell why a producer does any one of the seven thousand foolish and unreasonable things he does, we would not be running this department. We'd be down in Wall Street working about seven days ahead of the market. That is something that not even a clairvoyant can find out.

Superlatives.

Under this title the Stillman, Cleveland, prints a story in its program, and it is worth reading. Sobriety of adjective is a thing greatly to be desired and a succession of "greatests" and "bests" will soon nullify the effect of any advertising. Print this in your own program and live up to it:

> The Stillman theater has not yet announced to its patrons that it offers "the biggest film of the year" or "a masterpiece of photoplay" or any other undeserved or ridiculous superlatives. Neither has it proclaimed itself "the most beautiful theater in America"—or in Cleveland, even; nor talked about how much it cost, nor spoken of its programs as the best that can be bought, or the best in the city.
>
> We believe that the picture-play will never be at its best till it discards the superlatives. We believe that even in cases where superlatives are justified by the facts they will not be believed, and are therefore injurious.
>
> From the current issue of a trade paper we cull a few descriptive phrases from the advertisements of *different* productions by *different* producers:
>
> "The greatest cinema spectacle in the world."
>
> "The most magnificent spectacle drama in the history of the screen." (Also it "eclipses the possibilities of the spoken drama.")
>
> "The year's most novel and daring achievement in filmdom."
>
> "The greatest super-feature of the year."
>
> "The greatest detective drama ever produced on the stage or screen."
>
> "A feature . . . play that stands out pre-eminently in the film field."
>
> Can it be possible that some of these statements are inaccurate—for it is certainly impossible that they all be true? And if that is the case will we not be cautious about believing that one program offers "the greatest stars on earth in the greatest plays yet filmed"—particularly as none of these stars or plays are among the attractions described by the group of superlatives just quoted? Further, it is still another producer who offers an actor described as the "crowned king of the screen," starring with the "queen of motion pictures"—and we'll register a guess right here that the lady so described is not the lady you thought of when you read that phrase. And please bear in mind that all these laudatory statements are published over the signature of the company fathering them; they aren't mere *obiter dicta;* they're evidently published—and intended to be taken—as serious statements.
>
> One more little group: You may be interested to know that though one offering is "the greatest box-office success in the history of the screen" it is quite another that is "the biggest and safest proposition ever offered in the motion picture business," while another "protects, secures, guards against any influence that tends to deprive your box-office of even a single ticket." And all the time (but elsewhere) "the sweeping on-rush of bookings for the might (we won't name it here) program stands unparalleled."

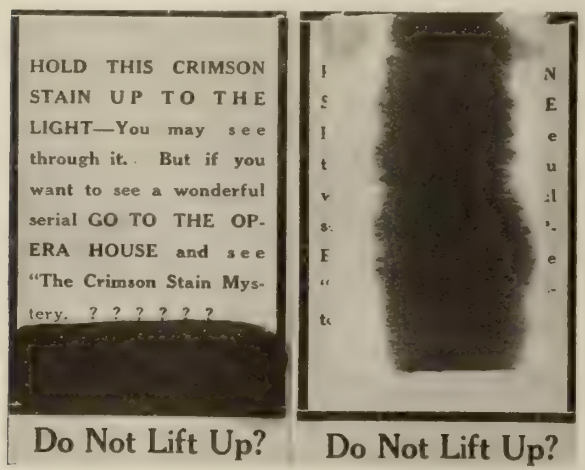
And we give you our word that we're leaving out what we consider the gem of them all—because it's too long to reprint.

We mention all of this because we want you to know that we're "agin it." When we can offer you a play that we think is a good play—and we don't expect to offer any other kind—we won't tell you it's the greatest production the screen has ever seen. Even if we thought it a correct statement we wouldn't say it; what would be the use—you wouldn't believe it! We'll try to make our offerings sound attractive, of course; but we'll stick to what we honestly believe to be the truth about them, and if that doesn't bring you to see them we'll at least have the big satisfaction of knowing that we didn't lure you here under false pretenses—and send you away dissatisfied. We're going to be mighty cautious with superlatives.

Why? Because we want your confidence in our advertising statements. We want you to believe what we say about Stillman offerings. And the only way we know to get your confidence, and your belief, is to be truthful in our promises.

Take Your Choice.

H. A. Chenoweth, of the Opera House, Westfield, Mass., is making a new use of his paint idea. He got out a circular for "The Crimson Stain," following the general lines of the trade paper advertising for this feature, and in the center he uses the panel shown to the


HOLD THIS CRIMSON STAIN UP TO THE LIGHT—You may see through it. But if you want to see a wonderful serial GO TO THE OPERA HOUSE and see "The Crimson Stain Mystery. ? ? ? ? ? ?
Do Not Lift Up?
Do Not Lift Up?

left of the cut. The stain is a smear of red paint, which does not wholly fit the reading matter. The panel on the right shows the original use for which the text was intended, the panel here being covered by a strip of white cloth stained with a red dye down the center and suggesting a bit of discarded bandage. This feature can be worked in many ways. If paint is used, the text should be changed and, as Mr. Chenoweth recently explained, flat paint should be used, as this dries quickly.

Here's a Stunt.

The Kauffman News, the one-page house organ of the United Film Service, Memphis, Tenn., prints a stunt that can be used for any picture. One of its clients paraded a "blind" man with a dog, and on his sign was printed "I would give $100 if I could see the Avenging Conscience at the ———" It would be better to use a fake blind man as sympathy, for a real blind person might offset some of the effect, and he can steer through a crowd better, as well.

Here's That Bagley.

It took Ray Bagley a long, long time to get into a letter-writing frame of mind, but he writes so interestingly that we'll forgive him, but we'll hound him if he takes so long again. We do not like to lose touch with old friends, but evidently Mr. Bagley has been busy. Let him tell it:

> When I tell you that business has been so good down here that I haven't had time to write to anyone, I think you will pardon the delay. I'll bet you thought I'd gone back on the road again, selling slate pencils, when your query as to "What had become of Bagley" some time ago failed to get a rise. I saw it and intended to answer pronto, but forgot it in the rush.
>
> I am now associated with Mr. Hoyt, for whom I managed the Empire Theater in Missoula, Montana, and who is directly responsible for my being in the moving picture business today. Our new Liberty theater, Long Beach, Calif., was completed last June, seats nine hundred, and we think it is about the keenest "fillum shop" in the entire state. We have a large pipe organ and a wizard at the console and are using three changes a week of Triangle and Fox. "The Grip of Evil" is doing a big business for us, largely on account of the local interest, the Balboa plant being located in this city.
>
> Our beautiful theater, good music, good pictures and original methods of presentation (some of them are Ralphruffner's, but don't tip it off) have made a decided hit with the film folks appearing on our programs and they frequently come down here to see their pictures. Bessie Love served punch at our opening on the afternoon of June 15th, and appeared on the stage at both evening performances. De Wolf Hopper came down and recited "Casey" for our audiences when we played the picture and the following other stars have appeared on our stage in person at one time or another: Charles Murray, Louise Fazenda, "Slim" Summerville, Bobbie Dunn, Fred Mace, Harry Kerr, Glenn Cavender, Edward Kennedy, Mary Thurman, Harry Williams (Key-

—This is Edison week at the Mercantile. Hear the new records now in
HOME 74 SUNSET 038
THE MERCANTILE CO.
THE BIG STORE
BROADWAY at PINE ST.
—Foxy hose in two weights in black, white and colors. 25c and 35c.
Mercantile Fashion Parade
at
The Liberty Theatre
Monday Evening
October 23rd.
—Through courtesy of The Liberty Theater, at each performance during the evening—8:00 and 9:30 o'clock, live models will display the most fashionable apparel in milady's wardrobe. Beautiful gowns, coats, suits and millinery in the exclusive Mercantile styles. It will be one of fashion's style events and you should not miss viewing it.
Beaded Silk Frocks: New Today
—Express brought them from the autumn style shops. Pretty garments of rich silks combined with georgette crepes. Beaded on collars, cuffs and on pockets. Then there are new serge dresses in the popular styles with plaiting all the way down from bust line. Plain and with bright colored yarn embroidery trim-

stone director who wrote "Tipperary"), Louise Glaum, Charles Ray, Douglas Fairbanks, Jackie Saunders, Roland Bottomley and William Hart and Hugh Fay.

Of course, this isn't so much of a novelty down here, but the stars are just as popular here as anywhere else, and we can bank on capacity business any time we advertise a star in person. Douglas Fairbanks made his "entrance" right over the footlights the night he was here. The audience had just seen "Manhattan Madness," and they sure gave him a reception.

Mr. Hoyt and I have worked night and day to put this thing over and are just now getting to the point where we can rest a

AMUSEMENTS AMUSEMENTS
THE LIBERTY
through courtesy of
THE MERCANTILE COMPANY
will present a
FASHION PARADE
introducing the creme of the season's newest creations for women, on live models.
Monday Evening, October Twenty-third, at 8:00 and 9:30
BESSIE BARRISCALE and CHARLES RAY
in "PLAIN JANE"

little and watch the crowds come in. It has been an uphill grind, but we've got things coming our way now. I'll bet I have me a "Henry" in the spring.

I don't think we have put over any ideas that could be called new, but here are a few stunts, some new and some old, that "brought home the bacon":

We put on a Midnight Matinee at advanced prices—25c-35c-50c. Over twenty-five members of the Keystone company were present and there were stunts—believe me, they were funny—by Fred Mace, Charles Murray, Louise Fazenda, Polly Moran, Harry Williams, "Slim" Summerville and Bobbie Dunn. We started the show at midnight and nobody remembers when it let out. It created quite a stir down here. The house was entirely sold out in advance. Ushers in pajamas, balloons, serpentines and all that sort of thing.

Monday of this week we staged a Fashion Parade in association with The Mercantile Company of this city and had a line-up clear across the sidewalk. I'm sending you ads and write-ups on this which explain it better and quicker than I can. Our space in each paper here is never less than forty inches a day on the average and we find that it pays us big. I'm enclosing a few ads I happened to have at hand and will try and remember to send you some of our stuff from time to time.

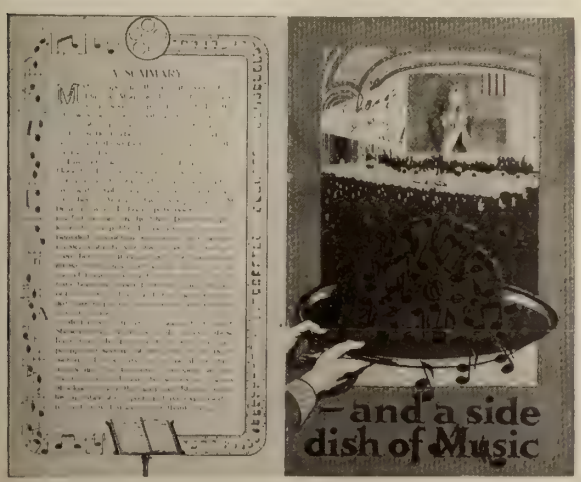
All kidding aside, this is the first letter I've written to anyone for four months, and it's just 3:35 a. m. in the morning, now, so you see I haven't all the time I need yet.

That Midnight Matinee must have been some hummer. We can imagine Fred Mace about that time of night—and Polly Moran.

As might be expected, the Bagley exhibits are interesting. He is one of the natural born hustlers. As a sample, here is just how the Fashion Show works. We've told how the house booms the store and the store reciprocates, but here is the top of a three-column down-the-page ad that shows just how the store does its share. The cut shows about the top six inches. Here it gets the shopper who is not a regular theatergoer, just as the companion advertising in the house space gets the theatergoer for the store. The house advertising is even better and shows a drawn design that is worth reproduction in spite of its size. The original is 10¾ inches across four columns. If you can afford to splurge it will pay to do something distinctive like this. The effect on a heavy page is unusual. The press story ran across three columns, nearly a full column in all, and it was not under "theaters," but "Social and Club Life." It gets where people who are not regulars will see it treated as a news event and not merely as something at the theater. We are saving up a couple of general advertisements to reproduce later, but this is all the space we can spare this time.

Needs a Name.

The St. Denis, Montreal, sends in a program unique in that the name of the house is not mentioned save in a back page write-up. Here the house is named twice in a running story. It should have been put on the front page and also on the inside pages containing the program. The latter is printed both in French and English. The front page and the back are reproduced here to show how it is laid out. It is printed in green and yellow on a pea-green stock, and plays up the music strongly, this house being the home of the Montreal Symphony Orchestra.



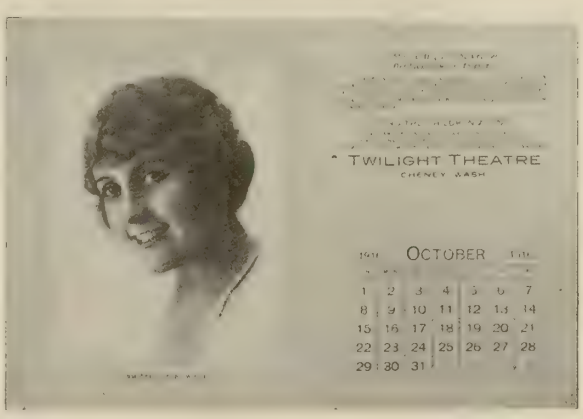
We think it would pay to give the musical program, as is done at so many houses now. With a real symphony orchestra very prominently featured, it is an oversight that more is not made of the musical program, naming the selections and giving a few lines of description. The picture on the mimic screen is changed weekly.

Safe and Sane.

Frank Stanton, of the Fenway, Boston, makes a point over most managements when he announces that though the Board of Health will again permit children over eight to attend the theater, he will delay the Children's Matinees until the situation further improves. Many exhibitors during the paralysis scare made an unpleasant impression upon mothers by their efforts to keep open. Mr. Stanton adopts the wiser cost. And to keep interest alive, he is already announcing souvenirs for the first morning performance. Another stunt is an addition of a Mary Pickford reissue to the matinee program each day. These pictures are not shown in the evening. This is better than some cheap souvenir as a business builder for matinees.

More Calendar.

The calendar card is growing increasingly popular, but Tarleton Winchester, of the Pathe Exchange, sends in one that is so unusually good that it gets printed. The original is a card 6½ by 10 inches, a deep cream, printed in brown with an attached print in sepia, tinted very slightly. The calendar space is countersunk and it is evidently a stock card merely overprinted with the theater name and announcement. This



is something that is pretty as well as useful and that will find a place almost anywhere it goes. It costs more than the others, but first cost is not the proper way to figure. If you can get something that will do for a cent each and something better for two cents, the two cent card is cheaper if more of the cards go on the wall and stay there for a month or more. Figure costs as proportioned to results and not merely costs alone. The card is put out by the Twilight Theater, Cheney, Wash.

Here's a Good One.

C. J. Ver Halen, of the publicity end of the Minneapolis Paramount Exchange, is giving his clients a good idea. He has had printed up small folders lettered "Stars I have seen at the ——— theater." These have cord ties and are given out on an announced date with one portrait of a Paramount player. Each succeeding week a different portrait is given out, and only regularity in attendance will permit the collector to get the entire set. The scheme makes business on Paramount nights, and makes it week after week instead of losing its pull after the first shot. That greatly enhances its value, and the longer it runs—up to a certain point, the better it becomes.

One of this exchange's clients takes the Paramount small features, the cartoon comedies and the Holmes travelogues, and a prize is offered each week for the best essay written on the travelogue by a school child. This, too, is a good idea in that it drives home to teacher and parent the educational possibilities of the pictures. Don't talk about the educational side, or you'll queer the scheme. Make it merely a contest and let the rest work through observation. Both schemes are worth the attention of managers in other territory.

Contest Calendar.

The Alcazar, Tampa, Fla., gets out a monthly calendar that is also a contest, for across the page is a string of Paramount star cuts without names, and prizes are offered for correct identifications. The calendar is 11 by 14 inches and the date figures are large enough to be plainly seen. It is printed on card heavy enough to hang well on the wall, and here is one point that too many overlook. A paper calendar will not stand up for a month. Use a card stock if you would get the best results.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Getting It Clear.

BEFORE you start to write your story, have it wholly clear in your own mind. Do not start with an imperfect lead and trust to luck to straighten it out as you go along. Know intimately all of your factors before you start. Grace refuses to marry Jim. That is her inherent right. But why does she refuse him? Tell yourself before you write the story. Do not start off on no more of a thread than the title Grace's Rebellion. Know before you write the title on paper that she refuses to marry Jim, which is the rebellion in question, know why she refuses, and how she refuses, and then, when you frame up Jim's character you can, according to your story, make him a person who should be refused, or a person no sane girl would refuse. This naturally raises the next question of why she should be expected to marry James. You know she refuses and now you know why. If he is the right sort of man, then you know it is because her father wants to see her married to the right sort of man. If he is not suitable, then you must find some other reason why Grace is asked to accept the diamond solitaire.

Get the entire story fully clear in your own mind before you seek to impart it to the mind of another. Get it all laid out and orderly. It is just as easy to do that as to stop and go back and change your story after you have it partly written. You must have the entire story in accord. One single false note will spoil the entire harmony. It is as easy to write a plausible story as an improbable one if you go at it properly, but you must know precisely what you want to do and why you do it if you would write the story properly in the first draft, and it is easier to think ahead than to work back.

Half of the trouble with produced plays is to be found in the efforts of the director to make a change in the story either after he has made some of the scenes or without looking back and harmonizing the other incidents with the new development. He perhaps has made the scenes in three sets. Now he hits a scene he does not like and changes it. He cannot go back and have the sets built over again. He leaves some jarring incident in the film and when it is shown the public it does not match up.

It is the same way in writing the story. You must justify the entire related action if you make a single change, so it is better to make the changes before you start to write. "Because" is never the proper reply to "Why," unless the word is supported by an ample and convincing reason.

Most authors work carelessly. They slap the story down on paper and think that if they hit the high spots hard the lesser happenings will not be noticed. This is not true. The play is witnesses as a whole and even when the conscious mind is not observant the subconscious intelligence is always active, and this sub-conscious brain will tell the reasoning part that the story is wrong for some reason. The play will irritate even though the reason for the irritation will not be apparent.

It is not enough that *you* know that the reason Grace refuses to marry Jim is because he is not kind to his mother. You must show in action or in leader that he is unkind to the old lady. You must show him in the act of caving her face in or doing something less violent, or you must use a cut in leader in which Grace says "I cannot marry a man who does not love his mother." That is a reason. It is not a reason to say that she must refuse to marry someone or you would have no story. That is not a reason, nor even an excuse. It is a display of incompetency. Motivate your story clearly even to the smallest and apparently the most insignificant detail. There is no such thing as an insignificant detail. If it is in the story it is important and it must be fully and completely accounted for.

One reason for stories that lack plausibility is haste. You want to get rich quickly. You dash a story off and hurry on to the next one. You do not stop to examine your work. You write it and mail it out before the story gets cold. Don't do that. Wait until you have plenty of time and then look it over again. If Phil Lang had never done anything more for the business than to invent the phrase "Let it get cold," he would have done a lot. The way to get rich is not to write a lot of stories, but to sell a lot, and the way to sell in quantity is to turn out an article of quality. It is the only way to keep on selling.

Get a List.

If you have not had an address slip lately, send for a new one. But please address the paper and NOT this department.

Be Comfortable.

Look to the small comforts when you write. It means a lot to have your chair so high that you write with your elbows above the level of the keyboard. Don't trust to swivel chairs that screw up and down, even when they have locks. Get a chair the right height by building up the legs. If you write much you'll be surprised at the difference if you never tried it. You cannot do your best work if you are cramped and uncomfortable, and you may not know what it is that makes you uncomfortable. Find out.

Slapstick.

Don't write slapstick comedies. The few companies that are still making slapstick stuff are not buying scripts but remembering old Keystones. Meantime Keystone is not trusting so much to pure slapstick as to effect stuff. The most salable comedy right now is the farce type that brings in mild slapstick when there is legitimate excuse. And while you are writing these, try your hand at straight comedy. That is going to be the development presently—some time along in the spring perhaps. Two or three years from now we'll be doing slapstick again, as a novelty, but right now we are going away from it.

That Song Stuff.

The other day we were given a glance at a song publishing contract. It is the first we have seen in some time, but it is reported that the fake song publisher is thriving now that so many have given up photoplay work. The song was "accepted," as most songs are by these fakers, and a contract was sent for signature. It was to be returned with eight dollars in payment of a musical setting. Eight dollars were to be sent when the song was printed and eight more when the copyright notice was sent. It read mightily well at first glance, but it was as full of holes as a swiss cheese. There was no promise that the musical setting would be exclusive, though it was to be "original." There was no promise of more than one submitted copy. There was no assurance that the copyright would be in the author's name, and no assurance that the song would be pushed other than that the publisher would maintain an office and at least once a month advertise in some theatrical publication inviting professionals to come and hear the songs; not the particular song in question, but the catalogue. In substance the author got one copy of the song and a copyright card for his twenty-four dollars. The only man we ever knew who made a success of this sort of thing stipulated that he should have five hundred copies, and then dedicated his song to a local mineral water concern and sold them the lot at a ten dollar profit. It is a good thing to keep away from.

Writing to Please.

It is not enough that you write good stories. You must write what editors and producers want. Keep that fact in mind. You can write to suit yourself, but if you want to sell you must write to please the editor. He is the man who does the paying, and he can pick as he pleases—always, of course subject to the whims of the star, the kinks of the director and the foolishness of the boss. Apart from that he has a free hand, so write to please him and the others who have a say.

Preparedness.

Writing for information a correspondent adds, "If I am successful I shall buy one of your books." We hope she does not buy the book for she will never be successful if she goes into the work in that spirit. You must learn to write before you can sell, and if selling is your sole aim, it does not matter how many books you may purchase. You must go into the game prepared first to work before you can profit by the fruits of your labor, and unless you are not only willing to work but able to take a delight in your studies you'll never get to the check-cashing point, and the purchase of a book will not aid you in the least. For every letter we get asking help in studying, we receive three asking aid in making sales. The proportion is all wrong.

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Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents stamps (less than actual cost) will receive carbon copy of the department reply by mail without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Brooklyn Operators' Notice.

TIME, midnight Thursday, December 7th. PLACE, Broadway Casino, 790 Broadway, Brooklyn, N. Y. OCCASION, open meeting of all operators, both union and non-union. YOU are cordially invited by Local Union No. 306, and this department and its editor urges you to attend.

There will be no obligation incurred by you in so doing, but it is hoped you can and will be convinced that YOU ought to join with us in the organization to protect your interests and secure for the profession of projection that respect to which its importance justly entitles it.

There will be able men present to address you. The editor of this department will be there and hopes to meet you. Bear in mind you don't have to join because you come, but be a good sport, come out and hear the argument, and then decide for yourself.

Notice to Unions and Examining Boards.

During the past years a great many requests have come to the editor asking him to set forth a list of questions for examination. This has been an impractical thing to do, for reasons which have been repeatedly explained.

I now, however, make this offer. During my tour of the country next spring I will be glad to, wherever time permits, appear before either official or union examining boards, and examine either a genuine candidate or one of the examiners himself, in order to show what, in my opinion, an examination ought to consist of, and the way in which it should be given.

I cannot promise to do this in all cities, because in some cases where the distances to be traveled are long I might not have the time, but where time and physical and mental strength will permit, I will be very glad to accommodate in this respect.

Question No. 167.

If you were drawing 15 amperes with two rheostats in series, how many amperes would they deliver if wired in multiple?

Roll of Honor on Question No. 157.

The Roll of Honor on Question 157 is as follows: F. N. Irvin, Lufkin, Texas; M. M. Moon, Sherman, Texas; C. E. Linstruth, Carthage, N. Y.; F. F. Bell, Palestine, Texas.

It seems to me that Question 157 is best answered by Brother Irvin, Lufkin, Texas.

Reply to Question No. 157.

By F. N. Irvin, Lufkin, Texas.

The Question:

What slope ought the main auditorium floor to have? How would you determine it?

The Answer:

I will start this answer by saying that circumstances alter cases. The slope will in each individual instance necessarily depend upon the length of the house and the height of the bottom of the screen above the auditorium floor, so far as the main auditorium be concerned. As to the balcony, the slope it must have will depend considerably upon its distance from the screen and its height above the bottom of the screen. It will ordinarily be impracticable to give the main auditorium floor of the long house the same pitch it may have in the short house. I believe in an average house a pitch of one in ten will be found very satisfactory, but in some cases that figure may be increased to the point where the question of safety is encountered. Under no circumstances should the slope go above this point, since the rule should be safety first, last and all the time. Under no conditions should there be sufficient slope to require steps in the aisles. Steps in the aisles, even though they be but an inch or two high, should be absolutely prohibited, though the seats themselves could be placed on steps if desired, but it will increase the cost of cleaning. The best method of determining the minimum slope is to stretch a line from the bottom of the screen to the last row of seats, and have the top of each row about 3 inches higher than the one in front of it. This will call for a slope of about 3 inches in 32, which is approximately one in ten.

M. M. Moon, Sherman Texas, says in answer to Question 157:

The slope should be just enough so that a person of average height sitting anywhere in the audience can get a full view of the entire screen. There should be never a pitch of more than 1½ inches to the foot. This will give more than 4 inches rise in 32, which is sufficient for a person sitting behind another to see over his head.

Best Books on Projection.

H. W. Squire, Buenos Aires, Argentina, South America, orders a Handbook and asks:

> What do you consider as being the best books to get on the subject of optical projection; also where may they be obtained?

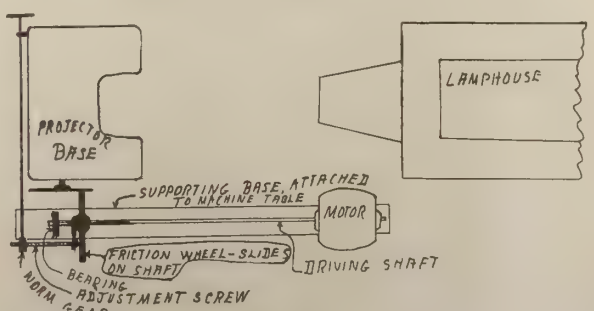
You have ordered the Handbook, and I believe that volume contains more real information within its pages than you will be able to get anywhere else on this particular subject. That is to say, it contains more real information on the *optics of moving picture projection.*

There is, however, another book, called "Optic Projection," by Simon Henry and Henry Phelps Gage, which is, broadly speaking, an excellent work, and well worth its price to those who really wish to study the optics of projection. It is published by the Comstock Publishing Company, Ithaca, N. Y., from whom it may be obtained.

Motor Drive.

Nelson W. Williams, Jackson, Ga., sends in drawing of a motor drive he has constructed. He says:

> Enclosed find sketch of my new "home made" motor drive and speed regulator, in which you will observe that I have eliminated all belts, so that there is absolutely no loss whatever through friction, so great is the gain through this that whereas the usual motor employed to drive a projector is one-eighth horse power, the motor I am using is one-thirtieth, or, in other words, a sewing machine motor. The driving shaft is square, being turned up around at the end to receive the bearing. The hole in the adjustable friction wheel is, of course, square. The whole thing sets on a wrought iron driving unit with parts of an old Powers lamp to shift the friction pulley wheel. The adjustable friction wheel is nothing more than two cast iron discs faced off on one side with a round piece of sole leather between. The disc attached to the projector is 6 inches in diameter. It is of cast iron and is faced off smooth and fastened to the pulley of a regular motor drive attachment.
>
> We have the only show in town, but are not the kind to give just any old kind of projection because there is no competition. We have two Powers Six machines, 60 cycle A. C. through Fort Wayne compensarcs, and are always trying to see who can



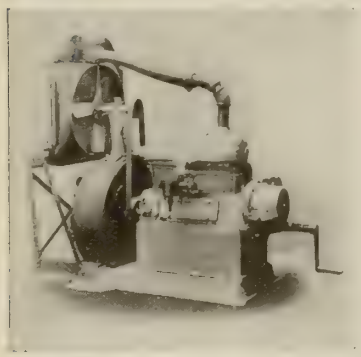
get the better picture, which results in very good projection and steady, flickerless pictures, even with our two-blade shutters.

I think the drawing conveys the idea all right, so that no explana-

tion is necessary. I should suppose, however, there would be considerable trouble in getting the leather friction surface to run through and quietly in the disc. The brother is in error in saying that all loss through friction is eliminated because the pressure between the friction surfaces sets up friction in the bearings, though it may not be, and probably is not equal to that set up by tight belts.

Motor Generator Set.

The Universal Motor Company, Oshkosh, Wis., has made quite a number of changes in their portable lighting plant as described on page 973, May 6, 1916, issue.



In the picture the complete self-contained plant is shown. The motor is the regular 4 cylinder, 4 cycle type with ignition equipment, governor, carburetor, and a 4 K. W., six-pole generator. There is a radiator and fan, the same being mounted as an integral part of the outfit, as shown.

Some theater men have attracted considerable attention by using this outfit as a sort of ballyho, placing it in front of the theater, properly encased in glass, of course.

The generator may be had in either 60 or 110 volt pressure, the advantages of each being too well known to the fraternity to require setting forth in this article. The generator is of a special type designed to work with a Universal engine. The armature of the generator acts as the engine fly wheel. This makes a very compact unit. The governor is of the throttling type, which supplies more or less fuel, according to the load, and the engine can use either gas, gasoline or kerosene.

The outfit here shown is the one which is used by the state of North Carolina, which has been referred to several times in the department. It is mounted on an automobile truck, the weight of the outfit complete being 480 pounds.

Projection in the Schools.

This is a matter which I am approaching with considerable hesitation by reason of the fact that it is likely to stir up considerable argument, and I know that very many operators will disagree with the position I am about to take; also some of them will probably disagree more or less strenuously. However I do not feel that it would be right to side-step this particular proposition because of that fact.

To begin with the public school system of this country lies very near to the very foundation of the prosperity and happiness of its people. Anything which hampers, or tends to hamper the progress of the public schools is a very, very serious matter indeed. It is a very generally conceded fact that the moving picture is, in the future, to play an extremely important part in the educational work of the country. There are those, myself among them, who firmly believe that the time is not far distant when a very large proportion of education will be accomplished, one way or another, through the medium of motion pictures. This will apply particularly to geography, botany and similar branches; also it is quite possible, and even probable that certain branches of arithmetic, such as trigonometry and things of that kind can and will be to a considerable extent illustrated by means of moving pictures of diagrams. In other words a sort of system of cartoon work.

Now the modern school consists of anywhere from two to fourteen or fifteen rooms—some of them very many more, and in some of the New York City schools there are as many as fifty teachers. In New York City alone there are, incredible as it seems, between 22,000 and 25,000 school teachers actively employed in the schools of the city. It would, I think, be utterly impossible, at least at this time, to induce the Board of Education of Greater New York to employ even one regular motion picture machine operator for each one of the schools. That would mean several hundred operators, and if these operators received an average salary of $20.00 per week the additional expense to the public schools would be something close to $50,000 per month. Now I believe you will all agree that it would be entirely out of the question to induce the School Board to stand for any such added expense as this. In one year the amount would be about $600,000. Yet there is or soon will be urgent need for a practical motion picture machine operator in every single one of these schools, and practically in every class room, though probably in the larger schools two or three operators could do the work in all rooms; but each school should have at least one.

Now, gentlemen, what are you going to do with a situation of that kind? Are you going to lie back and retard the development of the moving picture in the school in order to force society to provide positions for a huge number, taking the country as a whole, of motion picture machine operators? Or are you going to do what seems to be the only really practical thing and let school teachers themselves take up motion picture operating? Of course, I know the allowing of teachers to do this involves a somewhat serious problem from the moving picture machine operator's point of view, but the fact remains that, whether you like it, or whether I like it, or anybody else likes it or don't like it, that is precisely what will eventually be done. It is precisely what has *got* to happen, and if you attempt to prevent it you will simply be butting your head against a stone wall. You may, through political influence, succeed, in some of the cities, in retarding the matter for a time, but *in so doing you are retarding the development of the school,* or rather the development of the motion picture in the schools; also how many unions can supply operators well enough posted on the optics of the projector to eliminate eye strain? Mind you when the school teacher takes up this matter he is going to very quickly discover the fact that the optics of the projector is a hugely important matter from the standpoint of eye strain, and is going to study and understand it. He is not a man who says: "To hell with knowledge"—as, I am sorry to say, all too many moving picture machine operators say. On the contrary he is an individual who thoroughly believes in study, and the absorption of all the knowledge possible.

And now I am getting down to the crux of this whole matter. The fact of the matter is that the really big reason for opposition on the part of operators to school teachers taking up operating lies in the fact that they fear his or her ultimate competition in theatrical work. They fear that if he or she learns to run a projection machine he or she may get out of the job of teaching and proceed to secure, or try to secure a job in a theater. Well, of course, there is something in this objection, but, after all, this only to the short sighted one constitutes a menace. But let us consider. *The schools are going to be served by some one.* Now if you put moving picture machine operators into the school, that means you will have to have, and *will* have just that many more recruits to take their places in theatrical work. Granted this proposition, what would be the difference whether the teacher learns it, or other perhaps less desirable men take it up? My own suggestion would be that in the larger cities, where license is required, provision be made to examine and issue to competent teacher-operators a license which shall only be valid for use in the class rooms of schools. Of course this is not much of a protection, because if they are really competent operators they can at any time be examined and take out a regular license. However, the idea, as herein set forth is not designed to convey anything but a general "once ov r" of the situation.

There are a great many things to be said on both sides of this question, but after everything has been said on both sides, the big outstanding fact is that there are going to be operators in the public schools, and, except for the first hand providing of these operators, it is not going to make one iota of practical difference whether they are teachers or whether they are not teachers, except to him who wishes to force upon the public school system a tremendous and utterly useless additional expense; in other words, force the public school system to employ a great many thousands of non-teacher-operators for which it has no real need.

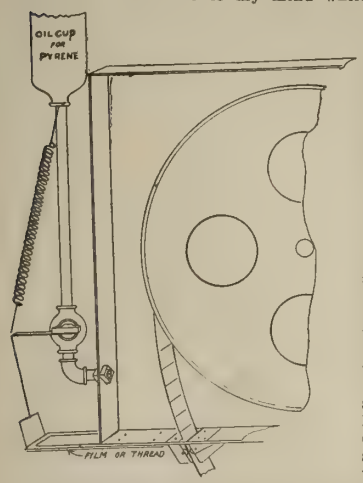
A Good Scheme.

C. H. Brindly, Souris, Manitoba, says:

I would like to make your acquaintance, though I cannot introduce myself as one of the profession, since I am neither an operator or one having any direct interest in the business. I am an outsider. Notwithstanding this fact, however, I have for the past three years read your department with a great deal of pleasure. I certainly like the way you praise and chastise your correspondents. You are very fair both to the operator and manager, which no doubt accounts for the esteem in which you are held by the moving picture fraternity. If I might be permitted to express my opinion I would say that if it were not for the projection department the moving picture industry would lack several years of having reached its present stage of advancement, and what would that mean? Well, let us not think about it. My view of the matter is that the success of the moving picture industry is and will continue to depend largely upon the manner in which the pictures are projected to the screen. We are paying 50 per cent more to see pictures today than we did a few years ago. Why? I will not say that improved projection should be given all the credit, but this much is true: Project the best productions of today in the same manner they were projected when the projection department was started, and we would, if we cared to, still view them for the same old nickel. Credit should be given to such gentlemen as La Grow, Griffiths, James, Solar, Martin and a few others who are helping to bring projection to a higher state of efficiency, which will inevitably mean higher (I think, Mr. Richardson, it is called wage, but believe some are fortunate enough to call it salary) salaries. So long as Mr. Operator cannot show the manager better results on the screen than can "Jimmie, the usher," just so long will he, along with the usher, continue to call his weekly stipend "wages." Sympathy is due the operator who takes pride in his work, but cannot get the results he would wish on account of poor equipment or hampering orders from the manager. Why will managers spend hundreds (Thousands, Ed.) of dollars on fancy fronts and interior decorations, and then fall down on the size of the operating room and on its equipment? I have seen your department criticism of the word "coop," but could you by any stretch of the imagination call a 6x6 anything else? But to come down to the object of my writing, I might say that Mr. Harper, the manager of our only theater here, is a personal friend of the writer and on account of that friendship has allowed me the freedom of his operating room. From close observation a few ideas have come to me from those visits, which same I pass along for the benefit of the men—that is to say, if you think they are of value. I enclose sketches, with directions attached; have also made models of two of them which I am sending, so that you may show them to the boys who visit you from time to time, if you think they might make use of

the ideas. I know you are interested in the work done in the different houses, and not having seen anything from Souris, I might say, briefly, that we have a population of 1,500. Our only theater, run by Mr. Harper, seats 240. A 12-foot picture is projected at a distance of 75 feet by a Powers Six, using ⅝-inch solid below, drawing 30 amperes at the arc, the power being taken from the town plant.

Ideas along the line presented by Mr. J. H. Anderson in your department, February 26, might be in line, so I append sketch of one that came to my mind while regarding your comment of same. Sometimes one idea brings out another, and the outcome may be somewhat useful. I think the sketch explains itself. You will note, however, that I have placed the outlet at the bottom of the magazine, but it could be placed on the top, and instead of an oil cup you could have a small tank, so as to be able to flood the magazine, but perhaps that would not be needed, since before the first could reach the magazine the film or thread that holds the spring would have burnt and released same, thus causing a spray of Pyrene to play on the film as it leaves the magazine. My idea of placing the receptacle for the Pyrene as shown, was to increase the pressure. The valve would have to be tested now and then to see that it worked free. This could be done by placing a finger on the outlet and working the valve.



This letter came long ago, but its publication has been delayed through lack of space. Friend Brindly writes a most interesting letter, and some of the ideas he has presented are excellent—so much so that I am going to present one of them this week. It is quite gratifying to know that even outsiders find merit and interest in the department, but this fact has been brought to my attention a great many times, and often very much to my surprise. I appreciate Brother Brindly's kind words with regard to the importance of the work of the department, and do not think he has exaggerated the matter to any considerable extent. I shall be pleased to hear from this correspondent again and will try to not delay publication of his letters so long next time.

One of the ideas I have selected for publication this week appears below. Pyrene does not work any injury to the film. You can soak film in it and it does not injure it appreciably. It has no effect whatever on the photographic emulsion.

List of Errors.

M. W. Larmour, Waco, Texas, writes:

> In October 7th issue of the Moving Picture World you say you would like to be shown why a No. 30 and No. 17 wire would make a 110 ampere fuse, instead of a 47-ampere fuse as you stated in the first sentence, page 84 of the Handbook. If you will read that sentence and think a moment you won't have to be shown. It is so simple it slipped by you. According to your Table on page 83, a No. 30 wire fuses at 10 amperes and a No. 17 at 100 amperes. If you combine the two wires you would add the current required to fuse each of them, which would be 100 plus 10 equals 110, this amperage being very near their combined fusing point. Where you made your mistake was in adding the wire sizes together, instead of the current required to fuse each individual wire. Might I suggest that you print a list of errors contained in the Handbook, so that owners of the book could correct their copies. I think it would help rather than hinder the sale of the book, since it would show you wanted to make it as nearly perfect as possible, and are interested in the books beyond the point of disposing of them at $4.00 per. "Service" its called in some businesses. With regard to your visit here, we have received your acceptance to our invitation, and a committee has been appointed to handle the matter and endeavor to get all the small town managers and operators in this vicinity to attend. A good many have already promised they would be here. They know their "Richardson" better than some of the operators in the larger cities, and some of them are mighty good operators, too. I guess that is the reason. Don't forget the visit. The "necessary local arrangements" will be made. By the way, will that charming daughter of yours accompany you? If so, the local arrangements will have to be elaborated.

I suppose the "elaboration" would most likely consist in the appointment of a good, strong committee (strong in numbers) of the unmarried contingent. Huh? Nope. The daughter will remain right here in little, old New York this time, and continue to project her fingers against the piano keyboard. A 12,000-mile jaunt would be a little too strenuous for a pleasure trip. You need not fear, however, but that your Uncle Dudley will be on the job along some time in February.

As to the wire matter, yes, the "47 amperes" is a pure, unadulterated blunder. Apologizes, Brother Larmour. When I published the other I did not stop to look the matter up, all of which tends to show that the editor is only human, occasionally makes some rather absurd errors. I would have no earthly objection to publishing a list of the errors in the Handbook, but I am afraid I have not yet gotten them all together. I have some, but if that kind of list was published it ought to be complete, therefore I invite all those who know of errors in the book to send them in, and we will see if something of that sort cannot be done.

Am I a Member?

Minneapolis, Minnesota, says:

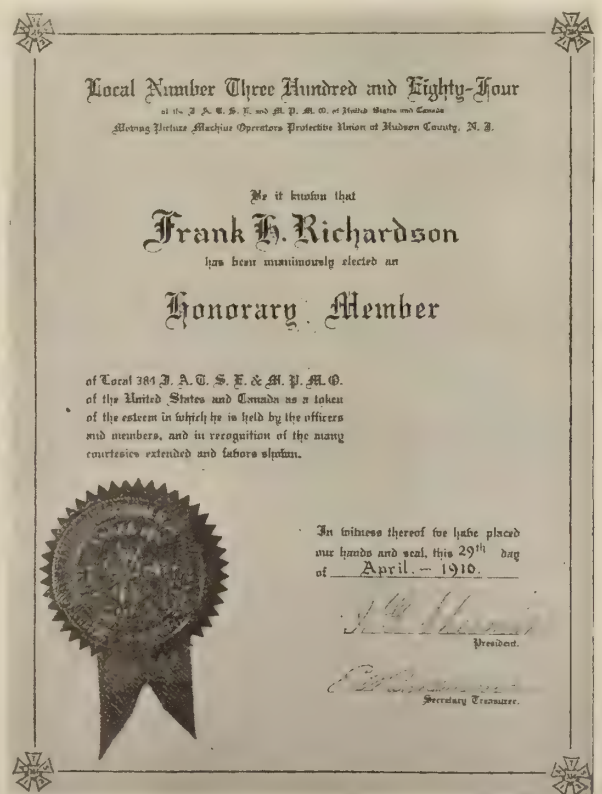
> I want to ask you a personal question. Are you or are you not a member of the I. A. T. S. E.? I have had an argument with one of the boys who claim you are not, whereas, I have always understood that you are. How about it?

Yes, Minneapolis, I am a member of Local Union No. 306, I. A. T. S. E., New York City; also last April Local Union No. 384 presented me with Honorary membership, as per the certificate set forth below.

For a time after the Seattle Convention passed a law prohibiting any member from writing anything for publication, I took a withdrawal card and remained on the outside until some time after the following Convention which rescinded the aforesaid law. I only put my card back in No. 306 because a large number of the members and all of the officials of the local insisted that I do so. I did not want to rejoin because I thought it was better that I remain on the outside, and thus be in better position to criticize the I. A., if at any time it seemed to need it. Three hundred and six, however, wanted me to come back, and I did, since which time I have been a more or less active member in that body; also I carry a road card which I, of course, have no real use for.

As to the Honorary Membership, I value it because it carried with it the hearty good will and friendship of every member of Hudson County Local, which is a pretty good sized body, as well as a very progressive one.

As a matter of fact, however, I don't see that it would or could make any possible difference whether I belong to the I. A. or do not belong to it, so long as I am not actively engaged in operating. The mere fact that a man belongs to the International Association of Theatrical Stage Employes of America, or any other organization for that matter, is no



Local Number Three Hundred and Eighty-Four

of the I. A. T. S. E. and M. P. M. O. of United States and Canada

Moving Picture Machine Operators Protective Union of Hudson County, N. J.

Be it known that

Frank H. Richardson

has been unanimously elected an

Honorary Member

of Local 384 I. A. T. S. E. & M. P. M. O. of the United States and Canada as a token of the esteem in which he is held by the officers and members, and in recognition of the many courtesies extended and labors shown.

In witness thereof we have placed our hands and seal, this 29th day of April — 1910.

President.

Secretary Treasurer.

proof that he is a credit to the organization, nor is it proof that he is a union man in the true sense of the word. There is many a skunk hiding behind a union card. On the other hand, there are many men outside of the organization who are far more loyal to it than some of its own members.

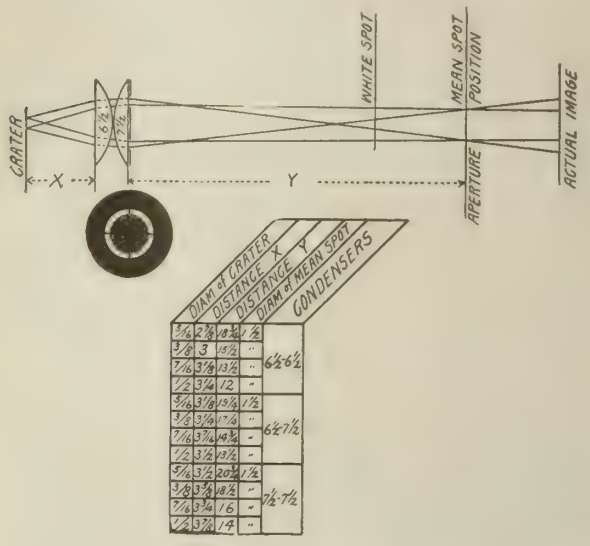
Now don't get me wrong. I strongly advocate that every operator belong to the organization, but sometimes circumstances prevent a man belonging, such as, for instance, geographical location, or, as in my own case, the fact that I might be able to do better work in advancing the interest of the operator outside than inside. There are times, or there are likely to be times, when an organization stands in urgent need of a rattling good calling down, and there are times when it ought to be done in public, but one cannot very well do that, even though it be for the true and best good of the organization, if one is a member thereof.

Yes, Minneapolis, I am a member, and I believe I can "point with

pride" to as much real, *genuine* benefit accomplished for the organization as any other one individual, bar none—at least so far as the operator end of it be concerned. True there are those who will strenuously dispute that statement, but unfortunately for their argument I happen to be in position to produce evidence, and considerable of it is in writing, too, over signatures that might surprise you.

Gives Martin Credit.

Ralph W. Martin, Los Angeles, Cal., writing under date of September 29, sends in the attached drawing and table, which he has worked out by means of certain experiments. He remarks that it is "very



DIAM. of CRATER	DISTANCE X	DISTANCE Y	DIAM. of MEAN SPOT	CONDENSERS
5/16	2 7/8	10 3/4	1/2	6½-6½
3/8	3	15 1/2	"	
7/16	3 1/8	13 1/2	"	
1/2	3 1/4	12	"	
5/16	3 1/8	13 1/2	1/2	6½-7½
3/8	3 1/4	17 1/4	"	
7/16	3 3/4	14 1/2	"	
1/2	3 1/2	13 1/2	"	
5/16	3 1/2	20 3/4	1/2	7½-7½
3/8	3 3/4	18 1/2	"	
7/16	3 3/4	16	"	
1/2	3 7/8	14	"	

evident that the 6½-7½ combination is the only practical one, since it gives the best values for X and Y."

Following the new course adopted by the department in order to avoid arguments, I sent this drawing and table to Brother Griffiths. I am now making a practice of, previous to publication, referring the various matters, by mail, to Brothers Griffiths, Solar and Martin, who are the three men who have done so much to perfect the optics of the projector, so that before publication we may eliminate, so far as possible, any error in the various articles.

Brother Griffiths writes:

> With reference to Martin's letter and drawing, the drawing is of value merely as showing how the experiments were made, rather than as an illustration of conditions during the experiment. The effect of using such a plate as is shown, is to eliminate spherical aberration, or nearly so, hence Martin's figures, with the thickness of the lens added, are approximately the same as the figures in Table 2, or the same as the curves. What slight difference there may be is due to the slight error still in the lens, plus the difficulty of locating the exact position of the image of the crater. The results he obtained by actual measurement show Brother Martin to be a careful and efficient experimentor, since the results come very close to those obtained by calculations based upon well-known optical laws. It is very gratifying to know that Martin's labor has served to establish the value of Table 2, rather than otherwise. Referring again to his drawing, the rays coming from the circular spot will diverge from the slot, and not from a point in front of it, and under the conditions shown the actual image will be at the aperture. I previously said that the white spot was merely the overlapping of the light, and Martin has proved it, since, in second column of page 1244, August 19th issue, and in italics, Martin says: "In every case the white spot was located forward of the narrowest part of the beam." Yet in his present drawing he has shown it behind the narrowest section of the beam. I have for some time been aware of the fact that the X values as calculated were slightly greater than those found in actual practice, but I have allowed for that in the tables and curves when choosing the distances at which the crater should be located when using various amperages; also I had some time past reached the conclusion that the full information necessary to the proper matching up of the lens system could not be conveyed by one table alone, hence the set of four tables. There was too much of a gap between the figures in Table 2, therefore the curves, which are the same thing without any gap. It might seem to some that I have been harsh in my criticisms of some of Martin's work, but I have not meant to be, since I realize probably better than any one other individual the amount of unselfish labor Friend Martin has contributed to better projection.
>
> I believe the values X and Y should always be measured from the equivalent plane or curved surface of the condenser, rather than the more convenient plane surface of the lens, in order to maintain the correct enlargement; then one must, for a 6½ inch condenser, allow .9 of an inch and for a 7½ inch condenser allow .75 of an inch.

With regard to this matter of a point to measure from, it seems to me it is one of the crucial things, since not only will it directly and very greatly effect results, but also because you cannot expect the ordinary operator to become sufficiently well versed in optics to locate the optical center or nodal point of a lens. You have got to give him something *tangible; something he can see and understand.* I cannot locate these various points myself, and I don't ever expect to be able to. That one thing forms the base of a very large study, and in order to locate the optical center of a lens with accuracy one would have to be almost a professional optician.

With regard to the criticisms that the rays diverge at the slot rather than beyond it, why I do not think Brother Martin intended to convey the idea that the ray diverged at the point where he shows the two lines crossing. It is a well-known fact that each pin point of the condenser sends forward a cone of light to the entire spot, therefore it seems to me that the divergance is and must commence at the front surface of the condenser.

A Gentle Tap for Norfolk.

Norfolk writes:

> At the present time I am receiving the truly magnificent salary of $12.00 per, and if I went to the boss for more he probably would ask me if I was losing my mind, because we have a few "operators" down here who receive the sum of $8.00 per week. There is one good job, if you wish to call it such, which pays about $18.00. The rest of the houses range from $5.00 to $15.00 for an 11 to 11 grind. We would like to get your opinion on this state of affairs, and have you drop off here on your southern trip.

Norfolk is one of the very, very few cities where I have thus far found it impractical to arrange for a meeting. If the foregoing is true, I guess it spells the answer. I wrote to the I. A. local, and whereas the reply was courteous, still the local said it was unable to take the matter up. I certainly will stop in Norfolk, provided either the operators or managers of that city have sufficient enterprise to arrange for a meeting. There will be no cost of any kind whatsoever to Norfolk operators and managers, except such as they may incur in making the local arrangements, and the local arrangements may be very simple. In fact it is only necessary to secure the loan of a theater for a couple of hours, after the shows close at night, and secure the attendance of operators and managers.

The trip is being undertaken wholly and entirely for the good of the industry. The Moving Picture World pays the expenses. *I am not coming among you soliciting subscriptions or anything else.* All I ask is that you get the men together so I can talk to them on practical projection. It is true that some of the local unions or exhibitors leagues make the matter the occasion for quite an elaborate affair, and that, after all, is the best way to do it, because in the end you get more out of it. I will, however, stop in any city named in the itinerary, regardless of whether the preparations be elaborate or be not elaborate. Personally it makes no difference to me. This matter is up to the Norfolk operators and managers. If you have not enterprise enough to make the local arrangements, why most emphatically I am not going to come there and do it myself. If you have I will come and—there you are. But it will be absolutely necessary that I know about this matter positively within the next fifteen days. Cities lying not too far off the route can secure the lecture by paying round trip railway fare and Pullman expenses from nearest point on main route.

As regards conditions named, why most certainly Norfolk managers cannot reasonably expect high class work from a man who is only able to command $5 to $15 per week. Placing this reproduction of a $25,000 photoplay in the hands of a $12 or $15 a week man is about as reasonable a proceeding as it would be to expect a coal teamster to interpret Wagner on the piano. I am told that Norfolk operators are unorganized Well, if Norfolk managers cannot see how utterly wrong a nd absurd such salaries are I would strongly advise the men to get together and force, if necessary, the conditions the managers ought to give voluntarily as a matter of right and justice.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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Music for the Picture

Conducted by CLARENCE E. SINN.

Harmo-Electric Pipe Organ.

LAST year I described at some length a pipe-organ played from a piano keyboard to which it was electrically connected. Some time ago when this instrument was described to a Chicago organist he remarked: "Oh! That's a tubular organ; those tubular organs are not real pipe-organs." He hadn't seen the Harmo-Electric and took it for granted that the instrument was "only a tubular organ." Now I don't know whether or not this impression was held by other organists, but if so I wish to set them right. The Harmo-Electric is *not* a tubular organ. Its pipes do not contain reeds. They are genuine organ pipes, made by one of the best organ pipe manufacturers in this country, and are made with the same careful attention as are those intended for the best church organs. The principal difference between this instrument and the church organ is that the Harmo-Electric is attached (or connected) electrically to a piano keyboard, while a church organ has one, two or more keyboards (manuals). A piano keyboard is a little longer than that of the organ, but otherwise—as a keyboard—it is the same thing. Like all organs, the Harmo-Electric presents a slight difference of touch to that of the piano, otherwise an ordinary good pianist will find no real difficulties to overcome in mastering this instrument. Mr. Henri Keates (who is one of Chicago's best moving picture organists) was at the factory on the day I looked at the Harmo-Electric, and he told me any pianist could handle it with a few hours' practice. Mr. Keates seemed quite enthusiastic over this musical innovation. He is playing at the De Luxe theater—a beautiful picture house on Chicago's North Side—which contains an excellent pipe-organ. Mr. Keates said he could "do anything on the Harmo-Electric that could be done on the pipe-organ." He meant, of course, that he could produce the same effect on the one as upon the other; and judging from what I saw and heard, I believe he could.

The length of keyboard is the same as in all organs—sixty-one notes. The adjustment is so perfect that when a note is struck the organ response is as sharp and quick as the action of a piano; quicker, if such a thing is possible. Rapid, staccato playing is entirely practicable, and even if one wishes to desecrate this noble instrument with "rag time," there are no mechanical difficulties in the way.

One of the new developments is a method of connecting either the upper or lower half of any set of pipes at will. This provides a good working substitute for the double keyboard (or "two manuals"). An illustration will make this more clear to the uninitiated.

In the cut a piano keyboard is shown. The arrow in the middle shows where the division occurs. (That is, when you want to use the instrument in this manner.) On the right hand you can throw on any one of the four foot stops, its compass running from "F" in the middle octave upward to its highest note. On the left any eight foot stop can be connected, with a compass ranging from "E" middle octave, downward to its lowest note. This gives the performer a good practical range for solo and accompaniment work with two contrasting voices.

In operating an ordinary pipe organ, the performer—wishing to use a different voice for each, his solo and accompaniment—(say, flute and cello) will connect one of the stops with his upper manual, the other with his lower. In the economical substitute here offered by the Harmo-Electric, the player connects his flute stop to one side of his keyboard, the cello to the other, thus getting a combination which answers admirably for ordinary work.

Now don't overlook this. You can have more keyboards if you want them, but they cost more. The Harmo-Electric people build organs too, and can supply your instruments with as many manuals as you care to pay for, but the point they are working on is this: To provide the exhibitor with the most satisfactory pipe-organ at the least possible expenditure. And this one item of substituting a divided keyboard for a double manual is a point of economy which more than compensates for the slight restriction of compass.

I said you could throw any one of the four foot stops on one side and any one of the eight foot on the other. As a matter of fact, you can throw on any number of stops (on either side) which you care to use at the time. This gives you a wealth of combination color only limited by the number of stops (sets of pipes) in the style you are using.

Like the most modern organs, the Harmo-Electric has "flappers" to throw off and on the different sets of pipes instead of the old-fashioned "stops" which pulled out and pushed in. These "flappers" all lie just above the performer's hands along the middle of the keyboard and are thrown on and off by an upward or downward stroke of the hand while playing.

Two things should appeal to exhibitors. One is the extreme simplicity of the instrument, the other is the short time required to install it in your house, or to take it down—in case you want to move to a bigger house.

Its simplicity of construction reduces to a minimum any chances of getting out of order. They tell me that once a Harmo-Electric is set up no further attention is required beyond keeping the piano in tune—and you have to do that anyway, even when you use only a piano. The Orpheum theater in South Omaha has had one of the smaller instruments in use for nearly two years and hasn't needed fixing once.

The new "Style E" can be set up in three days; the medium styles (those described last year) can be set up in one day. Either kind can be taken down in three hours. All the pipes are contained in big

cases (sound chests) which are placed where most convenient. The organ does not need to be built in your theater.

A detail to which they have given much attention is the automatic player. This is worked through a perforated roll, of course, but with some new features. Here is a partial description as given to me. "The automatic stop-action is operated by air suction to electro-pneumatics and from there to air pressure which opens electro-pneumatics. This is operated by one hole in the perforated roll instead of two, as in other players. Its advantage lies in the saving of paper, tracker bar and other labor on the mechanical end—that is, when it makes and breaks the contact. Makes for durability and simplicity."

Another item is the octave coupler, which is only one and a half inches thick and three and a half inches in diameter.

Style E has eleven stops, including chimes and pedal. The pedal notes are, of course, operated by the feet, but there is a stop which connects these pipes to the keyboard, permitting them to be played by left hand if desirable. This will appeal to beginners.

The Kramer Organ Co. represents the Harmo-Electric in New York in their show rooms in the Film Building, 729 Seventh avenue, New York City.

PANCHO VILLA'S FAMILY PHOTOGRAPHED.

The immediate family and near relatives of Francisco Villa, the famous Mexican bandit and outlaw, have just been filmed for the first time by the International and will appear in the Hearst International News Pictorial. The most notable persons of the group are Mrs. Francisco Villa and her young son, Augustin Francisco, Jr., who is said to bear a strong resemblance to his notorious father. Next in importance come Hipolito Villa, Francisco's brother, his wife and baby, Maria Louisa, and Mrs. Antonio Villa, widow of the Villa brother, who was killed in battle. Others appearing in this interesting group are Mrs. Reynalds Martinez Villa, Gen. Caesar F. Moyia, Major Antonio Casteklanos, two notable Villista officers, and Prof. Matias Garcia, of the University of Chihuahua.

"A SHORT-SIGHTED CRIME"—(Tweedledum).

In "A Short-Sighted Crime," which will be released by Unity this week, Tweedledum is given a chance to be irresistibly funny and he lives up to his opportunities from beginning to end. The story is very modern, even though it depends for its fun upon two of our very oldest institutions, marriage and motherhood.

SPLENDID CAST FOR WALSH PICTURE.

A cast which is really superb has been assembled for William Fox's "The Island of Desire," released on December 18. Besides George Walsh, the star, there are such notable photoplayers as Anna Luther, Margaret Gibson, Herschel Mayall, William Burress, William Clifford, Willard Louis, Hector Sarno and Samuel Searles. Otis Turner, who made "The Mediator," had charge of the direction. This is Miss Gibson's first appearance in Fox films.

"CONQUEST OF CANAAN" FOR THE COAST.

The De Luxe Film-Lasky Corporation of San Francisco have secured the Frohman production "Conquest of Canaan," taken from the novel by Booth Tarkington. This is their initial release, and as the reviews of and comments on this big six-reeler have expressed a most gratifying approval, this company is getting off to a good start.

Special Writers Needed

Charles Pathe Says There Is Demand for Scenarios Carefully Prepared.

THE dramatic authors who, in general, consider the moving picture editors as pilferers of their works, have not yet understood that the motion pictures, better than the theater, can lead them to fame and fortune if they devote to the making of a motion picture scenario the time, the attention and the thought which they bring to the writing of a play for the legitimate stage, or any literary work. Yes, there is a repletion of theatrical works and a dearth of good motion picture productions, and I do not believe that I am putting forth a false statement in saying that the motion picture author does not exist.

Charles Pathe.

How is it that the workers of thought do not see that as in all branches of human activity, they must specialize, and this specialization should have as its object not to produce much, but to produce better than the authors more or less qualified are doing now, who, from time to time, and by mere chance, have temporarily become interested in motion pictures.

I consider that the motion picture author and the dramatic author must form in the near future two classes absolutely distinct and separate, and I am convinced that working evenly the first will more rapidly than the second obtain the result which both hope to get from their work and their efforts.

It is useless, I imagine, to demonstrate that the needs of the theater and motion picture, being respectively in the proportion of 1 to 100, the economic law of the offer and request will assuredly benefit the motion picture author in the same proportion.

This question, of course, only moderately interests those already successful, who, having attained glory and riches, have many reasons to continue to follow the paths which have given them fortune and celebrity; but I do not understand why the young authors do not consider motion pictures, where they would find a less crowded path and one easier to follow, provided they produced only well studied, careful and well finished scenarios—the kind of work customary in all plays destined for the theater, which often necessitate a year's work and sometimes more. Two or three motion picture scenarios, I believe, should constitute the annual maximum of production of any author, who has well understood the importance of his interests. In practice, we can state that the few men who have specialized themselves in this art, produce one or two scenarios per month, sometimes one per week. Such hastily written scenarios are bound to be mediocre if not bad.

Therefore, the results are unsatisfactory and financially disappointing, not only for the author but for the exchange man and the distributor who puts the film on the market.

To all producers to whom you desire to give advice, you can say: "Adapt yourselves to do little, but do it well."

PRISCILLA DEAN IN DRAMATIC FILMS.

After having been the leading lady for the Nestor Comedy Company, working with Eddie Lyons and Lee Moran, under the direction of Louis Chaudet, Priscilla Dean has been transferred to dramatic productions. Edith Roberts succeeds Miss Dean in the Nestor Comedy Company. Miss Roberts has been playing leading parts, both in the Eastern and Pacific Coast studios of the Universal Company, and is considered one of the clever young actresses of the film capital.

Border Tragedy Filmed by Kalem

Actual Event Basis of "Border Wolves," Coming Episode of Robert Welles Ritchie's "Girl From Frisco."

THE publication in the Moving Picture World of December 2, of the news that in staging "Border Wolves," a coming episode of Kalem's "Girl From Frisco" series, the Kalem players journeyed to the Southern California border and enlisted the aid in the battle scenes of a Mexican rebel army of three hundred has brought to light another interesting fact concerning this release in the Kalem series. Information that the story of the two-reel release really duplicated an actual occurrence during the Mexican revolution of 1911 is contained in a letter received last week by Kalem from the author of the series, Robert Welles Ritchie.

"I have been most interested," reads a part of the author's letter, "in reading of the success that you have had in securing realistic atmosphere for the production of 'Border Wolves.' The fact that when your director arrived at the border he found that instead of using ordinary 'supernumeraries' in the big scenes it would be possible to engage a real Mexican 'near-army' is not surprising to me after the knowledge I gained of these bands when I was correspondent for the Sun in Texas and Mexico during the Madero revolution of 1911.

"But there is a remarkable coincidence in the fact that it should be the story of 'Border Wolves,' which these Mexicans engaged in re-enacting. For, in all its essential points, this story is an actual occurrence, which took place in 1911. You will remember that in the story we have Ace Brent, his daughter Barbara, and John Wallace captured by a band of guerrillas just across the border line. They are held for ransom and John Wallace forced to go, under a guard of half-breeds, to the bank across the border to secure the sum demanded. Later, when an attempt is made to double-cross the Mexicans Ace Brent and Barbara are near death before being rescued in the nick of time.

"How close this story is to the real happening you may see from a quotation from one of the notebooks I used while covering the 1911 troubles for the Sun. I had headquarters in San Antonio and had established a string of correspondents in all the railroad towns from Laredo to El Paso. I find this entry:

"'John Hendricks, a wealthy cattleman at Los Vacos and owner of the bank at Del Rio, was lured across the line yesterday on the promise that he could have his brother's body—the brother had been killed by some of Calixte Guerra's band. Hendricks was held at Jiminez, Coahuila, by Guerra for $25,000 ransom and forced to send an order on his own bank for the sum by a half-breed Indian. He tried to double-cross Guerra and was shot. Gen. Geronimo Trevino, commander of the military zone of Monterey, has been notified of the death by Lieut. Leighton at Del Rio.'"

SANGER STUDIO NEAR COMPLETION.

Work on the Sanger Picture Plays Corporation's new studio is rapidly progressing and it will be a matter of only a short time now when Eugene B. Sanger, the president of the concern, will begin on his first release. The studio is located on the southwest corner of Park avenue and 134th street. The main arena is so large that effects can be staged therein that would make the audience believe it was witnessing a scene from the interior of the Metropolitan Opera House. A wide balcony runs around three sides of this, from which lead the dressing rooms, shower baths, etc., on one side for the stars and principals, on the other for the extra people. And the wide balcony itself is to be used as a green room, wherein the player may find easy chairs, books and magazines. Another feature is the projection room—not a cubby tucked into a corner, but an auditorium built below stairs.

KLEINE OPENS BUFFALO OFFICE.

George Kleine announces that he has opened a new branch office at Buffalo, N. Y., for the purpose of handling the feature films of the Kleine-Edison-Selig-Essanay Service in that territory. Upper New York was formerly covered by the Kleine exchange in New York City, but increasing business in that section made the new branch a necessity. The Kleine-Edison-Selig-Essanay Service is now booked through twenty-four Kleine offices in the United States and Canada. The Buffalo branch, located in the Palace Theater Building, will be under the general supervision of W. E. Raynor, manager of the New York exchange, and in the immediate charge of Julius Schwall, who has been in the New York office for the past three years. Traveling Representative Homer Howard will continue to serve the managers of "upstate" moving picture theaters.

Need of Economy in Picture Business

By F. J. Rembusch

Prominent Indiana Exhibitor Expounds His Views Upon Some of the Present Day Evils of the Motion Picture Trade

ARTICLE II.

Still Another Angle in Economy.

THREE or four years ago we had the stars ten or twelve times a month, now the tendency is to give them to us ten or twelve times a year in our program. If we needed them to make money for us that often three or four years ago, we need them more often now, when our margin of profit is so much harder to find. We eat just as often as we did then; therefore, we need them just as often.

The manufacturer and exhibitor made the big star, and if the profits in this industry are limited, it is only fair that it should be divided fifty-fifty between us all. It is not necessary that big stars receive these enormous salaries in order to play the parts of kings and queens and millionaires through actual experience.

However, I heard something very encouraging last week. One film manufacturer cut down $20,000 a week of his production costs, which means $1,000,000 a year. Now, if the rest of the manufacturers will do likewise, the exhibitor will soon get his film service at a price where he can make money. There is too much waste and not enough work; too much talk of "art," and not enough perspiration. There can be millions of dollars saved for both the exhibitor and manufacturer by some sort of co-operation between both.

The spirit of independence is a great American attitude, and is fine in patriotism, but is often over-worked in business. A combination of forces always helps the whole of any industry. As the saying is, "when there were oil companies without number, coal-oil cost the consumer 60 cents a gallon; when the companies combined, they were able, in time, to reduce the price to the consumer to 8 cents a gallon." The moral is obvious.

Economy in Our Investments.

A man said the other day: "The bankers are getting next to you picture men." A banker said to me recently, "you boys are O. K. in this picture game, but you get too much money wrapped up in it." I take this rather as a good omen, because the banker is the man we all listen to for more reasons than one. A hard-headed business man in Philadelphia, who has made several hundred thousand dollars in other lines of business, recently went into the motion picture business. He had been a manufacturer of staple articles of merchandise for thirty years, and has that solid mental make-up that goes with long association in the manufacture of staple articles of merchandise. Some one got him to spend $70,000 in a moving picture theater in a small suburb, and he wanted me to tell him how he would ever get it back. We sat down and figured the population, the possible amount of territory to draw from, the amount of money people generally spend for amusements, and when we summed it up, it looked to me like he will never get it back.

Sometimes I wonder if anybody ever did start a picture show based on any reasonable calculation, as to what could be expected in the way of profits, because I find people starting picture shows mostly because they have heard that somebody else is making enormous profits.

Every locality has its limits. If a big circus comes to town and another follows it next week, neither one do the business they should. In running an opera house in an average small town, I found that if I had one good show a week, dollar top, I made money, but if I put two shows a couple of days apart, receipts on both days suffered. Here is work for the economist. In fact, this economy grows on me more and more, and seems to have unlimited possibilities for development. The whole issue of this magazine could well be devoted to the subject without exhausting it.

There is one item of false economy practiced to which I desire to call particular attention. A big exhibitor told me that they decorated their theater inside and out every year; that all exhibitors should do likewise. He does not advocate the idea of spending a prodigious amount when the theater opens up, and then never put a paintbrush to it afterward. He says the moving picture theater should be kept new, clean, wholesome and inviting throughout all the year. It should often be renovated. The latest equipment should be continually installed. The machines cleaned and chairs kept up, so as to be an everlasting and continued drawing power in bringing the people inside.

Today many theaters have a shabby-genteel appearance; the machine flickers; the screen is black; the piano is out of tune. As a general thing the exhibitor is willing to keep his place up-to-date. In fact, everything he reads and hears is intended to make him spend his money, because directly and indirectly he must be continually influenced with the idea brought to him from any force that he must keep progressing, that he must spend more money for a program, more for music, more for advertising and perfumery.

As an exhibitor said recently, "I am making a thousand per cent effort in every way than I did three or four years ago. My investment, my equipment, my expense in running, my advertising, everything has increased in the same ratio, and I am putting in many more hours of work and getting less money out of it; therefore, is it I, or is the business growing stale?"

How can the exhibitor keep progressing unless he is making a profit? It is false economy to allow the theater to deteriorate in appearance, but the exhibitor must pile up a surplus in order to meet the depreciation.

Here is a point worth considering. A grocery-keeper became exhibitor, and he finds a great handicap in his business; when his people came to his store they would come in to buy a nickel's worth and walk out with a dollar's worth that they had no thought of purchasing when entering. When our patrons hand their dime in at the box office, that is the first, last and only chance we have to get any further money from them at that time, no matter how well your patrons may be pleased with one picture they cannot show their appreciation by paying you more or buying more, as a merchant is generally favored by a pleased customer.

A million dollars may be a modest sum to invest on Broadway in a picture show, while a thousand dollars may be an exorbitant amount in a tank town. Two thousand a week may be all right in a Strand or Rialto for film rental, while an exhibitor in a small town may be unable to play even on twenty-five dollars a week.

I am much impressed with what the hard-headed business man I have mentioned in this article finally said, "After working a lifetime in making money, I've blown in $70,000 in a picture show, where the investment should have been $10,000. F. J., from what you say, the case with a good many of us is 'we are trying to keep up with the Joneses.'" Let's go back to the beginning of picture making and try rigid economy, because it seems as necessary now as it was then.

NEW THEATER AT COLUMBUS, N. M.

The New Crystal theater of Columbus, N. M., now being erected by J. L. Greenwood, president of the Columbus state bank, will install a Minusa Gold Fibre screen No. 1, sold by the Consolidated Film & Supply Co. of El Paso. When finished this theater will rival any in New Mexico in elaborateness of equipment. Mr. Greenwood assumed charge of the old Crystal a year ago, completely renovated the house, installed a 15 h. p. engine and later added to his equipment three 30 h. p. engines to supply his theater and furnish the town and camps with electricity. The New Crystal will open about December 1 and will exhibit Bluebird features, in addition to the regular Universal program.

LEE MORAN ILL WITH PNEUMONIA.

A severe cold, which Lee Moran contracted recently, developed into pneumonia and the Nestor comedian was forced to remain in his apartment at the club, where he makes his home. It was found necessary to give him serum injections in order to obtain relief from the disease. In the meantime Eddie Lyons has been working without his film partner, with Edith Roberts playing opposite in place of Priscilla Dean, who has been transferred to dramatic productions.

ANNA HELD'S DAUGHTER IN U. PICTURE.

Liane Carrera, Anna Held's daughter, who appeared recently in a comedy filmed by Captain Leslie T. Peacocke at Universal City, gave a very good account of herself, and later, when she completes her season with the "Canary Cottage," a musical comedy company, will enter the films for a year, she says.

Licenses of Moving Picture Theaters

By Hanford C. Judson

Taxes are Like the Weather, There's a Plenty of Both But No Pleasant Taxes—Picture Show Taxes and the Climate

COMMUNITIES license gainful enterprises. The enterprise gives the community something. The monarchy says: How much can we get away from the individual without lessening too much the value of what he is doing for us? The democracy says: How little can we afford to ask for supervising this industry that is giving us benefit?

Private schools need not take out a license, while saloons need, and, like moving picture theaters, they pay heavily. But if any enterprise is to be thus favored with the high privilege of paying a fat special tax there should be some equitable reason for the honor. The matter is in the hands of the legislators, chosen to see that justice is done in all things for the community's advantage. They would not deprive private schools, for instance—these are a beneficial and gainful form of enterprise—of equal tax-paying rights were there not a reason. Legislators and the people are of the opinion that picture theaters make much more money than do schools. This may be why the former are more highly preferred. This is but a passing thought. Our American legislators wouldn't be so snobbish; this is a democracy. Yet and notwithstanding, private schools and picture shows should be treated with something like the same consideration. They both add to the mental health of the community, to its instruction, breadth of view and general attractiveness. In any small village the problem of the idle hours is vital. Do city wards need healthful entertainment less? Suddenly remove all moving pictures from American cities. What will happen?

In taxing these shows, legislators seem to have been led by different theories. Some impose a flat tax on all houses regardless of size, reasoning, no doubt, that it costs the government the same to watch and regulate a large as a small house. Some grade the tax by the amount paid by the patron, perhaps on the fifty-fifty basis, balancing between the exhibitor's power of charging for his show and the community's power of getting back at him, through taxation. Some tax by the number of seats, regardless of whether they are filled all the time or part of the time or not at all filled. This is taxing the exhibitor's hopes and ambitions which are undesirable and should be discouraged. Nowhere is a premium given for good service to the community. But, on second thought, that would be laughable. Every exhibitor becomes a millionaire as soon as he opens a theater. He's a magnate and no magnate can possibly be a public benefactor and the legislators show him "where he gets off."

But not in every state. Maine asks just $10 a year for a license to show motion pictures in the state and no part of the state can lawfully impose any added license tax. It costs the state about that much to look after the theaters. Maine is the most reasonable state license tax in the United States and it is due to the spirit of the people. Maine believes in instruction and is the Mother of School Teachers. It gets value from its picture shows and if some intelligent exhibitor makes a little money by giving his city good service, it doesn't look with jealous eye upon it. There is an exhibitor in Presque Isle, Me., named John J. Hone, who readers of this paper will remember, has the honor of getting the license law through the state legislature. He was unselfish enough to work for others as well as himself and he belongs to a state that is unselfish enough to turn a stroke of good business.

But we won't anticipate our analysis of the figures. We present them for what they are worth. The list is not complete, but is broad enough to give a very fair picture of conditions in this country.

Communities that charge a flat rate:

State and City.	License by Year.
Maine (all cities)	$10
Troy, N. Y.	$50
Albany, N. Y.	$50
Cohoes, N. Y.	$25 (about 25,000 inhabitants).
Newark, N. J.	$311, or $1 a day.
Washington, D. C.	$100
Atlanta, Ga.	$100
Augusta, Ga.	$100
Indianapolis, Ind.	$26 a year without Sunday show license.
St. Louis, Mo.	$150
St. Paul, Minn.	$50
Denver, Colo.	24 cents a seat a year (highest license tax is $480 a year, lowest $48).
Colorado Springs, Colo (30,000)	$100
Pueblo, Colo. (45,000 pop.)	$60
Grand Junction, Colo.	$50
Greeley, Colo.	$50
Fruita, Colo. (1,000 pop.)	$12.50
Littleton, Col. (2,000 pop.)	$25
Cheyenne, Wyo.	$100
Aberdeen, Wash. (14,000 pop.)	$10 a month.
Concrete, Wash. (1,000 pop.)	$60 a year.
Portland, Ore.	2½ cents a chair a quarter plus a flat charge of $5.
Pendleton, Ore.	$25 a quarter.
Astoria, Ore.	$25 a quarter.
Carvallis, Ore.	$25 a quarter, or $75 a year.

San Francisco has no license at this writing. When the censor law was abrogated the special fee of $25 a quarter lapsed. A new license, it is thought, will be imposed soon.

San Jose, Cal.	$200 a year.
Richmond, Cal.	$10 a quarter.
Sacramento, Cal.	$20 a quarter.
Reno, Nev.	$85 a year.

Communities imposing a sliding scale of license fees:

Maryland state law for five cent theaters only, by the year:	
Less than 200 seats	$15
200-300 seats	30
300-400 seats	35
400-500 seats.	40
500-1,000 seats	45
1,000 and more seats.	50
Maryland law for theaters charging ten cents or more:	
Less than 200 seats	$20
200-300 seats	30
300-400 seats	40
400-500 seats	60
500-1,000 seats	80
1,000 or more seats.	100
Buffalo, N. Y.:	
500 seats.	$50
750 seats.	75
750 and over.	100

	3 mos.	6 mos.	Year.
Cincinnati, Ohio, seating capacity 300 or less	$35	$60	$100
Extra for each 100 seats	10	17.50	30

	Year.
Detroit, Mich.:	
Houses less than 600 setts pay	$25
Houses more than 600 seats pay	100
Tennessee state license fees run for theaters charging five cents only:	
Seating less than 200	$80
200-300	100
300-400	125
400 and over.	150
When ten cents is charged for admission:	
Seating less than 200	$80
200-300	120
300-400	150
400 and over.	200

In Tennessee towns of less than 5,000 the tax is $10 a year.
In Tennessee towns of 5,000-10,000 the tax is $20 a year.

	Year.
Spokane, Wash., based on price asked for a seat:	
15 cents a seat.	$100
More than 15 cents a seat.	200

The Clemmer, Class A, and Liberty pay $200 license fee.

	Year.
Seattle, Wash., based on number of seats:	
Less than 250.	$125
250-500	150
500-1,000	200
Tacoma, Wash., based on seating capacity:	
Less than 350 seats.	$90
350-500 seats	125
500 plus seats.	150
	Year.
Bellingham, Wash., less than 250 seats.	$75
more than 250 seats.	125

There are several amusing things noticeable in this tabulation which is, of course, far from exhausting the vagaries of license taxation in this country. The flat rate communities show a capriciousness. Why does Maine charge only $10 a year while St. Louis thinks it necessary to charge $150 and San Jose $200 a year? But most amusing of all are the various ways that the scale of fees is built up. Some cities begin with a small fee for the 200-seat house, while others show a more generously proportioned mind and think of nothing less than 500 seats. The former encourage the little man who is beginning, perhaps, in a small way. When he gets prosperous he will give notice by increasing the capacity of his house, then they can get more out of him. It pays to cultivate taxable property. Some make several steps in the scale. This may show a sporting instinct. It is exciting for the tax maker to watch an exhibitor grow out of one grade into the next. Others make 250 seats the point of change. All below, pay this amount; all above,

pay that. One wonders why it is that the one method fits one locality and the other fits the second.

If some magic changed the two about over night, would anything serious happen? There is a kind of philosopher who says that every man deserves what fate he has. Supposing all these license taxes should get mixed up and for a whole month the people of Maine should have to pay the tax that the people of Tennessee are paying and that they should get the Oregon tax, how would they straighten it all out? Would they be content to let things remain as they were? No, it is a matter of brains. Each man's business is according to his business ability.

Eleanor Blevins, Screen Actress, an Aviator

AMONG the prominent members of the cast supporting Jane Grey in the photoplay, "When My Ship Comes In," by Gouverneur Morris, soon to be released by International, is Eleanor Blevins, who, having made an enviable reputation as an actress on the Pacific Coast, appears for the first time in New York in this production.

Miss Blevins is a western girl of the superior type. She was born in Lincoln, Neb., and makes her home in Los Angeles. Her training for a stage career was received in that exacting but efficient school known as the stock company, both in San Francisco and Sacramento, where she attained no small measure of success. She won further laurels in the moving picture field until engaged by the International for the part of Mabel Reeves in "When My Ship Comes In."

Eleanor Blevins.

Miss Blevins, "Peggy" as she is best known by her intimates, is devoted to athletics and is proficient in many of the more strenuous sports. She has spent some time in Honolulu, where she became an expert with the "surf plank," the sport so popular and fascinating to all island visitors, besides learning the native Hawaiian dances.

In addition to her skill in other sports, Miss Blevins is an expert motorist and not long ago won the women's race from Los Angeles to San Diego against a field of six. But it is in aviation that this daring young Western woman takes greatest delight. She has "taken the air" with such celebrities as Earl Dougherty, Lincoln Beachy and Hoxsey, and from Christophersen she learned how to manage her own aeroplane.

Besides Miss Blevins, supporting Jane Grey in "When My Ship Comes In" there are Nigel Barrie, Edith Campbell Walker, William J. Kelly and Walter Richardson.

"DAVY CROCKETT," WOMEN'S CONVENTION.

A unique distinction was accorded the Pallas production, "Davy Crockett," of which Dustin Farnum is the star, when it was chosen as the only motion picture to be shown at the recent convention of the New York State Federation of Women's Clubs at the Powers Hotel in Rochester, N. Y. A program of general interest to club women that included the showing of the picture and a broad discussion of motion picture topics as related to club work had been carefully arranged, but at the last moment Mrs. Charles G. Hildreth, the then president, decided to confine the evening's entertainment solely to a few musical selections and the showing of "Davy Crockett."

The audience, which crowded the ballroom of the Powers Hotel to capacity, was composed of delegates who represented more than 300,000 women. The picture was accompanied by an orchestra which played the music score furnished by the Paramount Pictures Corporation for all features, and the performance won the hearty applause of all those present.

Australian Notes

DRASTIC regulations have been made under the New Zealand Cinematograph Films Censorship Act. All films must be submitted to the censor for approval at his office in Wellington, and if an applicant desires a film to be returned by the Censor within forty-eight hours there is a special fee. However, the Censor may keep it a longer time and return the fee. The Censor must examine all films. There is a board of appeal. The Censor, if he finds that he has more films awaiting examination than he can conveniently accommodate, may decline to receive any more on that day.

* * *

Winter Hall, a prominent actor from Christchurch, New Zealand, who joined the Australian stage in 1907 as Mr. Burchell in the late Herbert Flemming's production of "Olivia," is leaving for the United States with this mail. His career here has included six and a half years with the J. C. Williamson direction in responsible support of Julius Knight, and other starring artists, and he was prominently concerned in the Harry Plimmer patriotic tour of New Zealand, by which £3,500 was handed over to the Dominion Government. Mr. Hall has introductions to the leading film producers of Los Angeles, and as in his own person he furnishes an authoritative type of church and legal dignitaries and financial magnates, he should readily achieve the success which his many friends on this side so heartily wish him.

* * *

A peculiar action for damages was heard in Sydney the other day when George Chard sued the Haymarket Picture Theater, Ltd., for £75 compensation for damages sustained. Chard's case was that certain metal rods were used to keep the theater seats in position. One of these rods was placed so that it projected upon a passage used for ingress and egress. The result was that the plaintiff, while leaving the theater, was injured by the protuding rod, which cut his leg. The defense was a denial of liability. The judge found a verdict for the plaintiff for £11.

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The Theater Royal, Sydney, will reopen as a picture house on Saturday next, when "Where Are My Children?" will be presented, under the direction of E. J. Carroll.

* * *

On the same day Australasian Films, Ltd., will open a season of "Traffic in Souls," the big Universal feature, at the Lyric theater. This picture is being widely advertised.

* * *

The British Official War pictures of the Battle of the Somme drew tremendous crowds to the Crystal Pictures and Lyceum theaters last week. It is the best box office attraction of its kind since "Britain Prepared." The series are exceptionally well photographed, and form an interesting addition to the war pictures already shown. "The Battle of the Somme" will probably have arrived in America by the time this appears in print.

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Australasian Films, Ltd., have secured Australasian rights for the Pathe serial, "The Iron Claw," and the first episode was released last week.

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Many exhibitors and picture fans here are looking forward to seeing Thomas Dixon's "The Fall of a Nation." No arrangements have yet been announced here as to where the picture will be screened.

* * *

At present all single men between the ages of 21 and 35 are in a military camp under the Defense Act. This has, in common with other industries, affected the picture business here, as many theater employees have been called up.

* * *

Up to the date of writing the Federated Showman's Association has not announced whether the public will have to pay the new Amusement Tax, which takes effect on November 1. At present many of the smaller picture houses are doing very poor business, owing to the long programs run in the bigger shows.

T. S. IMRIE.

Sydney, N. S. W., Australia, October 25, 1916.

Censor Talk at Washington Monday Club

District Commissioner Brownlow Divides Interest With Messrs. Perkins and McGuire of National Board of Review—Many Picture Men Attend

WHILE to the members of the Monday Evening Club, which met in the assembly hall at the Young Men's Christian Association building, Washington, D. C., on Monday evening, November 20, W. Frank Persons, a member of the executive committee of the National Board of Review, and W. D. McGuire, the board's executive secretary, were the principal speakers of the evening, to the little group of motion picture exchange and theater managers the words of Commissioner Louis Brownlow were by far the most interesting. National censorship was given a great deal of impetus during the last session of Congress by residents of the District of Columbia and the attention of the whole country is naturally focused on the national capital. Therefore, when one of the rulers of the District of Columbia characterizes censorship as "bad medicine," a great deal of weight is attached to the statement.

The club had before it the subject, "Motion Picture Shows: How Shall They Be Regulated in the Public Interest?" "On this question," said Mr. Brownlow, "I have had a very definite idea for a very long time. I have been interested in motion pictures for a good many years. As a newspaper man I wrote a good deal about them when the industry was in its swaddling clothes. I have kept up with the whole trade, more or less, by taking the trade papers, and I have read for the last seven or eight years almost every one of them. Besides that, I had been a 'movie fan.' I like to go to the movies myself. Lately, I have had too many other engagements, so I have been robbed of that pleasure.

"I have always been opposed to censorship. When the bill was before the House of Representatives I talked to Judge Towner several times in opposition to Federal censorship. I had the idea that censorship of pictures was like censorship of the press—so undemocratic, un-American, and not to be tolerated. I still hold that opinion, but I have had experience that has not changed my opinion, but has shaken it. By reason of my position, whenever I get into a street car, enter a club, or meet a group of people on the street, I am asked why I do not do something about motion pictures.

"I know that films are getting better, so far as the majority of the producers are concerned, but the last year or two there has been a distinct deterioration, which is measured almost exactly by the increase in art.

"I think the children's matinees now being planned in the District of Columbia represent a very good thing, but I think all moving pictures should be clean enough for the children all the time. One of the very best things about this universally cheap form of amusement is that it gives the American family in ordinary circumstances an opportunity to go out together to the theater at but little cost.

"I cannot understand," continued Mr. Brownlow, referring to some of the remarks made by Mr. Persons, "why the censorship is censorship whether exercised by legally constituted board, by licensing authority, by the chief of police, or by a group of social workers. In all of these there is some one who comes forward and says where a picture is considered objectionable, 'You cannot show this picture,' as in the National Board of Review. If the necessity comes in this city for some sort of censorship, and I have been putting that off, I would like to have the members of the Monday Evening Club and other people in the city help in this work, but I do not think that there is any difference between that and real censorship. The licensing authority in Washington is not organized to cope with the situation. Whatever is done must be done through the police. That is, if a picture is exhibited that is indecent, we can take the operator or the manager of the theater into the police court." I would like the support of the social workers of the city in working out a censorship that will not be brutal, but will have all of the benefits."

Mr. Brownlow briefly referred to the photoplay "Purity," saying that in the first place the advertising of the film was extremely objectionable; that there was nothing to it but an invitation to come to the theater and see a nude woman on the screen. This incited the District Commissioners to take the first action, that of laying down a general rule to the effect that, as they would not allow a nude woman to appear on the stage, they would not allow one to be shown on the screen. He explained his unwillingness to view the picture before condemning it, saying that had he gone to see it it would have been censorship.

"What I would like to see better than anything else," concluded Mr. Brownlow, "would be the moving picture exhibitors say, 'We will not bring that type of picture into Washington.'"

Rev. Randolph H. McKim startled his audience when discussing this same film by intimating that had he his way he would censor nudity in art and would clear our art galleries of all such. He denied having ever given "Purity" his endorsement.

A. Brylawski told of how general conditions in the film industry had improved since the days they were indeed a novelty, stating that he had co-operated from the beginning with the District Commissioners and was responsible for many of the innovations which were to regulate the exhibitions.

Mrs. Jacob John Locher, who is back of the children's matinee movement, spoke briefly of her project and later in the evening created considerable merriment when she upheld as perfectly proper the carrion scene in "The Three Little Godfathers," which Commissioner Brownlow alluded to as being horrible—the inclusion of such a bit of realism of buzzards tearing to pieces a human being was unnecessary, while Mrs. Locher contends that it is highly proper, emphasizing the difficulties of censorship. Mr. Ferguson, better known as "Gardner Mack," who is in charge of the motion picture department of the Washington Times, gave a highly interesting talk, showing the development of motion pictures, and he won the hearts of all when he said, "I believe that any form of censorship is absolutely opposed to the proper development of art."

Mr. Persons gave one of the most interesting talks that has ever been delivered in the city of Washington. He held the attention of his audience throughout the full hour that had been accorded to him. He outlined the work of the National Board of Review and talked at some length on cooperation between the parents, the exhibitors and the producers. He endorsed Mrs. Locher's campaign for children's matinees, showing that this would largely help to solve the problem which these people believe they are facing. Mr. McGuire supplemented his remarks and both were afterward congratulated on the way in which they met the issues.

SLADDIN BACK FROM BUSINESS TRIP.

Spencer G. Sladdin, general representative of Consolidated Film Corporation, has just returned from a four weeks' tour of the United States in the interests of "The Crimson Stain Mystery." Mr. Sladdin's itinerary included Chicago, Kansas City, Pittsburgh, Minneapolis, Dallas, etc.

"The Crimson Stain Mystery" serial is doing a wonderful business, according to Mr. Sladdin. In the cities he has visited he paid especial attention to the smaller exhibitors and found complete satisfaction with Consolidated's serial. Aside from the picture itself, Mr. Sladdin found that considerable interest was manifested in the automobile contest, in which thirteen Overland 85-6s are being given away in connection with the presentation of the serial.

"I found exhibitors everywhere enthusiastic about 'The Crimson Stain Mystery,'" said Mr. Sladdin, " the consensus of opinion was that 'The Crimson Stain Mystery' is one of the very best and most powerful money-getting pictures ever produced."

VIOLET DE BICCARI IN "THE BATTLE OF LIFE."

Violet de Biccari, whose golden hair would shame a double-eagle, portrays Gladys Coburn at the age of twelve in "The Battle of Life," William Fox's release for December 11. Both Miss Coburn and little de Biccari say that they are flattered by this, so there's no hope of controversy here—either from the standpoint of beauty or of acting.

CAPRICE'S NEW CAST.

Frank Morgan has been engaged by William Fox to play opposite Miss Caprice in her new picture, begun last week. Mr. Morgan comes from the Vitagraph Company. Others in the cast will be Grace Stevens, Stanhope Wheatcroft, Margaret Prendergast and Tom Brooke. Miss Florence Auer, author of many motion picture scenarios, wrote the script.

Australian Amusement Tax

By T. S. Imrie

The Vigorously Protested New Measure, Taking One-Sixth of Gross Receipts Strikes Exhibitors Heavily

Sydney, N. S. W., Oct. 25.

ALTHOUGH an amusement tax has been expected for some time, no exhibitor thought it would be as severe at due to take effect from November 1. Briefly, the tax is equal to one-sixth of the gross takings of the theater, whether the business is paying a profit or otherwise.

The bill which has been designed by the Commonwealth Ministry was introduced into the House of Representatives last week by the Treasurer (Mr. Higgs).

The extent of the tax proposed is a half-penny on each three penny ticket; one penny on each six penny ticket, and one penny for each succeeding six pence. An entertainment for the purpose of the Act includes an exhibition, performance, lecture, amusement, game, or sport for which admission is charged. It is proposed in the bill that tickets issued at places of entertainment shall be stamped with the amount of the tax due on them. In special cases, however, persons may be admitted through a barrier, which automatically registers their number and the proportionate tax will be collected from the proprietor of the entertainment on the basis of that registration.

Entertainments held for charitable purposes, where the whole of the expenses do not exceed 20 per cent. of the receipts, will be exempt from taxation. Other exemptions are: Entertainments of a wholly educational character; those intended only for the amusement of children, where the charge is not more than one penny for each person, and entertainments provided for partly educational or partly scientific purposes by a society, institution, or committee not conducted for profit.

If any person is admitted to any place of entertainment without paying a tax he will be liable to a penalty of £5, while the proprietor will be liable to a penalty of £50. Penalties ranging from imprisonment for one year to imprisonment for fourteen years are provided in the case of any person guilty of a fraudulent act in connection with the provisions of this measure, such as the forging of the stamps.

As soon as the above particulars were made public, a deputation to Mr. Higgs, the Commonwealth Treasurer, was formed. The deputation representing all the theatrical interests of Australia, including 800 picture theaters. It was introduced by Mr. H. D. McIntosh, of the Tivoli theaters, there were also present W. Barrington Miller, Henry Gee, W. A. Gibson (Union Picture Theaters); Bert Bailey, H. F. Phillips (Victoria Cinematograph Exhibitors' Association); R. Stephens (Queensland Exhibitors' Association); W. J. Howe (Fed. Showmans' Association); J. C. Langley (Exhibitors' Association); F. W. Thring (J. C. Williamson Films, Ltd).

The object of the deputation was to secure a modification, if possible, or a reduction by half, of the proposed tax. Harold Ashton (J. C. Williamson, Ltd.), emphatically protested against the tax, as being an utterly unfair class tax, in the sense that it penalized one special industry far and away beyond the degree which all other commercial enterprises had to bear. Why, he asked, should the theaters be seized upon for a specially severe burden. It was, in his view, inequitable, uncalled for, and opposed to all the canons of justice. If they were told that not only the theater would be taxed, but also the patrons of the theaters, he could only reply that a levy could not be made on the customers without affecting the profits of the proprietors. This was a national question. The debt was a national debt, and it was from each unit in the entire nation, that whatever was required should be drawn fairly, according to their ability to pay and not with reference to whether they went either to a theater or a church. The situation here was quite different from that in America and England, in which countries huge sums had been distributed as a result of munition making and rendering these countries highly prosperous. Here in Australia they paid the highest rates to their employees, and their donations to charity had been on the most generous scale. He quoted figures to show that if the proposed tax did not produce utter extinction of the picture industry, it would mean that the majority of houses would have to close. The duty on films at the rate of 2d per foot was even now a burden to the industry, and brought in to the revenue £100,000 yearly.

Another member of the deputation asked Mr. Higgs if the proporietors of the theaters were expected to pass the tax on to their patrons. To this the Treasurer replied that he thought the proprietors well able to pay the tax themselves. Mr. Higgs continued that he sympathized with anyone who has to pay taxes, but many millions have to be found to successfully carry on the war. Some people are inclined to forget that the war is on, he continued, but the only excuse for amusements being permitted at all now is that people must produce wealth, and if they were not amused their earning power would be diminished.

Mr. McIntosh remarked that attendances have fallen off £25,000 during the past year.

Mr. Higgs finally said: "The Government expects the tax to be paid, and the experience of other places was that it would be paid willingly. It has been said that in England not a single person grumbles about the war tax on amusements and that the theater attendances have not diminished."

In reply to the question whether the tax was for the period of the war, Mr. Higgs replied: "I can't say. In most countries in peace times there is a tax on entertainments."

Catalogue of Drama Titles

Compilation of the Copyright Office That Should Interest Producers—Comprises 60,000 Titles.

UNDER authority of the law, Thorvald Solberg, Register of Copyrights, has caused to be compiled a copyright of all dramatic entries in the Copyright Office from 1870 to the end of 1915. This is the nearest approach to a complete bibliography of American dramatic literature that probably will ever be compiled, since practically all works of any value were entered for copyright. It lists also such foreign works as have been registered for copyright here and forms a most complete list of titles extant. The entries are arranged alphabetically by title and give the full title, the name of the author, the name of the owner of the copyright, date of copyright and date of deposit. In the case of all entries since the Act of 1909 the address of the owner of the copyright is added. This information is supplemented by an index giving in one alphabet the names of all authors, joint authors, translators, composers and editors with citations to the works entered by them.

It will make a book of about 3,500 pages, comprising upward of 60,000 titles, and the first edition will be limited to one thousand copies. These may be had (when completed), ready bound or may be ordered for delivery by signature as these are printed up. About 1,200 pages are already completed. The cost in either case will be $4 for the two volumes. To be certain of obtaining one of the first edition (and it may be some time before the work is reprinted), orders should be sent at once to the Superintendent of Documents, Washington, D. C., enclosing the required sum and stating whether the unbound signatures or the bound volumes are desired. To supplement this the Monthly Catalogue of Copright Entries Part I, groups 1 and 2, should also be ordered. These cost $1 yearly and contain all titles of dramatic compositions and motion picture titles entered for copyright.

Sample pages of the drama catalogue may be had on application to the Register of Copyrights which give in miniature a comprehensive idea of the plan. The work is being done with a thoroughness that marks all of Mr. Solberg's undertakings, and should be a part of the library of every motion picture concern.

NEW PARAMOUNT SALESMAN.

C. C. Wallace has been appointed out of town salesman of the New York office of the William L. Sherry Feature Film Company, distributors of Paramount Pictures in this section. Mr. Wallace hails from the Famous Players Film Company of Chicago, for which concern he has acted as Indiana representative for over a year. Coming from another Paramount office, he is particularly well acquainted with Paramount pictures and Paramount policies and in him exhibitors will not only find a pleasing personality and a highly cooperative spirit, but a man with a great deal of knowledge of the picture business in all its intricacies.

Tacoma, Washington, and the Pictures

By S. J. Anderson

World Correspondent Takes Trip From Seattle —Finds Cordial Friends and Visits City's Picture Houses

WE TOOK a trip down to Tacoma, Wash, recently to see what was happening in the motion picture business there. The day before going we met H. T. Moore, owner and manager of Tacoma's Colonial theater, on Fourth avenue, and told him we were coming and to be sure to stay at home and to tell the other exhibitors to do likewise. Now we expected Mr. Moore to be nice and cordial, because he's always that, no matter where he is; but we never expected him to meet us at the boat with an automobile and to drive us all around to see the sights just as if we were an actor or some other celebrity. Nevertheless, that's what he did.

From the dock we were driven to the Apollo theater to pick up Grattan Guerin, organist and leader of the Apollo orchestra, who is managing the house for A. C. Anderson, while the latter is recovering at his mother's home in Seattle from a severe operation on his foot. Then we three spent a delightful two hours seeing the sights of Tacoma. At least it was delightful for one of the three; we suppose we shouldn't speak for the other two. After that we had lunch and went to call on the other exhibitors of the city.

The first stop was at the Regent, which is not open just now owing to its recent purchase by Ackerman and Harris. This theater was originally the Empress, being built by Sullivan and Considine to help complete their string of Empress theaters on the Pacific Coast. After running Sullivan and Considine vaudeville for years it was bought last year by Jensen and Von Herberg of Seattle and turned into a motion picture theater. And just a few weeks ago came the news of this last change in ownership. Mr. Donnellan, the new manager, was at the theater, but said that the exact date of opening and the definite policy had not yet been decided on. He promised to let us know very soon. Meanwhile it is certain that the house will show vaudeville and pictures, as do all the other Ackerman and Harris houses on the Coast.

After leaving Mr. Donnellan, Mr. Guerin had to go back to the Apollo to attend to some business, and Mr. Moore alone escorted us to the lair of the other exhibitors. But the lair was all we found in several cases, the lair and the victims thereof. The masters could not be located. Clarence Summerville was on the job at the Hippodrome, which was recently closed as a picture house. It was opened November 12 with musical comedy and variety attractions. Mr. Summerville also manages the Melbourne, a motion picture house just a couple of doors from the Hippodrome. He informed us that he had just reduced the admission to the former house from ten cents to five. Mr. Summerville is just back from his first vacation in seven years, during which he got sick. No more vacations for him, he says.

We next called around at the Shell, the Palace and the Bijou, but those were the lairs where the masters could not be found. We hope to see you, Mr. Bero, Mr. Drinkwine and Mr. MacNish, on our next visit to Tacoma. All three of these theaters are small five-cent houses, but the shows are good and the employes very courteous and obliging, particularly at the Shell.

When we went to say good-bye to Mr. Guerin we took a second look at the Apollo, and we do wish Mr. Guerin had had a good picture of the theater for us to send The World. The Apollo is not a large house, its seating capacity being about 650, but everything about it is high-class, from the entrance to the inside windows with the pretty lighting effects behind them and the beautifully decorated walls and ceiling. Metro bookings are used, a few Fox releases and other special features.

Mr. Moore's theater, the Colonial, has something over a thousand seats. Its architecture is true to its name. The treatment of the interior shows the effectiveness of beautiful simplicity in theater decoration, while the loge seats of old ivory wicker with cretonne upholstering must be a "joy forever" to Colonial patrons. The women's rest room in pale shades of blue is one of the prettiest we have ever seen anywhere. Mr. Moore uses Paramount pictures, with an occasional particularly good feature of some of the other producers.

What we liked about Tacoma exhibitors was their cordiality to each other and their apparent willingness to cooperate.

While we were riding out to Tacoma's big and beautiful Point Defiance Park and while we were at lunch were the only times we had to talk to Mr. Moore and Mr. Guerin. When we were on the streets they were kept busy bowing to acquaintances. Even the newsboy calling papers on the corner yelled, "Here you are, Mr. Moore," as he thrust a paper toward that gentleman.

During the time we had to talk, however, we got a fair idea of the situation of the picture business in Tacoma. Vaudeville and dancing are the only amusement rivals of the pictures in winter, Mr. Moore and Mr. Guerin explained, but in summer outdoor sports and the parks are particularly dangerous to the city's picture business. Tacoma is not overstocked with first class motion picture theaters; so, in spite of the prevailing hard times on the Coast, Tacoma exhibitors manage to make a go of it.

Both picture men were agreed that a great mistake many exhibitors make who live in cities of a hundred thousand or less, where they know everybody worth while, is to have a large free list. These people are invariably the ones who knock your shows the hardest, asserted Mr. Guerin, and Mr. Moore added that they always selected Saturday, Sunday or a holiday to come. Mr. Moore has forestalled these embarrassing situations by having practically no free list, except the immediate families of his employes.

We enjoyed our trip to Tacoma very much, thanks to Mr. Moore and Mr. Guerin, and we can assure them that we shall not be so long in coming again. And we hope that the next time our friend, Mr. Anderson, will also be there, with his foot well past the crutch stage of convalescence.

Ethel Corcoran Becomes Ethel Dayton

PRETTY Ethel Corcoran, who is playing opposite Lionel Barrymore in the forthcoming Metro-Columbia feature, "The End of the Tour," has changed her name. No, she hasn't married, nor is she ashamed of the fine old name of Corcoran, but as she is a motion picture actress, she finds that it takes too long for people to read the name on the screen. So now she is Ethel Dayton.

Ethel Dayton.

She especially likes to be known by the children who are motion picture fans. And she believes Corcoran takes too long for the little ones to spell out.

"Why, before they made out the name," she said, after deciding on the change, "very often something else was flashed on the screen, and they never knew who was playing the leading girl part."

So she wants everyone to know that it is she, Ethel Dayton, erstwhile Ethel Corcoran, who will be seen as Grace Jessup, the village heiress, in "The End of the Tour."

Miss Dayton was formerly with Vitagraph, where she played ingenue leads for four years under the direction of George D. Baker, who is directing "The End of the Tour." She was seen with May Robson in "A Night Out" (Belle Bruce, now a Metro player, also being in the cast), in "A Price for Folly," and was leading woman with Earle Williams in "The Hidden Prince" episode of "The Scarlet Runner." Miss Dayton, who was born in New York, lives in Brooklyn with her parents. Her type is that of the wholesome, natural American girl.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Working for "Better Films"

An Organization Is Planned National in Scope and Thoroughly Co-operative.

THE demand for special performances of films suitable for the family group and for young people, as a means of meeting certain problems that have arisen in the motion picture industry, is so widespread that the National Committee on Films for Young People (affiliated with the National Board of Review, 70 Fifth avenue, New York City), has decided to take steps toward securing the definite co-operation of those in different parts of the country who are interested. Plans for bringing about this desired co-operation through the affiliation of the various committees which have been formed in different communities were prepared a few days ago.

It was decided to give the loose organization under which the various co-operating committees will work the name "The Affiliated Committees for Better Films." It is to be a branch of the work of the National Committee. Its chief functions will be that of exchanging information as to the causes of success and failure in the promotion of special performances of the kind described, answering questions and distributing lists of films suitable for special performances. It is to exist on the basis of service co-operation and independence. There will be no effort to modify the autonomy and freedom of action of the local committees. It is believed that this step will greatly aid in the promotion of the exhibition of films suitable for everybody, which is the best means of combatting the undemocratic idea of legalized censorship. There are hundreds of committees scattered throughout the country which are anxious to do something to solve the problem raised by the attendance of young people at motion picture performances. Many of them are not in a position to do satisfactory work in this direction because they have no experience or information upon which to found their efforts. It is believed, therefore, that this branch of the work of the National Committee on Films for Young People will be serving a very practical purpose.

"Vesuvius in Eruption"

A Remarkable Picture Appearing on the Paramount Program and Photographed by Burton Holmes.

WHAT could be stranger in the psychology of human events than that something which has lured to the very feet of the great volcano Vesuvius countless numbers of human beings, thousands of whom have perished from its eruptions. Burton Holmes has, in the photographing and arrangement of the scenes in the production recently seen at the Strand theatre, New York City, and which was released in all parts of the country on Oct. 30th by the Paramount Pictures Corporation, succeeded in presenting the dramatic side of one of these terrible eruptions.

In this picture we are first shown a close view of the crater belching forth its first menacing clouds of smoke, ashes and lava, after which our attention is drawn to the frightened inhabitants of nearby villages participating in religious ceremonies in the streets, carrying sacred paintings, images, etc. Later on we are taken through the deserted streets of Naples where the piles of ashes resemble snow drifts in all but color. As the eruption progressed in violence it was necessary by means of a telephoto lens to photograph it from across the bay, the columns of smoke at this time rising, according to scientific calculation, nine miles into the sky. In the midst of a dramatic situation the photographer has managed to inculcate a moment of comedy, when, on the roads leading away from the scene, the fleeing inhabitants hurry along, some afoot, and some in various kinds of conveyances, taking with them what they can of their worldly goods. A flash of a family dog looking anxiously behind him, is prefaced by a sub-title which reads "Yes, they're all coming," which is followed by the remainder of the family plus a group of pigs. The closing scene forms the climax of a dramatic presentation when the camera looking across the ruins to which Vesuvius reduced Pompeii some 1800 years ago, reflects the old mountain still belching forth its fury.

"Snow-White."

Educational Films Corporation has four-part Version of the Fascinating Fairy Tale Enacted Entirely by Children.

CHILDREN especially will be delighted with the filmization of the Grimm fairly tale, "Snow-white," partly because the cast with which the picture has been produced is composed entirely of Children, and partly because the story itself is fascinating. The Life Photoplay Co. made

Scene from "Snow-White" (Educational).

the picture, using good judgment in most instances, making their gravest mistake in the placing of a girl in the role of the king. A sturdy boy would have been much more effective.

The children on the whole have done exceptional work in the interpretation of the fairy story. It will no doubt be remembered that the beautiful queen whom the fairies loved was lonely and down-hearted, and that the fairies, while she slept one day by the side of an ivy-rimmed pool, gathered flowers and placed them in her arms, and that upon the awakening of the queen the flowers dissolved into the form of a beautiful baby who was named Snow-White. It will also be remembered that wicked Alice, in love with the king and jealous of his queen plots with the witch to destroy her, that on the death of the queen the witch also helps her by means of a certain powder to gain the love of the king, and that her jealous nature finally leads to her ruin in several unsuccessful attempts to end the life of Snow-White of whose beauty she is envious.

The scenes in the home of the dwarfs, where Snow-White takes refuge when left in the black forest by Queen Alice's orders and reported dead, have been well done, and will be found especially pleasing.'

PATHE TO RE-ISSUE "THE LIFE OF OUR SAVIOUR."

Readers will no doubt be glad to learn that the beautiful seven-part Pathe production "The Life of Our Saviour" will be again re-issued for the Christmas season. December 3 has been set out as its date of release. It will be remem-

bered that this production is beautifully colored, and in many instances the effect of color and composition is that of the old religious masterpieces. This film will be available in the Pathe exchanges all over the country.

"The Three Christmases"

Thrift Propaganda Film Made by Popular Plays and Players to Be Released Under the Auspices of the Christmas Club of America.

Reviewed by Margaret I. MacDonald.

THE Christmas Club of America, which is operated at the present time in connection with 3,500 banks throughout the United States, is an off-shoot of the Bankers' Club of America, and is utilizing the moving picture screen for the first time in the six years of its history, as a means of conveying the idea of thrift, and the benefits which accrue from the habit of saving in small amounts. A deposit of two cents is sufficient to open a bank account through the Christmas Club. After this each weekly deposit must amount to two cents more than the amount deposited the previous week, and at the end of fifty weeks a check for the total amount deposited, which amounts to a little better than $25, following a two-cent initial deposit, is mailed to the depositor. In this way it is possible for anyone to save a small Christmas fund, while the profit made by the banks, so they claim, is little more than the expense of handling the money. $80,000,000 were deposited in this way during the past year. Of this $11,000,000 were deposited in New York State banks, and $7,000,000 in banks in the State of New Jersey.

In order to stimulate the spirit of thrift a film between eleven and twelve hundred feet in length was made for the Christmas Club of America at the Metro Popular Plays and Players studio. This film is entitled "The Three Christmases," and features Violet Hemming and William Courtleigh, and is intended to illustrate clearly the folly of wasteful expenditure. Between December 15 and January 5 it will be shown in numerous theaters, principally in the East. Owing to the difficulties of placing the film in the theaters during this limited space of time, it was decided to take it no further west than Pittsburgh. Access can be had to this film through the Christmas Club, 303 Hudson street, New York City.

Short Subjects

A Travel Subject and Two Industrials of Educational Interest.

"Through the Swiss Alps, by the St. Gothard Tunnel Route."

Reviewed by Margaret I. MacDonald.

THE "Mutual Tours Around the World" for December 6, contains an unusually interesting illustration of the railroad route through the Swiss Alps, known as the St. Gothard route. This road winds about, rising gradually through the mountain heights, passing through numerous tunnels, and bridging deep and beautiful gorges.

The starting point of this railroad is in the neighborhood of Gramosina Falls. Each scene is prefaced by a diagram showing the manner in which the road circles, crossing the Tessin River, passing Cribiasca Falls, the Faido Falls, the Biaschina gorges, the Polmengo bridge and the Piottino gorges on the Tessin River, the Stalvedro ravine, the Goeschenen gorges, past the town of Airolo, and ending with the beautiful viaduct at Amstey.

"Gathering Cocoa."

"Reel Life, No. 30" opens with an instructive illustration of the harvesting, preparation and shipping of the cocoa bean. After the harvesting of the cocoa the buds are opened and the beans sorted. They are then placed on pack saddles on the backs of oxen, and conveyed to fermentation vats, after which they are placed in long, shallow bins and dried, previous to being hauled to the nearest depot.

"Scallops."

This is another interesting subject dealt with in "Reel Life, No. 30." It shows in close and clearly photographed views how the scallops are gathered from among the sea weed by means of iron drag nets, and how they are then sorted and measured, after which the shells are opened and the adductor muscle, the only part used for food, is cut off and the remainder thrown away. Ten bushels per day is the catch per man.

Pictures in the Schools

Reasons Why New York Schools Do Not Lead in Matters of Visual Instruction.

THOSE who may be looking to the schools of New York for results along the line of visual education will as yet find little information of value by way of a precedent. It is only natural that educators outside the metropolis would look anxiously for some development in the New York public schools in connection with visual instruction in the class room, yet we find on investigation that little progress has been made, especially with regard to the use of the moving picture. Admitting that the market has offered little that could be used in the illustration of class lessons, the clumsiness and near-sightedness with which visual instruction has been handled in the New York public schools is somewhat appalling, viewed from the standpoint of those who are intelligently familiar with possibilities and prevailing conditions.

For instance, no less than 107 of the public schools of New York City are equipped with Pathescopes, while some 47 more are practically under contract to use them. In order that our readers may better understand the significance of this it might be best to explain that the Pathescope is an admirable little projection machine, originally intended for use in the home. The Pathescope requires a film considerably smaller than the ordinary film, thereby making it inadequate for permanent use in the class room.

In order to purchase these machines the schools, aided by parent associations have given entertainments at which a Pathescope and operator were provided free of charge. The consequence being that the schools in possession of these machines are forced to depend on a limited program of films such as any one concern is able to provide, and are practically shut off from use of the many valuable subjects that are elsewhere available.

Another hindrance lies in the lack of adequate appropriations from the school funds for the necessities of visual instruction. At a recent date an appropriation of $20,000 was asked to cover such necessities, a request which was responded to with a grant of $7,500. And this regardless of the fact that at least 107 of the New York public schools have already paid out of a fund raised by their own efforts and by the aid of Parent Associations, for machines which cannot be expected to cover all the demands of the visual instruction of the future, a sum which must have come little short of the $20,000 appropriation which was asked.

Up to this time no actual attempt has been made to use the moving picture in the New York public schools as an aid to class lessons. The use made of moving picture films in the New York schools has been merely a matter of entertainment and general instruction. Within the past few months, however, an investigator of films has been appointed, evidently with a view to their use in the class room. Report has it that at the beginning of the year a committee appointed by the Board of Education will meet to seriously discuss this question. M. I. MacD.

SOME FILMS FOR THE HOLIDAY SEASON.

As the holiday season approaches exhibitors and others become anxious to know what is available in the line of Christmas films. In addition to the production of the fairy tale "Snow-White," which fits the situation to a degree, and "The Life of Our Saviour" which is especially fitting as an offering for the anniversary of the birth of Jesus, we are promised another production of "Snow-White" by the Famous Players, featuring Marguerite Clark. This production is scheduled for Dec. 25. The Mutual Film Corporation have "Budy's Christmas" for Dec. 18. This is a two-part story of the Kentucky mountains. A five-part adaptation of Charles Dickens' "A Christmas Carol" will be presented by the Bluebird Photoplays, Inc., on Dec. 18, under the title of "The Right to be Happy." This film which was made by Rupert Julian, includes in the cast Harry Carter, Claire McDowell, Francelia Billington and Julian Rupert. "Fighting Joe" a two-part western story, to be released by the Universal Film Manufacturing Co., Dec. 23, under the Bison brand, was written and produced by Wm. B. Mong. Other Universal offerings are "The Prodigal Daughter," a one-real Laemmle to be released Dec. 20, and "Waiting at the Church," a Nestor comedy for Dec. 18. "A Shriveled Soul," reported to be an excellent five-part Christmas story, will not be released until Jan. 8. This production features George Hernandez, and appears on the Bluebird program.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Two Triangles

"The Matrimaniac," Five-Reel Fine Arts, Doublas Fairbanks in the Title Role, and "Three of Many," Five-Reel Kay-Bee, Featuring Clara Williams.

Reviewed by Louis Reeves Harrison.

"THE MATRIMANIAC" is a lively comedy, so well suited to the acrobatic energies and general screen radiance of irrepressible Fairbanks that it takes on the movement of a "vehicle"—but it is a vehicle that could move of its own accord. Perhaps it is best that Douglas should have the screen

Scene from " Three of Many" (Triangle).

almost entirely to himself soon after he gets into action. His magnetic personality fixes attention from the outset, and his general performance is so satisfying that people are bound to enjoy it; he is compelling. Yet it is quite among the possibilities that he will eventually appear in lively comedies which afford opportunity to other members of a cast, to his own advantage. No comedy relief is offered to the continuous strain of following his activities, no other collateral and intensifying movement for purposes of contrast. People enjoy his "act in one" because he represents something to them. He illustrates clearly that there are tremendous sources of energy in nearly all men which are very seldom released.

There lies hidden in our stagnant state of easy-going receptivity a secret recognition that few of us are really what we could be, that our capacities could respond to far greater performance than that we are called upon to make. We think we are cramped by our circumstances, that we have not had a show to give off the best there is in us, but the fault lies deeper. We simply lack an early specialized training which would make it possible for the human machine to do more with less fatigue. That we are unable to respond to our own aspirations is not our fault, nor are our parents really to blame for what they do not know. The trouble lies in common ignorance of how the human plant can be best cultivated to advantage. One interpreter represents physical strength, another determination, another courage, and another fortitude in adversity.

Fairbanks represents physical agility and temperamental optimism, and it is really the latter quality that wins. His leaping and climbing feats would soon pall if he did not perpetually demonstrate that life is good and growing better, in spite of all pessimistic claims to the contrary. Therein lies the true charm of Fairbanks. The play simply depicts an adventurous elopement, with the girl at a hotel telephone, the clergyman in jail, and Fairbanks at bay on the top of a telegraph pole when the marriage finally takes place, the fun hinging on the remarkable adventures of Fairbanks and a clergyman whom he drags from his bath to perform the ceremony. The story will go with all audiences, high and low.

"Three of Many."

"Three Of Many" is a supposed realistic little phase of human existence idealized by Gardner Sullivan and presented with exceptionally fine artistry. The story contrasts the brutal instincts aroused in men by their efforts to show fidelity to the country which gave them birth, with that instinct in woman which causes her to revolt against destruction of human life, in whose creation she so largely and self-denyingly participates. The subject is a difficult one to handle, but Mr. Gardner has chosen delicate methods, almost purely psychological ones, and he has been fortunate enough to have a cast of high intelligence. Clara Williams clearly expresses the sweetness and refinement of a pure woman's heart under trying circumstances, and the honors go to her. She portrays the character of a woman so simple of heart as to believe that two men who love her can be brought to a recognition of their brotherhood in spite of the fact that one is battling for Italy and the other for Austria.

There is nobility in this theme: behind it lies the Christ ideal of universal brotherhood; but the vigorous male of today is close kin to the fighting male of other days so far as his impelling emotions are concerned, and there is very little to be found in the conduct of present-day civilization to indicate that there will be any such universal brotherhood until the naturally aggressive male has all the fight kicked out of him. It is even an open question whether he would be improved by this emasculation. He easily becomes vitiated by unmanly softness, as the history of fallen nations attests. Whether or not the idea will be effective will depend much upon the point of view of those to whom it is presented. But the story is well told in all of its departments.

"The Romantic Journey"

William Courtenay and Alice Dovey in a Five-Reel Screen Romance That Abounds in Exciting Situations —Released by Pathe.

Reviewed by Edward Weitzel.

OUIDA BERGERE is responsible for "The Romantic Journey," a five-reel Pathe screen drama featuring William Courtenay and Alice Dovey. The scenarioist has gone in for Romantic Adventure with a big R and a big A. Like the Immortal William, in "Romeo and Juliet" she takes the spectator into the graveyard and shows him the inside of a tomb, for, like Shakespere's heroine, the desperate maiden in her tale drinks a "distilled liquor" that she may assume the "borrowed likeness of shrunk death," in order to baffle her persecutors. Woven around this tense situation are various dramatic scenes of the same highly sensational nature, which involve a mysterious East Indian whose knowledge of the

Scene from "Romantic Journey" (Pathe).

occult and whose hypnotic powers enable him to force a beautiful young American girl into a marriage with a wealthy young chap who is eventually put out of the way, and an attempt made to get control of his fortune. There are secret doors, sliding panels, deadly snakes, hand-to-hand struggles, dark-skinned men who obey their master's bidding without question, an intrepid hero who stops at nothing, and a comic

valet thrown in for good measure. Briefly: all the concomitants of the regulation high pressure romance are here to engross the attention of him who cares nothing for facts, so that his fancy be stimulated and his spirit escape from the commonplaces of life! Miss Bergere has told her story with the necessary dispatch and freedom of invention; and it is admirably acted and produced. William Courtenay supplies the proper amount of material out of which handsome and dauntless heroes are made, and acts with an equal degree of merit. Alice Dovey is a most convincing heroine, both in looks and histrionic ability. Macey Harlan is a thoroughly competent as the East Indian hypnotist, and is also an excellent double for a well-known moving picture magnate. Norman Thorp maintains the reputation of the performance for adequate acting, and the same criticism applies to the other members of the cast.

"The Price of Silence"

Five-part Bluebird Production Featuring Dorothy Phillips Based on Story by W. Carey Wonderly.

Reviewed by Margaret I. MacDonald.

"THE Price of Silence," from the magazine story by W. Carey Wonderly, while it is a well-made production, is unfortunately based on an unpleasant theme, presenting situations that are tense and undeniably dramatic, but at the same time vesting certain characters with unheroic temperaments, where actions reflecting moral heroism would be more liable to excite sympathy.

The story in which Dorothy Phillips is featured with a supporting cast consisting of Lon Chaney, Jack Mulhall, Frank Whitson, Jay Belasco, Viola Smith and Evelyn Selbie, opens with a thunder storm, which is a very effective opening, by the-way. Out of this storm come a young man and woman, who, drenched to the skin, find lodgings in a country hotel. A peculiar situation arises out of the fact that to avoid unpleasant surmises they register as man and wife, and con-

Scene from "The Price of Silence" (Bluebird).

siderable is made in the production of bedroom and undress scenes; more in fact than would give the production a place among films for young people. Lightning strikes the house and the man is killed.

A skip of possibly eighteen years introduces us to the home and family of the woman, who is now happily married, and it is not long before we learn that the daughter of the house is in love with a young man who is believed by the horrified mother to be her illegitimate son. The situation, with the doctor who knew the mother's former history suing for the daughter's hand and holding over the mother a threat of exposure, assumes an unpleasant aspect, which clears, however, when the old nurse who was with the mother at the birth of her first child reveals the fact that the child died at birth and was substituted for by another, to prevent the shock to the mother.

"Broken Chains"

Ethel Clayton and Carlyle Blackwell Stars in Five-Reel Story of Southern Life, Produced by Peerless.

Reviewed by Edward Weitzel.

THE quality of the material used in the making of "Broken Chains," the five-reel Peerless photoplay in which Ethel Clayton and Carlysle Blackwell are starred, is an unsatisfactory mixture of the good and the bad. The start gives promise of a well-told story, a prologue full of action and color being the spectator's first introduction to the characters. The negro's political status in the South and the suppression of a band of Florida moonshiners are employed in enmeshing the hero in the hazardous situation that will win him the necessary amount of sympathy. Harry Ford, a United States army officer, is falsely convicted of killing the brother of the girl he loves, and is sent to prison. He escapes and takes refuge in the home of the young woman in the case. She prevents his being taken back to the chain gang, by obtaining a convict's lease for his services. Later his innocence is established.

There is no lack of dramatic material in the picture, but it is not always in good taste; neither is it always handled with skill. There is a decided falling off in suspense after the girl becomes the lease owner of her convict-lover. It is also ex-

Scene from "Broken Chains" (World).

tremely doubtful that her father would permit the man convicted of the murder of his son to become an inmate of the Gwynne home. Several sensational incidents connected with the convict system of Florida and the stealing of a ballot box by a negro politician who is the real murderer of young Gwynne are effective melodramatic touches. The colloquial subtitles in the last reel are amusingly stilted.

The production is creditable, the atmosphere of the South being well sustained. Ethel Clayton brings out the best points in the character of Georgia Gwynne, and Carlyle Blackwell's impersonation of Captain Ford makes that sorely persecuted young officer a likable chap, in spite of the fact that he is somewhat lacking in soldierly bearing. Herbert Barrington, Herbert Delmore, Henry West, Louis Grisel, William Sherwood and Jessie Lewis add to the merits of the production, which was directed by Robert Thornby. Young John Tansy and little Madge Evans do excellent work in the prologue.

"My Official Wife"

Reissue of the Excellent Five-Reel Screen Version of Richard Henry Savage's Stirring Novel Made by the Vitagraph Company, to be Released December 11.

Reviewed by Edward Weitzel.

THE Vitagraph production of "My Official Wife" will always rank as one of the notable achievements of the screen. The story offers every requisite for the making of a vital, brilliantly colored and strongly dramatic photoplay, and no opportunity has been overlooked in filming the picture.

Scene from "My Official Wife" (Vitagraph).

Most of the scenes are laid in St. Petersburg, and the Russian atmosphere has been counterfeited with convincing skill.

The action at the Russian frontier and at the railway station in St. Petersburg, the Imperial entry into the grand ballroom, the chase after the beautiful Nihilist and her lover, and the destruction of the yacht by gun fire, are all striking situ-

ations in a photoplay that is without a dull moment. The acting is of the same order of excellence.

With a cast headed by Clara Kimball Young and containing the names of Harry T. Morey, Earle Williams, Rose E. Tapley, Mary Anderson, Arthur Cozine, Charles Wellesley, Louise Beaudet, L. Rogers Lytton and Eulalie Jensen, and the direction in the hands of James Young, the success made by the picture when first released is not difficult to understand. There is every reason to believe that moving picture patrons will greet the return of "My Official Wife" with the heartiest indications of welcome and esteem.

Two Kalems

"The Poisoned Dart" and "The Trunk Mystery."

Reviewed by Ben H. Grimm.

"The Poisoned Dart."

IN THE eighteenth two-reel episode of Kalem's "The Girl From 'Frisco" series, titled "The Poisoned Dart," main interest centers on the mystery surrounding a sacred Indian cat, brought to Barbara Brent (Marin Sais) by an employee of her father. As in previous releases in this series, the mysterious element is uppermost, and interest does not lag for a moment during the running of the two reels. Three Malays are on the trail of the cat, which has come to the man who gives it to Barbara in a mysterious manner, and after its one-time possessor is killed by a poisoned dart. On the Brent's ranch a Japanese valet is found dead, also killed by a poisoned dart, shot from a blow-gun by one of the Malays. The Sheriff, Barbara and John Wallace (True Boardman) attempt to solve the mystery. Barbara, alone in an isolated shack, is overpowered by one of the mysterious trio. She later pursues him and engages in an exciting fight with him. The other two members of the murdering trio are brought to book by Wallace and the Sheriff.

Scene from "The Poisoned Dart" (Kalem).

In the cast are also seen Frank Jonasson, Ronald Bradbury, Barney Furey, Edward Clisbee, Jack Rahm and Y. Aonami.

"The Trunk Mystery."

This episode of "Grant, Police Reporter" is fully up to the high standard set by preceding releases. Once again a murder furnishes the idea for the plot. The murder is solved by Grant and a detective, and it is in pursuit of the murderer and in an effort to save his daughter that George Larkin furnishes a thrill. The girl (Ollie Kirkby) is beaten unconscious by her father (the murderer) and is placed on a belt that carries waste lumber to the top of a burning heap of waste. Mr. Larkin jumps to a belt of the machine, is carried on the belt for about a hundred feet, jumps to a suspended rope, and leaps to the spot where the other belt discharges its cargo. He catches the unconscious form of the girl just as she is about to be dashed on to the burning wood pile. The reel is full of action.

Others in the cast than those named are Director Robert Ellis, William McKey, Harry Gordon, Mary Taylor Ross and T. Justin Down.

"A Dream or Two Ago"

Five-Part Mutual Star Production of Entertaining Quality Features Mary Miles Minter.

Reviewed by Margaret I. MacDonald.

THE charm of this production is undoubtedly due to the personality of Mary Miles Minter, whose beauty, youth and spontaneity are irresistible. With a less attractive star some of the business of the production such as various attractive methods which the child under a new and evil influence uses in stealing might be questioned. In the early portion of the story the role of the child, who is neglected by a pleasure-loving mother, is cleverly played by Dodo Newton. This part of the picture contains many unusually appealing scenes.

As the story runs a wife who is being gradually influenced by a man other than her husband, and who is at any time unable to resist the call of pleasure, promises one day to take her little girl to the matinee. As they are about to leave the house a telephone call from the man causes her to hand the child over to her nurse, who takes her to her father's office, where the child asks her father for money to buy a present for her mother so that she will love her. While they are in a jewelry store buying the present the store is robbed and the child in the panic which follows rushes apparently to the roof of the building, from which she falls and is picked up by a woman at the head of a band of thieves. The child, whose memory is affected by the fall, forgets her former surroundings and becomes an accomplished thief. Later she is restored to her own home by a freak of circumstances and is restored to her normal self.

The production was made by James Kirkwood and is a decidedly artistic one.

"A Coney Island Princess"

Irene Fenwick Makes Her Famous Players Debut in a Story Carrying the Atmosphere of New York's Resort.

Reviewed by George Blaisdell.

IRENE FENWICK makes her Famous Players debut in "A Coney Island Princess," released on the Paramount program on December 4. Miss Fenwick has a role which gives her opportunity to show her lightness of foot as well as her skill in dramatic portrayal. She is supported by Owen Moore, who gives a good performance in the role of a gentleman jockey who permits his appetite for liquor temporarily to get the best of him. The script was based upon Edward Sheldon's "The Princess Zim-Zim."

Many of the exterior scenes were taken around the structures of Coney Island, New York's great playground. There is the atmosphere of "old Coney," the resort known about everywhere the metropolis is talked about, of its dance halls, of its waterfront. Then, too, there is a polo game, said to have been staged for the occasion. There are skilled players and trained ponies. In contrast with these recreative and sporting surroundings there is shown the interiors of homes of wealth, lavishly furnished and finely photographed. In fact, the photographic side of the subject is unusual in its clarity and in its lighting effects.

Scene from "The Coney Island Princess" (Famous Players).

Russell Bassett as Old Mooney, the proprietor of a dance hall, does a splendid bit of character work. Others in the cast are William Bailey, Eva Francis, Clifford Gray, Kate Lester and Dora Mills Adams. There is good drama in the latter half of the story, especially in the situations developing from the bringing by the gentleman jockey into the home of his socially aspiring aunt of the girl from the dance hall. The ending is not what may be described as a "happy" one, but is unquestionably the more logical.

Triangle Releases for December 24.

Bessie Love and Clara Williams are the stars of the Triangle feature releases for December 24. Bessie Love appears in a Fine Arts production of whimsical human interest entitled "The Heiress at Coffee Dan's," written by Bernard McConville and directed by Edward Dillon. Clara Williams is starred in a Kay-Bee play of the primitive forces of life in an Austro-Italian war setting called "Three of Many," written by C. Gardner Sullivan and directed by Reginald Barker.

"The Secret Kingdom"

Vitagraph Serial in Fifteen Episodes, Written by Louis Joseph Vance and Starring Charles Richman and Dorothy Kelly, a Story of Romantic Adventure.

Reviewed by Edward Weitzel.

LOUIS JOSEPH VANCE, the author of "The Secret Kingdom," the new Vitagraph serial in fifteen episodes, is a past-master at the art of creating romantic adventure. His work has but one object in life—to entertain, and he cares not a whit how his characters are put to it to keep up the pace set for them—so long as the interest is kept at fever heat. The first eight episodes are entitled "The Land of Intrigue," "Royalty at Red Wing," "The Sealed Packet," "The Honorable Mr. Oxenham," "Carriage Call No. 101," "Human Flotsam," "The Ghost Ship" and "Rum Cay."

Starting in one of the mythical kingdoms of Europe that are found only on the private maps of the writers of romance, the story discloses the existence of a certain Prime Minister of Alania, who has his ruler and the queen assassinated, and is only prevented from putting the young Crown Prince out of the way by the efforts of a faithful officer of the guard, who takes the boy to the United States. The next episode shifts to Arizona, twenty years later. The rightful ruler of Alania, who does not know his real rank, bears the name of Phillip Barr. The daughter of the usurper, now traveling in this country, is rescued by Phillip and—the race for a bride and a throne is on.

Emissaries of the Prime Minister try to keep the lovers apart and to prevent Phillip from reaching his native land and learning the truth. He is attacked in a den in Chicago, his sweetheart is stolen from him and locked up in a private lunatic asylum in New York, his package of important papers is also stolen, and reaches him again by a series of surprising turns of plot. There is a thrilling rescue of the heroine from a third-story window, and any number of lively and well-fought "goes"

Scene from "The Secret Kingdom" (Vitagraph).

between the hero and his enemies. An encounter with river pirates, a leap from a ferry boat into the North River, one exciting incident after another is introduced, of which one need not ask the reason why—even if there were a moment's pause in which to frame the question.

The indispensible elements connected with such a photo-drama are adequate production in every branch of the work. The makers of "The Secret Kingdom" have done this, and the acting, the direction and the purely mechanical side of the production are all commensurate with the requirements of the picture.

Charles Richman and Dorothy Kelly head the cast, and Arline Pretty, Joseph Kilgour, William Dunn and De Jalma West have important allotments. Ned Finley figured strongly in the early episodes.

"The Vixen"

Six-Part Fox Production Featuring Theda Bara in Character of Selfish Feminine.

Reviewed by Margaret I. MacDonald.

WHILE Theda Bara had portrayed many unpleasant feminine characters, always with the same startling finesse, there was one left at least of which she had not exploited the vileness of. This one will be found in "The Vixen," and it would indeed be difficult to locate a more despicable type of femininity.

The story, which is very obvious, has been written with the express purpose of forming a vehicle for Miss Bara, is attributed to J. Gordon Edwards. It introduces us to people of varied characteristics, among whom are a father who through drink and its consequences has become the care of the family; two daughters, the first the evil one of the title role, presented without a single saving grace, and the second a young woman of admirable and unselfish qualities. The son of the family is presented as a weakling tending toward crime; while two other men of manly type become the unwilling victims of the "vixen."

Six reels are too many for the telling of this story, which shows how the wicked sister in fear that she be left to care for her father alone, manipulates by means of many lies so that her sister's love affairs are always upset, and the man's affection transferred to herself. The first man she jilts because of his financial reverses, which, by the way, are indirectly a product of her brother's evil doing. The second she marries

Scene from "The Vixen" (Fox).

and leads him a miserable life through her extravagances. In the final throw her true character is revealed to her sister, who finally becomes the happy wife of the man who was jilted by the "vixen."

Others in the cast beside Theda Bara are A. H. Van Buren, Herbert Heyes, Mary Martin, George Clarke, Carl Gerard, and Geo. Odell.

"The Road to Love"

Lenore Ulrich is Featured in Morosco Story of the Desert That Will Interest.

Reviewed by George B'aisdell.

THERE are desert scenes a-plenty in "The Road to Love," the Morosco release for December 7. Also there are backgrounds of Algerian villages, of interiors of native palaces. The picture, the story of which was written by Blanche Dougan Cole, is a convincing portrayal of life in the African open and of the glamour surrounding it. There are stirring incidents following upon the attempt of Roberts, a young

Scene from "The Road of Love" (Morosco).

American, to rescue and to win for himself the daughter of an Algerian already slated by her father to be the bride of one of her countrymen. There are attempted kidnappings, there is a frustrated elopement, and there are captures and plots and counterplots.

Lenore Ulrich is Hafsa, the object of the ardent attentions of Roberts. Miss Ulrich looks her part. Colin Chase is Roberts. Herschel Mayall is Sidi Malik a strong figure. Joe Massey is a lustful old Sheik who bids high for Hafsa when she is put up

at auction only to lose her through the strategy of the American. Others in the cast are Lucille Ward, Estelle Allen, Alfred Vosburgh and Alfred Longworth.

The story requires close following on account of the Arabian character names. But one of the players carries an English name. The subject as a whole, however, is picturesque and possesses a large measure of good entertainment.

"The Black Butterfly"

Mme. Petrova Dominates Five-Reel Drama Produced by Popular Plays and Players for Metro.

Reviewed by Ben H. Grimm.

DOMINATED by the beauty, personality and dramatic ability of Mme. Petrova, "The Black Butterfly," a five-reel motion picture drama from the studios of the Popular Plays and Players, to be released by Metro on December 4, is a powerful offering. Despite a "dragginess" found in the first two reels, the mere presence on the screen of Mme Petrova is sufficient to hold interest. After the first two reels the story

Scene from "The Black Butterfly" (Metro).

moves more rapidly than before. In the story, by L. Case Russell, scenarioized by Wallace Clifton, Mme. Petrova plays the dual role with a depth of understanding of her art that totally convinces.

The story, as visualized under the direction of Burton L. King, is unusual and is replete with interest. Its many dramatic moments are registered on the screen compellingly. The story is laid in France and tells of a peasant girl who marries a count. She is later given reason to believe that he is already married, and after the birth of a daughter leaves for Paris, where she becomes the toast of the clubs. She is filled with a hatred for men and her mother-love yearns for the daughter who she cannot call her own. Then she falls in love with a youth. He is in love with the "Butterfly's" daughter. The daughter tries suicide and the "Butterfly" learns that it is her daughter that the youth is in love with. She spurns him so that he returns to the daughter. The story ends happily at a field hospital where the "Butterfly" has gone as a nurse. She learns that her husband was not married when he married her.

The leading male player is Mahlon Hamilton, who gives a creditable performance. The entire supporting cast to Mme. Petrova do commendable work. It includes Anthony Merlo, Edward Brennan, Count Lewenhaupt, Violet B. Reed, John Hoplins, Morgan Jones, Norman Kaiser, Roy Pilcher and Evelyn Dumo. Some good double-exposure scenes in which the mother and daughter appear together were photographed by Andre Barlatier.

"Somewhere in Mexico," the Next Tweedledum.

In "Somewhere in Mexico" Tweedledum has humorously caught the military fever which is abroad in the land, and with true patriotism enlists in his country's service with the avowed intention of removing Villa from the face of the earth.

His funny antics shock the dignity of the recruiting officers and furnish no end of amusement to his fellow soldiers. Tweedledum, however, makes a very poor soldier and violates all the rules. The officers are utterly unable to keep him in line if a pretty girl happens to be anywhere near during drill time, but the crowning climax comes when he slips away from his camp to hide and have a quiet smoke. He happens to select a spot which is near the location of a band of Mexicans and the powder magazine. He carelessly tosses away the remains of his cigar—when suddenly a terrible explosion ensues and almost the entire company of Mexican soldiers are blown to pieces. His own company rush to the scene and promptly make Tweedledum a great hero and give him credit for overcoming the enemy single-handed. He is quickly raised to the rank of a Commanding Officer and receives his newly-acquired honors joyfully if not gracefully.

Kalems for Mid-December

Five Reels a Week for Thrills, Drama and Laughs Promised for Release Through General Film.

WORKING well ahead on its release schedule Kalem is ready to announce the issues through General Film well into the latter part of December. Variety is the keynote of the four weekly releases, totalling five reels. Dramatic thrills of all sorts are promised in "The Girl from Frisco," "The Hazards of Helen," and "Grant, Police Reporter," while Ham and Bud are counted on for their usual supply of laughs.

"The Midnight Express," issued on December 16, and "The Vanishing Box-Car," released the following Saturday, are two of the coming "Hazards." Some unusual night photography is a feature of the first-mentioned release, in which the thrill finds Helen Gibson, in pursuit of a train, running her motorcycle onto a flat car and leaping through the air to the rail of the speeding car. "The Vanishing Box-car" is an unusual mystery story, hinging on the disappearance in broad daylight of a box-car shipment of valuable machinery while the train bearing it was passing between two stations. Helen Gibson supplies her usual quota of daring thrills to this one reel of famous railroad series.

New York's annual Police Parade forms the center of the action of "The Menace," the "Grant, Police Reporter" episode scheduled for release on Friday, December 15. The sensational thrills that have caused this one-reel series by Robert Welles Ritchie to become one of the most popular of Kalem releases in so short a space of time are once more present in this offering. One of the feats shows George Larking leaping from the top floor window of an office building to a rope hanging over the cornice and climbing to the roof. A 30-foot leap through the air from a deck house on one roof across an areaway is another exploit calculated to meet the avid demands of picture followers. Ollie Kirkby also appears to advantage in these episodes.

The final week of December will bring the "Girl from 'Frisco" series to its twenty-first episode. "The Stain of Chuckawalla," the nineteenth episode, will be issued on Wednesday, December 13, while the following Wednesday brings "On the Brink of War." Marin Sais in her character of Barbara Brent undertakes a difficult task in cleaning up the politics of a border town in the first-mentioned two-reel release. Others in the cast include True Boardman, Frank Jonasson, Edward Clisbee, Ronald Bradbury, Hart Hoxie, Jack Rahmn and Josephine West. Director James W. Horne continues to hold the reins in staking this series of the West.

With the all-star comedy quartette of Ham, Bud, Ethel Teare and Henry Murdoch, the Kalem weekly comedy releases have jumped into increased popularity. "The Icemen and the Artist" is a single reel laugh-maker scheduled for Tuesday, December 12. Ham and Bud, by their work in this comedy, revive the old question of "How would you like to be the ice man?" With Ethel Teare the pretty artist's model, Ham and Bud find it a pleasant vocation. "The Fatal Violin" is followed on the succeeding Tuesday with the fun-makers burlesquing the usual melodramatic anarchist story.

"WITCHING HOUR" BOOKING STRONGLY.

In Greater New York Alone Twelve Prints of Frohman Production Will Be Used.

MORRIS TOBIAS, booking manager of the corporation to be formed for the purpose of exploiting and handling the Frohman Amusement Corporation's extraordinary release, "The Witching Hour," in the State of New York and Northern New Jersey, is being besieged with requests from exhibitors in that territory with bookings on that production. The contract with Mr. Tobias was entered into late on a Friday afternoon, and up to Saturday evening six individual bookings of one week each, ranging from 1,000 to $1,250, were placed and no less than thirty-three bookings at $100 a day each were signed.

It was originally the intention of Mr. Tobias to work upon seven prints in Greater New York immediately upon the release of the production, through his office, but because of the demand for this production, he has increased his order so as to work twelve prints at one time.

Mr. Tobias accounts for this demand largely by reason of the fact, as he views it, that the exhibitor and the public have been surfeited with photodramas dealing with modern society conditions, all in the same vein, or sex problems or photoplays based on exploits and adventures without the realm of realism and that the theme of "The Witching Hour," embracing a subject that has been for years past and today is seriously considered by men and women in all walks of life and possessing an intensity of dramatics not heretofore met with either on the legitimate or photoplay stage, without calling for destruction of property in order to give a so-called punch to the picture, that the exhibitors are grasping at the opportunity to run that attraction.

Letters of unstinted praise and commendation are swelling the mails of the Frohman Amusement Corporation, from men and women in all walks of public and private life, and these are being turned over to Mr. Tobias to make use of in further exploiting and advertising that production in his territory.

It is expected that "The Witching Hour" will be released for public exhibition in New York City in a few days.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

MONEY MAID MEN (Vim), Nov. 24.—A rather slow-moving comedy reel, with Pokes and Jabbs in the roles of bookkeepers, and rivals for the favor of the stenographer. A few laughs come through antics with a sliding chair. Pokes decides to get money in robbing the safe, and is discovered by Jabbs. The boss, as a reward to Jabbs, makes him choose between money and the girl. He takes the money.

THE SELIG TRIBUNE, NO. 95, 1916 (Selig), Nov. 27.—Ruth Law finishes Chicago-New York flight at Governor's Island; whaling ship loaded with whalebone arrives at San Francisco; Miss Jeanette Rankin, elected to Congress, addresses students of University of Montana, Missoula, Mont.; fashionable women do own marketing, New Orleans; Massachusetts Guardsmen given official welcome on return from border, Boston; scenes on International Grand Prize Auto Race, Santa Monica, Cal.; Congressman Bleakey travels in aeroplane, Washington to Philadelphia; boiler of tug explodes, New York; eight hundred salmon secured for spawning, Raymond, Me.; Mrs. Chas. H. Spinks to sit in electoral college, San Francisco; Yale defeats Princeton at football, Princeton.

TAKING THE HONEY OUT OF HONEYMOON (Vitagraph), Nov. 27.—Real humor is found in this reel, although it finishes rather abruptly. Slapstick is not once resorted to, and the story amuses throughout. It concerns a newly-wed couple whose endeavors to make others believe they are old hands at the marriage game result in laughable situations. Mary Anderson and J. Carlton Weatherby are seen in the leading parts.

THE INFLUENCE OF THE UNKNOWN (Biograph), Nov. 27—Mae Marsh, Robert Harron and Henry Walthall play the leading parts in this reissued reel. The film is typical of pictures made several years ago, and tells a story set in the moonshining district of Kentucky. Mr. Walthall is seen as a reveune officer, Miss Marsh as the daughter of a moonshiner, and Mr. Harron as her sweetheart.

DUDES FOR A DAY (Kalem), Nov. 28.—A little better than usual number of the Ham comedies. Ham, Bud, Ethel Teare, Henry Murdoch and A. Edmondson are in the cast. Although the old idea of the hod carrier who inherits money is used, the result is more or less laughable. Ham and Bud obtain swell suits for advertising purposes from a tailor. They bring the newly rich Irishman and his daughter to a ball, but their happiness is short-lived.

DREAMY DUD JOYRIDING WITH PRINCESS ZLIM (Essanay), Nov. 29.—A cartoon comic by Carlson shares this reel with scenic. The cartoon shows Dreamy Dud taking a ride with the dusky Princess Zlim. Astride an elephant who drinks gasoline, the two have a merry time, what with fights that the elephant indulges in, etc. The scenic was photographed along the Apache Trail and the adjoining locality, and is excellent.

THE PRIZE WINNERS (Vim), Nov. 30.—Babe Hardy and Kate Price are the funmakers in this comedy reel. Quite a bit of fast and amusing action takes place when Babe and his friend horn their way into a mask ball given at Kate's house. They have become a trifle tipsy because of their jobs as beer inspectors and, in stolen plumage, they take the prize at the ball—also the silverware. Babe, however, takes the loot away from his partner and gives it back.

THE WIZARD'S PLOT (Kalem), Dec. 1.—An episode of the "Grant, Police Reporter," series. According to a review printed on page 1508 of the issue of December 9, this episode "is practically all action and makes a good one-reel offering." The big thrill comes when George Larkin, swinging among the tangled ropes high up in a ship's rigging, plunges over the ship's side into the sea, in pursuit of an anarchist. The story is interesting. Ollie Kirkby and Director Robert Ellis are also seen on the screen.

THE TRIAL RUN (Kalem), Dec. 2.—Helen Gibson takes chances on her life at least twice in this number of the "Hazards of Helen" Railroad Series. An especially daring feat is accomplished by her when she throws a lasso over a ventilator of a moving train, lifts herself from her horse, and clambers aboard the top of the train so that she may stop it before it hits an overturned automobile. She also makes a leap from a racing automobile to a flat car. With her in the film there are P. S. Pembroke, G. A. Williams and George Routh. Directed by Walter Morton.

JAILBIRDS (Kalem), Dec. 5.—A quite funny number of the Ham comedies. Ham, Bud, Ethel Teare and Henry Murdoch are seen in the reel. Laughs are numerous in this film, and the comedy ball is kept rolling by this quartette. Ham and Bud have a new way to make the shoe shining business pay. As prison guards they get over several laughs. Henry Murdoch is the gambler who goes to prison and tries to escape. Ethel is his daughter.

THE LINEMAN'S PERIL (Kalem), Dec. 9.—In this number of the "Hazards of Helen" Railroad Series a dog has an important part, a locomotive is wrecked, and Helen Gibson is seen in a flying explosion of powder dropped from a wagon. Helen prevents a collision by her leap. The dog figures conspicuously when he causes Helen to learn that a lineman has been injured and is in danger of the Limited. Besides Miss Gibson those in the cast are P. S. Pembroke and George Routh.

THE ICE AND THE ARTIST (Kalem), Dec. 12.—A comedy reel with Ham, Bud, Ethel Teare and Henry Murdoch. Ham and Bud become icemen so as to get the favors of housewives. Their work leads them to an artist's studio where they see Ethel. She steals much of the furnishings, but is excused because she is a kleptomaniac. Ham and Bud try the same stunt, but it fails, and the reel closes with them still running away from their pursuers.

General Film Company Specials.

THE BORDER LINE (Essanay), Nov. 25.—A three-reel drama with a surprise at the finish. A girl, in league with a band of blackmailers, gets a position as maid in a wealthy youth's home. She makes love to the young man and lures him into a compromising situation in the presence of her accomplices. They act as detectives and tell the youth that he must marry the girl or pay the price of silence. Loving the girl, the youth marries her. In the leading roles are seen Nell Craig and Edward Arnold.

FOLLOWING THE FLAG (Selig), Nov. 27.—Three reels of film showing life at the border with the National Guardsmen. All phases of army life are shown. The picture will make an especial appeal to relatives and friends of National Guardsmen who have been and who are doing duty at the border line. We see the guardsmen on hikes, their kitchens, transportation—in fact, everything they were occupied with is shown in the three reels.

A TIN SOLDIER (Essanay), Nov. 28.—A two-reel comedy with some fast knockabout action. A man is dragged to a mask ball by his wife and escaping from the scene, he leaves the uniform he wore home and goes to a dentist. The uniform is worn by his son and many humorous complications follow. The film is quite lively. In the cast are George Beane, Florence Oberle, Bruce Kent and Florence Barr.

BORDER WOLVES (Kalem), Nov. 29.—No. 17 of Robert Welles Ritchie's "The Girl from 'Frisco" series. Fast action marks these two reels, the story of which is on the border line between the United States and Mexico. Bandit raids are seen and the film is an acceptable one. A review, printed on page 1508 of the issue of December 9, states that "there is found an abundance of that power to excite that is so well liked by persons who want melodramatic thrills and plenty of them." Marin Sais and True Boardman are again seen in the leads.

BUTTS CASEY, CROOK (Knickerbocker Star Feature), Dec. 1.—A two-reel drama in which a crook becomes a man and makes a sacrifice for love. The film has enough heart interest to hold attention throughout. The crook, falling in love with a girl, goes to work to reclaim himself. He learns that the girl is engaged to a youth. The youth is in trouble and the crook once more steals so that the youth may marry the girl.

Fox Film Corporation.

THE VIXEN (Fox), Dec. 4.—A six-part production, featuring Theda Bara. The type of woman portrayed by her is one of the most despicable that could be imagined, and the play is built around this character in a most obvious fashion. Some children have been used in the picture to good advantage, excepting that they appear principally in side issues. Considerable padding is evident in the picture.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 95, 1916 (International), Nov. 28.—With the French Army near the Verdun front; William Rockefeller's family attends launching of oil tanks; footlights and fashions; Yale defeats Princeton, New Haven; Barge Newark blows ashore, Newport, R. I.; Grand Prize Auto Race, Santa Monica, Cal.; diet squad ready for experiment, Chicago; scenes from Army-Navy football game, New York.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 96, 1916, Dec. 1.—Mimic war at San Bonita, Texas; Howard Chandler Christy, artist, at work; University of New Hampshire students dig trenches to drain field, Durham, N. H.; French President and wife and Belgium royalty visit refuge camp, La Paune, France; footlights and fashions; cotton growing in Imperial Valley, once desert, Cal.; Seventh Regiment of N. Y. returns from border, New York; Liberty Statue illumined, New York; remarkable pictures of mine sweeper at work in storm, England.

Kleine-Edison-Selig-Essanay.

A MESSAGE TO GARCIA (Edison), Dec. 11.—A five-reel visualization of the preachment of the same name by Elbert Hubbard. Mabel Trunnelle and Robert Conness are featured. As a whole, the production is average. Some beautiful exteriors photographed in Cuba are seen. The story tells of the turbulent times in Cuba before the Spanish-American war and of an army officer's mission. A longer review is printed on page 1507 of the issue of Dec. 9.

Metro Pictures Corporation.

THE BLACK BUTTERFLY (Popular Plays and Players), Dec. 4.—Mme. Petrova dominates this five-reel drama. The picture is a strong offering, embracing many compelling situations. Mme. Petrova is at her best in the dual role of a mother and her daughter. The story is laid in France, the mother being the "Black Butterfly," and the daughter a simple country lass. Both fall in love with the same man. A review is printed on another page of this issue.

HIS WIFE'S MOTHER (Metro-Drew Comedy), December.—Mr. and Mrs. Sidney Drew put some new "pep" into the time-honored mother-in-law stuff in this reel. Mr. Newlywed tells most of his troubles to his new office boy, and the titles used in the telling are very humorous. The story is by J. W. Evans, Jr.

Mutual Film Corporation.

REEL LIFE, NO. 31 (Gaumont), Dec. 3.—This issue contains an instructive treatise on prunes, from the orchard to the consumer; a cleverly arranged animated educational drawing by Harry Palmer showing the danger of the common house fly, and entitled "The Diary of a Murderer," demonstration of the workings of a new passenger airship, modish coiffures, and an analytical exhibition of the "Biltmore Waltz," one of the latest dances.

SEE AMERICA FIRST, NO. 65 (Gaumont), Dec. 6.—"The New River in West Virginia" is the subject chosen for this issue, showing many picturesque spots on the New River. One of these is Winding Gulf, where the train winds several times around in descending the mountain to the town. On the same reel is a clever cartoon by Harry Palmer, entitled "Our Forefathers," showing the landing of the Pilgrim Fathers in most comical style.

MUTUAL TOURS AROUND THE WORLD, NO. 5 (Gaumont), Dec. 12.—"Through Venice in a Gondola" is the first subject of this interesting and excellently photographed number. The lagoon, the many quays for shipping, the piazette which were brought to Venice in 1126, the Grand canal, the Bridge of the Rialto fashioned entirely in marble, which, for centuries was the only bridge over the canal, the Isle of the Dead, and other points of interest in Venice. The second subject, "Jersey, the Largest of the Channel Islands," shows interesting points about the island, and the third subject is "Life in Senegal," in which the habits and occupations of the natives are shown.

Mutual Film Corporation Specials

A DREAM OR TWO AGO (Mutual Star Production), Nov. 27.—A five-part production, featuring Mary Miles Minter. The production has been made artistically, and is entertaining perhaps principally because of Miss Minter's pleasing personality. A full review of the picture will be found elsewhere.

A LASS OF THE LUMBERLANDS, NO. 6 (Signal), Nov. 27.—"A Spiked Switch" is the title of this number of the serial, in which the lumbermen at Holmes' refusal to continue the building of the road to its appointed terminus, decide to do it themselves. Helen and her friend start on the night train to bring a large amount of money to the camp and are relieved of it by a thief. A thrilling chase, and the wrecking of the freight car where Helen and the thief scuffle ends the episode.

A LASS OF THE LUMBERLANDS, NO. 7 (Signal), Dec. 4.—"The Runaway Car" is the title of this number in which Helen and her companion, still on their way by automobile to the camp after gaining possession of the money stolen from them on the train, save a passenger train on which Holmes and his son are traveling from being blown to atoms by collision with a runaway car of combustibles. A thrilling number.

THE WICKED CITY (Vogue), Dec. 3.—A two-reel production of a fair quality of farce comedy. There is very little that is absolutely new in the business of this comedy, and there is rather too much pajama play. Most audiences would, no doubt, think it very funny, however.

SEQUEL TO "THE DIAMOND FROM THE SKY," NO. 2 (American), Dec. 4.—In this chapter of the "sequel" we find that when De Vaux, on his way to throw the little son of the Stanleys from a cliff into the water, paused and laid the child down while he took a look about, Quabba supplanted the child with a stick of wood. Consequently at the opening of the second chapter we find the child in the good keeping of Quabba, who afterwards hands him over to a friend of the Stanleys. This chapter closes with a fierce struggle between Blair and Quabba, who is endeavoring to steal the diamond from underneath Blair's pillow as he sleeps. An interesting number.

THE VAMPIRES (Gaumont), Nov. 30.—In the second episode of this serial, entitled "The Red Book," the interest continues to grow, and the reporter is now in possession of a notebook found in the den of the vampires. The book contains some of the secrets of these terrible individuals, and he is under the ban of the gang and in danger of losing his life when the episode closes. A review of this number will be found elsewhere.

THE GHOST EPISODE (Gaumont), Dec. 7.—This third episode of the Vampires series is skilfully enacted by a French cast, which includes Jacques Hermann, Juliet Musidora, Marcel Leveresque and others. A murder, a bank robbery and two sets of criminals are among the plot ingredients. The story is complicated but moves with clearness and precision. The suspense is maintained at a high level without resorting to melodramatic methods. The crime is also neatly unraveled and leaves nothing unexplained. A very entertaining offering of the mystery type.

THE VAMPIRES, NO. 4 (Gaumont), Dec. 14.—"The Dead Man's Escape" is the title of this number, and portrays how a competitor of the vampires, who is about to be placed on trial for a crime, feigns death, kills his guard and escapes. One of the most interesting incidents is a reception at the house of Baron Maurice (who is, by the way, the ringleader of the vampires posing under an assumed name). Here a perfumed vapor which is caused to flood the rooms at midnight puts the guests to sleep after which they are robbed by the vampires of all their jewels. A very good number.

Pathe Exchange, Inc.

LUKE, RANK IMPERSONATOR (Rolin), Dec. 10.—Luke's attempts to break into society start the comedy ball to rolling in his one-reel picture. The fun is speedy all through.

THE FAITHLESS FRIEND (Pathe), Dec. 10.—This two-reel reissue is a western drama of good quality. It has vigor of action, and a number of real Indians add to the effectiveness of the scenes. One of the leading female roles is played by a pretty squaw.

THE STOLEN SHADOW (Astra), Dec. 17.—The twelfth episode of "The Shielding Shadow" serial shows the magic cloth back in the hands of Leontine. As he is trying to escape with it, he is run down by an auto and is taken to the hospital. While lying on a bed and surrounded by a ring of people, he calmly spreads out the mantle and fades from view. The two reels carry the story forward at its usual rapid rate of speed.

BOBBY, BEAR INVESTIGATOR (Rolin), Dec. 17.—This is a half reel subject taken in Spain and is an interesting and, also an amusing study of the personal habits of a young bear. The other half of the reel is devoted to "Spanish Costumes and Dances," and is made in colors.

LUKE'S FIREWORKS FIZZLE (Rolin), Dec. 17.—A bull in a china-shop is a mild engine of destruction compared to Luke among the fireworks. Everything goes with a bang and the last seen of the cause of the trouble shows him seated astride a huge skyrocket and headed for the moon. This one-reel farce is among the best of the brand.

Triangle Film Corporation.

THE MATRIMANIAC (Fine Arts), Dec. 16.—A five-reel comedy of elopement and adventure affording Douglas Fairbanks just the kind of opportunity suited to his temperament and methods of making fun. While filled with sensational incidents, it gets its high value from the accomplished actor in his best mood. A winner with all classes.

Unicorn Film Service.

JIMMY DALE—Alias, "The Gray Seal," No. 1 (Monmouth-Unicorn).—The first number of this new serial is entitled "The Gray Seal." It introduces us to the chief character of the story, Jimmy Dale, son of a millionaire, who is induced, by a mysterious influence, to rob the homes of the rich in order to give to the poor, leaving behind him in each instance a diamond-shaped gray seal. The serial, which promises to be entertaining, is strictly melodrama of the deepest dye, and interweaves its plot with circumstances in the life of a young woman whose supposed uncle schemes to murder her in order to gain possession of her fortune. In the next number her path crosses that of Jimmy Dale. The featured members of the cast are E. K. Lincoln, Edna Hunter and Paul Panzer. The serial is based on stories by Frank L. Packard.

JIMMY DALE—Alias, "The Gray Seal," No. 2 (Monmouth-Unicorn).—"The Stolen Rubies," which is the title of the second number of this serial, brings other interesting characters to light. Jimmy Dale meets Marie la Salle, who has taken refuge from her supposed uncle and his crime gang in the home of a wealthy society woman, resolves to give up his double life, and is dissuaded from so doing by the secret influence who sends him to rescue Sammy Mathews, a young man in the power of an evil-doer, who forces him to steal a collection of rubies. A thrilling number.

JIMMY DALE—Alias, "The Gray Seal," No. 3 (Monmouth-Unicorn).—"The Counterfeit Five" is the title of this number of the serial in which a spectacular fight in a den of criminals takes place. Jimmy is again induced to go to the aid of Sammy Mathews, and barely eludes arrest for his pains. He is now deeply in love with Marie, who is still pursued by the bogus uncle.

Universal Film Corporation

GREEN EYES (Laemmle), Dec. 13.—The story of a jealous husband, by Grace Helen Bailey, featuring Lois Wilson, George Chesebro, Betty Schade and Edward Brady. The young married woman agrees to help out a pair of lovers. The angry husband, finding his wife with the lover at the country club, creates a scene. Later, still jealous of his wife, he shoots his own brother, who has invaded their apartments with the intention of robbing them. The plot is not exceptional, but is played by a pleasing cast and makes a good appeal to the interest.

I'M YOUR HUSBAND (Nestor), Dec. 15.—A pleasing comedy, written and directed by Capt. L. T. Peacock. Peggy Coudray appears as a neglected wife, who has her maid impersonate her husband in order to teach

the latter a well deserved lesson. The scheme works admirably, and makes a successful comedy situation. A breezy subject, well handled.

THEIR DARK SECRET (Joker), Dec. 16.—This comic number, by Harry Wulze, features Wm. Franey and Gale Henry. The former plays the part of a musician whose initials are B. V. D. Some well known underwear, bearing the same initials, plays an important part. The plot is entirely too slight and fails to get up much amusement. A fair number.

Universal Film Mfg. Co., Specials.

THE MORALS OF HILDA (Red Feather), Dec. 11.—A five-reel number, by H. C. Warnack, featuring Gretchen Lederer, Lois Wilson, Frank Whitson, Emory Johnson, Richard Morris and Adele Farrington. The story concerns a peasant girl and her lover, who leave the old country and come to the new world without being married. The situation seems natural enough in a way, but the girl's troubles might have been remedied at any time by marriage, even though August could not support her. There are some strong situations in this, but some of them are unpleasant and not altogether convincing. The question raised at the close concerning the status of illegitimate children is interesting, but seemed more like special progaganda than a part of the story itself. The number as a whole is one of about average strength.

THE TWO ROADS (Gold Seal), Dec. 12.—A three-reel subject, by Ben Lardeck, featuring Douglas Munro and Edna Flugrath. This is a crook story of good action, though the first part of the plot is rather obvious. The events of the last reel are most interesting; the clergyman's method of saving the girl's life by compromising her honor being unique. The photography is unfortunately too dark in numerous scenes. An average offering.

THE LAWYER'S SECRET (Rex), Dec. 14.—A two-reel number, by Hugh Wier, featuring Molly Malone and Jack Nelson. A Southern gentleman dies, leaving his estate to his scapegrace son, if the latter can be found and has reformed. The attorneys plan to provide a substitute heir and have the property assigned over to themselves for a price. The scheme fails to work, because the substitute falls in love with the dead man's niece. This is not essentially new in plot, but works out well and makes an entertaining subject.

SCRATCHED (Imp), Dec. 15.—A two-reel number, by Douglas Bronston, featuring two young men, one of whom is addicted to gambling. He induces his pal to do likewise. A vast amounut of trouble results from this first step on the downward path. Betting on the races follows. One is thrown into prison on the other's testimony. There is also a love story. This is very interesting, but has a poor finish, in fact is disappointing in this regard.

THE TAINT OF FEAR (Bison), Dec. 16.—A two-reel number, featuring Allen J. Holubar, who also wrote the story. This has the familiar theme of a young man, who, timid as a boy, grows up with the idea that he is a coward. He serves on the border with the National Guard and, after meditating flight under fire, rallies and proves himself a hero. The fighting scenes at first lack strength, but later gain in realism and the story gets over nicely. The theme is one of general appeal. Lydia Yeamans Titus, George Pearce and Joseph Gerard are also in the cast.

World Pictures.

BROKEN CHAINS (World), Dec. 11.—Ethel Clayton and Carlyle Blackwell have the leading roles in this five-reel photoplay of Southern life. Most of the material is melodramatic, the hero being unjustly accused of a murder. A chain gang and a sensational escape figure in the plot. The picture is reviewed at length on another page of this issue.

Triangle Fine Arts Busy

Era of Unusual Activity Is Inaugurated at the Los Angeles Studios.

WHEN the small army of carpenters, stage hands and other mechanics that is now working at the Triangle-Fine Arts studio complete their labors the big motion picture plan on the coast will have taken on almost an entirely new appearance. The stages are being enlarged, the light studio reconstructed and preparations generally made for a busy and prosperous winter season.

Ideal working weather has inspired the Triangle-Fine Arts directors to such a pitch of enthusiasm that these enlargements in the light studio at the plant have been made necessary. In fact, the entire studio location has been changed and now occupies the stage immediately adjoining the executive offices. The pictures now being filmed include: "The Little Yank," by Director Siegman; "Jim Bludsoe," by Director Browning; "A House Built Upon Sand," by Director Morrissey. Weather was not the only thing, however, that prompted the enlargement of the light studio, as the increased production was the principal factor. Next week will see the beginning of several new pictures and all of the companies will be working overtime.

Wilfred Lucas, Ted Browning and the "Jim Bludso" company, including Georgie Stone, the juvenile star, are in Sacramento making river scenes for the picture. The location outing promises to be one of many thrills for Georgie, as he is scheduled to be rescued from drowning by Lucas and undergoes several harrowing adventures.

Douglas Fairbanks and his company are in San Diego, hard at work in the San Diego exposition grounds in Fairbanks' new comedy drama, "Blaze Derringer." Fairbanks last week completed "The Matrimaniac" and is said to be outdoing his strenuous self in the initial scenes of the new picture. The story, which was photo-dramatized by Anita Loos from the novel by Eugene P. Lyle, Jr., is said to be ideally adapted to Fairbanks' peculiar talents. Director John Emerson is in charge of the piece.

Lillian Gish will soon be seen on the Triangle program in a new Fine Arts production, "A House Built Upon Sand," written by Mary H. O'Connor, and directed by Edward Morrissey.

Roy Stuart has the role opposite to Miss Gish. The supporting cast includes W. H. Brown, Bessie Buskirk, Jack Brammall, Josephine Crowell and Kate Bruce.

In this production Miss Gish has a part that brings to the fore her ability for enacting intellectual comedy roles.

The part she plays in "A House Built Upon Sand" is that of a social butterfly, whose entire happiness depends upon the excitement she finds in the social whirl. The man who marries her is somewhat of the cave-man type despite his fondness for intellectual pursuits. Much against her will the young woman is outgeneralled in her desire to have a big wedding, and later lands in a small town where her husband is owner and manager of a big industrial plant. Here a gradual transformation in her character takes place, and from a thoughtless, shallow-brained, dance-crazed society girl she changes to a young woman with a love for all humanity. A child, the daughter of a factory woman, worms itself into her heart and is largely responsible for the evolution of the young bride's character. This results in a striking climax in which a big fire is one of the spectacular features.

General Film Subjects

New Essanay Series Announced—Much Good Material in Program for Week of December 11.

GENERAL Film Service announces a second series of stories from the Essanay studios under the general title of "Is Marriage Sacred?" Each drama of this series is a complete story in itself and will be performed by the Essanay Stock Company, composed of Marguerite Clayton, Lillian Drew, Sydney Ainsworth, Edward Arnold and Thomas Commerford.

General Film Company's releases for the week of December 11-16 inclusive are topped by "Twisted Trails," a Selig three-part Western drama featuring Tom Mix, Bessie Eyton and Eugenie Besserer, supported by a strong cast. Mix rides his horse across a narrow foot-log which spans a deep chasm, and does a succession of other thrilling things. This drama is followed by a one-reel comedy from the Vitagraph studios entitled "Accident Is the Best Policy," which precedes the educating Selig-Tribune. Vivian Prescott is seen in "Her Sacrifice," a one-reel drama reissued by Biograph, which closes the program for Monday.

The second of the "Black Cat Series," from the Essanay studios, under the caption of "In a Looking Glass," featuring Nell Craig and Richard Travers, will usher in Tuesday's program, followed by a Kalem single reel comedy, "The Icemen and the Artist," featuring the comedy quartet Ham, Bud, Ethel Teare and Henry Murdoch.

Essanay's Canimated Nooz Pictorial uncovering inside stuff on the election exposed by the Canimated Nooz staff, Max Linder wearing his fourteen trunks of clothes and other interesting laugh-producing topics are shown. Some beautiful scenes about Long Beach, Cal., make up the other half of this offering. Then will come a one-reel Vim comedy and the 19th episode of Kalem's "The Girl from 'Frisco," entitled "The Stain of Chuckawalla," featuring Marin Sais and True Boardman, followed by "The Honor of the Law," a Biograph drama in two acts featuring Irene Howley, which completes the program for Wednesday.

Selig-Tribune, showing pictorially all the big and interesting events of the world, together with the latest fashions and a one-reel Vim comedy, are offered Thursday..

"The Menace," the ninth adventure of "Grant, Police Reporter," featuring George Larkin and Ollie Kirkby, will be the first picture screened the following day. Vitagraph offers a one-reel comedy, "Bears and Bullets," and Vim "What's the Use," a comedy of the same length in which Pokes and Jabbs are seen in the chief roles of building laughs.

"The Burning Band," the initial episode of Essanay's series of stories, on "Is Marriage Sacred?" a two-reel drama in which Marguerite Clayton and Sydney Ainsworth are featured, will precede "Pep's Legacy," a Vitagraph drama in three parts featuring "Sunshine" Mary Anderson. Then will come "The Midnight Express," an episode of Kalem's "Hazard's of Helen," in which Helen Gibson, "The Daring Railroad Girl," is starred. "The Road to Fame," a stirring one-reel drama, carrying a call of the heart, in which Robyn Adair and Virginia Kirtley are featured, will close the program for the day and week.

Essanay Gets "Skinner's Dress Suit."

President George K. Spoor, of Essanay, has purchased the motion picture rights to "Skinner's Dress Suit," Henry Irving Dodge's amusing story which made such a hit when it appeared in the Saturday Evening Post of a few numbers back. Bryant Washburn will appear in the leading role in the film version. The rest of the cast has not yet been chosen. The piece is now being arranged for the screen and will be directed by Harry Beaumont, who has just completed "The Truant Soul." Henry B. Walthall's superfeature.

Manufacturers' Advance Notes

"THE GARDEN OF ALLAH" (Selig).

"The Garden of Allah," the romance of the Sahara desert, to be released soon by the Selig Polyscope Company, carries a number of strong emotional scenes enacted by Helen Ware and Thomas Santschi. Those who recall the famous novel written by Robert Hichens will remember the passionate protestations of love made by Domini E. Enfilden and Boris Androvsky, whose fates were written in the sands. Those who have been permitted to see advance presentations of Selig's "The Garden of Allah" assert that Helen Ware has a part par-

Scene from "The Garden of Allah" (Selig).

ticularly well suited to her wonderful ability and that she arises to emotional heights rarely seen in screen acting.

There are a number of passionate love scenes enacted between Boris and Domini that outrival in intensity the world's greatest love story, "Romeo and Juliet."

There is the awakening of love in the heart of Domini Enfilden and the response on the part of Boris, who had not seen a woman for twenty-three years. Then comes the avowal of undying love on the part of Boris in the Garden of Allah, the love scenes of the first night after the marriage far away in the Sahara desert and finally the renunciation, said to be one of the most thrilling, heart-touching scenes ever presented in motion pictures.

Some of the sensational scenes in "The Garden of Allah" include the sand storm, the battle of the desert nomads, scenes in the garden of Allah and on the Sahara desert, and the streets and bazaars of the Oriental city of Beni-Mora. "The Garden of Allah" is colorful, barbaric, with a marvelous atmosphere of vastness.

HART WORKING ON STORY OF THE DESERT.

Following his work in the Triangle-Kay Bee drama of the old west by Monte M. Katterjohn, upon which he was engaged until a week ago, William S. Hart has begun the filming of a new play written for him by J. G. Hawks, author of "The Devil's Double" and numerous other Hart successes. The scenes of the new Hawks vehicle are laid along the Arizona and Mexican border, and are said to provide Hart with a number of unique opportunities for presenting the character of a frontiersman in spectacular settings.

Mary MacIvor, who has been a member of the Kay Bee company for some time, will play opposite Hart in the new feature. This will be Miss MacIvor's first leading part, and her work will be watched with unusual interest on that account.

A large number of the scenes will be taken out on the Mojave Desert, and none of the people who will take part in the drama are looking forward to the trip with enthusiasm, for this is the season of the big sand-storms. Only a few days ago news reached Los Angeles from the desert of a storm that caused the death of three men and the abandonment of twenty-five automobiles in various parts of that arid section. Hart's well known penchant for action will not allow him to hold up work, however, no matter whether it rains sand or carpet-tacks.

GLADYS COBURN MAKES FILM DEBUT IN FOX FILM.

In "The Battle of Life," her premiere photoplay, Gladys Coburn shows convincingly how a woman can be the slave of freedom. Miss Coburn plays the part of Mary Boland, the daughter of a crook, who has determined to give up the life led by her father and her associates. She is persecuted by the police. A stool pigeon haunts her wherever she goes. She is thrown into jail on suspicion. Her cell door and the prison gates swing open, but she finds that she had not yet been freed from the law's unrelenting hold. The picture is released on December 11.

Miss Coburn, the newest of William Fox stars, makes her bow to photoplay fans in this production. She was born twenty years ago in Kentucky. At sixteen, in a private boarding school, she won a reputation as a captivating amateur. When a friend in the "Too Many Cooks" company told her of an opportunity to join the play, she accepted it. Julian Eltinge saw her work and promptly engaged her for "The Crinoline Girl." Mr. Fox then captured her.

Miss Coburn is supported in "The Battle of Life" by an excellent cast. Art Acord, world's champion cowboy, plays opposite her in the part of Dave Karns, her sweetheart. Others in the photoplay are: William Sheer, Frank Evans, Richard Neill, Alex Shannon and Violet De Biccari, all of whom are well-known to Fox Film fans.

"THE VAMPIRES" (Gaumont).

The fifth episode of "The Vampires," the three-act story known as "The Eyes That Hold," is one long series of thrills. This duel between Enrique Moreno, the lone bandit, and the arch criminals of Paris has Irma Vep as the reward for the winner. Whether she shall continue a power among the Vampires or aid their implacable foe is the great question not decided until the last few feet of film are shown. The episode is released through Mutual, December 21. And through all three acts Philip Guard and his faithful ally, Normandin, are coming closer and closer to the men whose civil power they have sworn to destroy.

Juliet Musidora does no better work in the entire novel than she does in this episode. How she is trapped by Moreno and a substitute set to work on a Vampire job is only one un-

Scene from "The Vampires" (Gaumont).

expected turn of the sensational plot. This episode also sees the last of the Grand Vampire, a part convincingly played by Eugene Ayme. Through the play runs the efforts of the American embezzler to protect his ill-gotten gains against the machination of the Vampires.

The reviews of the first four episodes of "The Vampires" have been consistently enthusiastic. For every chapter, the general verdict is that "the most fascinating and startling melodramatic situations are hurled pell-mell in rapid succession, so rapid that he who thirsts for the mysterious to solve will find plenty to slake his thirst."

Metro December Releases

Many Strong Subjects Listed Featuring Popular Screen Stars.

THE December releases of Metro Pictures Corporation consist of an unusually strong quartet of photoplays and an equal number of one-act comedies. Leading the list of feature plays is "The Black Butterfly," released December 4, with Mme. Petrova as star. This absorbing story of love and the war in Europe has been made at the Popular Plays and Players studios under the direction of Burton L. King, assisted by Edward James. Seldom has Mme. Petrova had so strong a vehicle as this powerful five-act screen play from the pen of L. Case Russell. In it the star plays Sonia, the mother, and Marie, the daughter. Sonia is an opera singer who is a Paris favorite, and Marie a little girl bred in a convent, so there is excellent opportunity for the star's versatility.

Life at the front during the present war is one of the themes of "The Black Butterfly." The necessity of saving the life of a Colonel of France by means of blood transfusion brings Sonia into the presence of the husband of her youth. An unusually dramatic denouement follows. Mme. Petrova in "The Black Butterfly" is supported by such sterling players as Mahlon Hamilton, Edward Brennan, Roy Pilcher, Evelyn Dumo, Anthony Merlo and Violet Reed.

Next on the list is "The Stolen Triumph," the first Metro-Rolfe production to star the celebrated artist, Julius Steger, since "The Blindness of Love." "The Stolen Triumph," which will be released on the Metro program December 11, was written by Maxwell Karger and Mr. Steger. David Thompson, assisted by P. Thad Volkman, directed the production, which was made by Rolfe Photoplays, Inc. Prominent in the cast are Clara Whipple, Clara Blandick, Harry Burkhardt, Marie Reichardt, Helen Badgley and Maury Steuart. The two last-named supply delightful touches of child life.

Ethel Barrymore in a picturization of Margaret Deland's famous novel, "The Awakening of Helena Richie," is announced for December 18. The screen version has been made by arrangement with the author and Messrs. Harper & Bros., the publishers of the book. No American novel had had so widespread an appeal as "The Awakening of Helena Richie." Both as story and as stage play, it has captured the hearts of the American public, and now knowledge of this masterpiece will be carried still further through the medium of a great photoplay.

John W. Noble, assisted by Fred Sittenham, directed the production, which was made by Rolfe Photoplays, Inc., for the Metro program. The distinguished supporting cast includes Robert Cummings, J. A. Furey, little Maury Steuart, a most accomplished child actor; Hattie Delaro, Robert Whittier, Hassan Mussalli, and others of equal note.

"Pidgin Island" will be the final Metro feature offering for the month, and incidentally for the year. This production has been made at the Metro-Yorke studios. Its stars are those favorite players, Harold Lockwood and May Allison. "Pidgin Island" is a screen version of Harold MacGrath's novel of the same name, arranged by Richard V. Spencer and Fred J. Balshofer. Mr. Balshofer directed this feature photodrama, assisted by Jay Hunt. In the parts of John Cranford and Diana Wynne, respectively, Harold Lockwood and May Allison have roles essentially suited to their talents, in the part of the secret service agent who is fighting the contraband opium trade, and Miss Allison is bewitching in the role of the girl of mystery, who is working at cross-purposes with Cranford. Some remarkable sea pictures will be shown in "Pidgin Island," and a great storm fraught with danger to the principal characters, supported by a capable cast including Lester Cuneo, Lillian Hayward, Doc Pomeroy Cannon, Fred Wilson, Elizah Zerr and Yukio Avyema.

Four comedies will be released in December, three of them starring Mr. and Mrs. Sidney Drew, the fourth being a Metro-Rolfe one-act play with Max Figman and Lolita Robertson in the stellar parts. "His Wife's Mother," a Metro-Drew comedy written by John W. Evans, Jr., is the first on the list, being released December 4. In this Mr. Drew is seen as a volunteer life guard at a seaside resort, and the complications are amusing in the extreme. "Duplicity" is the Metro-Drew release of December 11. This is from the pen of that master craftsman, Epes Winthrop Sargent, and is a model of the scenario art. Unfounded jealousy is the basic idea of this comedy, the joke being equally upon the suspecter and the suspected by the time the story is over. The December 18 comedy release is "He Wouldn't Wear Glasses," by Mark Swan. Max Figman is seen as Mr. Diky, of the glasses, and Miss Robertson as Medeline, the best girl, in this Metro-Rolfe comedy. The fourth one-act comedy of the month, completing the year's list, is "Her Perfect Husband," Jessie Saxton's playlet for the use of Mr. and Mrs. Sidney Drew.

The Popular Plays and Players studios were chosen in which to produce the propaganda play of the Christmas Club. This one-act play, called "Three Christmases," was directed by Burton L. King. It employs the talents of such well-known players as William Courtleigh and Violet Heming. Its idea is to develop the savings instinct and to teach frugality to people of moderate means. "Three Christmases" was written by Wallace C. Clifton.

Mutual Releases

Margarita Fischer in "Miss Jackie of the Navy" Heads the List for the Week of December 11.

MISS MARGARITA FISCHER tops the schedule of feature releases from the Mutual Film Corporation for the week of December 11 in "Miss Jackie of the Navy," a five-part production from the studios of the Pollard Picture Plays Company, San Diego. "Miss Jackie of the Navy" was originally scheduled for release December 4, but in the arrangement of the Mutual's release charts it was found desirable to set the dates of the productions in the Fischer-Pollard series ahead two weeks.

The story of "Miss Jackie of the Navy" tells of a rather wild daughter of the noveau riche, who, in order to win the heart of the man she loves, dons sailor's clothes and ships on board a battleship with him. After many ludicrous and thrilling happenings, she saves her captain's life and when her identity is disclosed she finds that she has won his heart.

William C. Kolb and Max M. Dill, the ever funny comedians, will be released in a five-reel Mutual Star production entitled "Lonesome Town." The production was directed by Thomas N. Heffron, and the scenario written by Al Santell. This production was also used successfully as a stage production. This is a drama of a high order and will cause the theater-goers many a laugh. A splendid cast has been chosen to support the comedy duo in their latest screen success. Harvey Clark, Harry Edmonson, Charles F. Spencer, Eugenie Forde and May Cloy are amongst the well-known screen stars who are appearing in "Lonesome Town."

On Monday, December 11, there is a two-reel Mutual drama scheduled for release. The title of this drama has not been announced as yet.

"Tours Around the World," the one-reel Gaumont scenic, will be released on Tuesday, December 12. Some of the places of interest, which will be shown in this single reeler, are the famous River Nile, Carcassone and Lake Lucerne, in Italy.

On Wednesday, December 13, "See America First," one-reel Gaumont scenic, picturing the most beautiful spots in America, will show scenes of Mt. Baker, Washington. Kartoon Komics by Harry Palmer is also on this reel. The Mutual Weekly No. 102, which films all of the important happenings, both in this country and across the waters, is also scheduled for this date.

A two-reel drama and a one-reel comedy entitled "The Elopers" are scheduled for Thursday, December 14.

On Friday, December 15, the second of the Uncle Sam's Defenders entitled "Our Boys at the Border," will be shown. This reel shows the routine followed by the regular army boys on the Mexican border. It is full of excellent artillery and target practice, and the machine gun squads are shown in action. Bursting shrapnel and some very good views of high explosives breaking are also shown.

On Saturday, December 16, "Peter the Comic Poet," a one-reel comedy, and the third of the one-reel Star Comedies, "One Dollar, Please," featuring George Derr, will be released.

"Treed," a two-reel Vogue comedy featuring Rube Miller and the famous Vogue comedians, together with Reel Life, a one-reel magazine reel, will be shown on Sunday, December 17.

MURPHY IS STRONG FOR SHORT SUBJECTS.

General Manager Fred B. Murphy of the Unicorn Film Service Corporation states that in his opinion the solution of the present disturbed conditions in the motion picture world with its attendant high cost difficulty lies in the supplying and distribution of really good one, two and three-reel pictures.

"There is only one thing I can say, and say that most emphatically," said Mr. Murphy. "The moving picture business is a five and ten cent business first, last and always. In this belief I am thoroughly sincere. The great fortunes of the business were made when it was of the dime and nickel order, and it was then that the great developments were made.

"There is hardly a story that is now being told in the multiple reel feature that cannot be told with greater force and convincing power in one or two reels. Yet the tremendous cost of five, six or more reels is freely indulged in by the producers and foisted upon the public at great rental cost to the exhibitor and higher prices of admission charged to the public all for the boast of bigness. And the cost of features with its attendant search for effects and rapidly diminishing supply of scenario material is getting greater and greater. The tax of that extra cost is having its deleterious effect upon all branches of the business."

AN UNUSUAL COMPLIMENT.

Among many compliments paid Essanay's "The Prince of Graustark," released through the Kleine-Edison-Selig-Essanay Service, none stands out more prominent than the fact that the Regent Theater, Buffalo, N. Y., subscribed for a return date on this feature, beginning within ten days after the first showing. This, the manager declares, was done wholly at the request of patrons of the Regent Theater, anxious to see the picture a second time or who wanted their friends to view it. There is no record in Buffalo of any theater playing a return date on any picture within ten days of the first showing, so this establishes a new mark.

Paramount Releases

Frank McIntyre Makes His Screen Debut in "The Traveling Salesman" Week of December 18.

FRANK McINTYRE, one of the biggest stars of the past few years, will make his screen debut in the Famous Players production of "The Traveling Salesman" the week of December 18. During this same week, Paramount will also release the Pallas production of "The Right Direction," in which Vivian Martin is starred.

The production chosen for Mr. McIntyre in which he makes his bow to the photoplay lovers of the country is "The Traveling Salesman," which was his biggest success on the stage, and which, with him in the title role, ran continuously for many years. It is a story of Christmas Day in a "hick" town, full of comedy, and surrounded by excellent dramatic situations. Mr. McIntyre is a screaming success, and his production is one of the funniest that has ever been presented by Paramount. In the star cast supporting Mr. McIntyre are Doris Kenyon and Harry Northrop.

"The Right Direction," in which Miss Martin is starred, is an original scenario by Julia Crawford, and tells the story of a beautiful girl, a waif from an orphanage of a big city, who starts out, being the sole arbiter of her own destiny and of her brother Billy Boy, to tramp to California. She has numerous unique adventures, which finally end very happily. Miss Martin is supported in this production by Colin Chase, Herbert Standing, Billy Mason and Baby Jack White.

Surrounding the Paramount Program, the exhibitors are offered four exceptionally clever single-reel features, included in which are the forty-fifth edition of the Paramount Pictographs, the magazine-on-the-screen, the forty-sixth of the series of "Trips Around the World" personally condutced by Burton Holmes, in which he takes his Paramount fellow-travelers to Halifax; a delightfully funny Paramount-Bray cartoon from the pen of J. R. Bray, entitled "Col. Heeza Liar at the Vaudeville Show," and the second of the Klever Komedies, in which Victor Moore, former Lasky star, is featured.

COLORED PORTRAITS OF STARS.

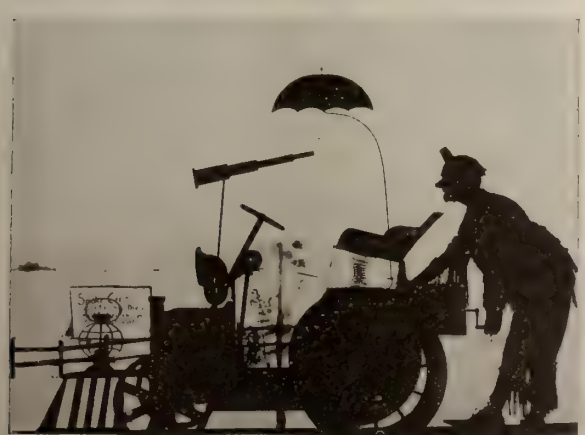
The Kline Poster Co., Inc., Philadelphia, Pa., reports that they are having great success with the colored portraits of the leading film stars which they publish on post cards, wall hangers and program covers. Jobbers have been secured in different sections of the country and they are doing big business on their goods.

These portraits are made up in seven colored offset lithography and are used by exhibitors in many different ways. The post cards size has a post card back for mailing purposes, announcing the appearance of the star in such a production on such a date, the wall card portraits are size 4x8, with a plain back and are used by putting the synopsis of the feature or the weekly program thereon and are given out by the theater to their patrons. The program cover is used in a similar manner and theaters throughout the country which have been using these goods report increased patronage and find that these colored portraits of the stars are taken home by their patrons and not thrown away like the ordinary heralds and other cards they have been using.

WERNICK JOINS ROGSON FILM CO.

The Rogson Film Corporation has made a valuable addition to its staff by securing Richard Wernick, who will represent the corporation through New York state. Wernick, who is of English origin, is a pioneer in the film business, though only 28 years of age. He has had many important affiliations. He recently resigned his position with the Fox Film Corporation, as manager of its New Haven branch in Connecticut.

Mr. Wernick has left for a trip to visit the exhibitors of New York state to close contracts on Selznick Pictures, "Masque of Life," "Where Are My Children," and other large productions handled by the Rogson Film Company.



Scene from "Haystack Horace" (Gaumont).

"THE PERILS OF OUR GIRL REPORTERS" (Mutual).

"The Perils of Our Girl Reporters" is the title of a new fifteen chapter series to be released on December 28 by the Mutual Film Corporation, each chapter constituting a complete story involving the adventurous and thrilling experiences of the girl reporter on the metropolitan daily.

The author of the stories is Edith Tupper Sessions, one of the best-known writers and authors in the United States, as well as one of the most active newspaper women. Miss Tupper's stories are based on her own experiences and those of her friends, some of them representing actual happenings in the lives of newspaper women whose names are familiar to the public.

The plays will feature Earle Metcalfe, a well-known star of the film; Zena Keefe, and Helen Greene, both famous actresses. The director is George Terwilliger and the producers are the Niagara Falls Film studios.

The chapters will be released one a week for fifteen weeks, beginning on December 28, and the Mutual Film Corporation has arranged a novel advertising campaign which will extend from one end of the country to the other.

One novel feature of the coming series, "The Perils of Our Girl Reporters," is that the entire number of chapters has been completed in advance of the first release, and that synopses of all chapters will be available for use in advance of the release of Chapter 1.

EXCLUSIVE FEATURES IN NEW OFFICE.

Exclusive Features, Inc., are now in their new offices at 126 West 46th street. J. M. Goldstein, president, when asked why he moved into larger and more pretentious offices, remarked that owing to the large demand for Sarah Bernhardt film, "La Tosca," and the many bookings coming in for "War's Women" from up-state exhibitors, he was compelled to get closer to Grand Central Station, so as to be ready to make shipments without delay. The new offices are elaborately fixed, and special invitations were sent out to exhibitors to came up and review the Exclusive's new picture, which will be released within two weeks, entitled "Pamelia's Past," featuring Maude Fealy, Irving Cummings, Mignon Anderson, Harold Benham, Marc Andrews and others.

LANDAU TO BOOK LATEST STEGER PICTURE.

Arthur M. Landau is in charge of the booking of Julius Steger's new production, "The Libertine." Mr. Landau has had a number of years' experience, during which time he held responsible positions, first in the various departments of the World Film Corporation, and later with the Universal Film Company, and is well versed in both sides of the industry.

"TWISTED TRAILS" (Selig).

"Twisted Trails" is an unusual drama of the West, released in General Film Company's regular service on Monday, December 11. The Selig Company asserts that "Twisted Trails" is one of the most thrilling and meritorious film dramas that has been released in some time. An exceptional cast, including Tom Mix, Bessie Eyton, Eugenie Besserer, Al W. Filson and Will Machin, is featured in this play. Tom Mix presents one of the most thrilling actions ever seen on the motion picture screen. In order to escape from his pursuers, in the story, astride a galloping horse he dashes across a narrow foot-log which spans a chasm. Should his horse have made one mis-step, both horse and rider would have been plunged on the rocks hundreds of feet below.

Scene from "Twisted Trails" (Selig).

Not only is "Twisted Trails" a feature drama in every detail, but there is some unusual photography contained therein, notably a rain-storm, accompanied by vivid flashes of lightning, etc. The story is from the pen of Edwin Ray Coffin, and is replete with exciting situations and dramatic climaxes.

Mutual Star Comedies

New Series of Laughmakers Featuring Leading Broadway Players.

Co-incident with the announcement of the broadening of the scope of the producing activities of the Mutual Film Corporation and the signing of a number of very prominent stars, comes the statement that the Mutual will release a series of seven star comedies, featuring some of Broadway's most popular players, beginning Saturday, December 2.

Among the artists who will appear in these comedy pictures

Scene from "Grouchy" (Mutual).

are Tom Wise, the jovial creator of many leading roles in popular American plays; Ruth Shepley, the attractive player in "It Pays to Advertise," and various other Broadway successes; Martha Hedman, Lois Meredith, Alexander Clark and George Dorr. "Grouchy," a character comedy written by Mark Swan, and featuring Tom Wise, will mark the first of the Mutual Star Comedy series, coming December 2.

In support of Mr. Wise will appear Miss Margarette Chaffee, S. K. Walker, who appeared with Robert Hillard in "A Fool There Was," in "The Woman" and "The Governor's Lady," Erville Anderson, and the two children, Jacquline Morahange and Hoyt Roswell Johnson.

Ruth Shepley's contribution to the series, "Admirers Three," will constitute the second Mutual Star Comedy. It will appear December 11.

"One Dollar, Please," featuring George Derr, will follow "Admirers Three," and "Ever Lassie Has a Laddie," starring Alice Dovoy; "Grimsey, the Bell Hop," featuring Alexander Clark; "The Girl Who Can Cook," featuring Lois Meredith, and "The Honeymooners," starring George Derr, will follow

HUFF AND PICKFORD IN "GREAT EXPECTATIONS"

Jack Pickford is very busy learning how to sweep floors, and Louise Huff is rapidly developing into a first-class heart-breaker in preparation for their respective roles in the Famous Players adaptation of Charles Dickens' "Great Expectations," in which they are to co-star on the Paramount Program on January 8.

Miss Huff is to be Estella, the daughter of the escaped convict who has been reared by an insane woman for the sole purpose of breaking the heart of every man she meets, in revenge for the jilting which Miss Havisham received when a young girl. Jack Pickford is the illustrious Pip whose earliest memory is that of his brother-in-law's blacksmith shop in which he was boy-of-all-work except in those furious moments when his sister seized him by the ear and made him scrub the floor or perform some other menial task in payment for his board and lodging.

"Great Expectations" is being produced under the direction of Robert G. Vignola, who made the phenomenally successful adaptation of Booth Tarkington's "Seventeen," in which Miss Huff and Jack Pickford won new laurels.

DE LUXE LASKY WELL EQUIPPED.

The DeLuxe Film-Lasky Corporation, of San Francisco, has received word from its representative, Hiram Abrams, to prepare for the handling of a number of big special productions that he has lined up for the company. This organization is in a position to supply the exhibitors in its territory absolutely the best productions, and it seems as if the exhibitor is aware of this fact, considering the amount of applications already on hand for service. Mark M. Leichter, general manager of the company, is familiar with every detail of the field that it covers, is known widely for his business reputation, and it is his aim that everybody must receive a square deal.

Selig's General Film Releases

Program Pictures Announced Up to the First of the Year—Subject of Interest.

WILLIAM N. SELIG has announced the Selig productions to be released in General Film service up to the first of the new year. On Monday, December 18, "The Five Franc Piece" will be released in regular service. This production features charming Edith Johnson in a winsome role. There is plenty of excitement for the plot has to do with the attempted theft of an important military secret. Miss Johnson is supported by an exceptional cast of players.

On Saturday, December 23, the Selig Company will release "The Man He Might Have Been," in General Film Service. How a man reached the parting of the ways and learns that the straight and narrow way is the best way of all. Robyn Adair and others carry out a stirring drama.

"The Golden Thought," one of J. A. Lacy's most thrilling dramas, is the Selig feature released in regular service of General Film Company on Monday, December 25. Included in the cast is Tom Mix, Eugenie Besserer and the famous child actress, Baby Lillian Wade.

"The Right Hand Path" is the title of the Selig drama released on Saturday, December 30. It teems with sensational climaxes and with strong heart interest.

The Selig Tribune, the great news film, is released every Monday and Thursday. It gets all the news and shows it first.

INTERNATIONAL DID ARMY AND NAVY GAME.

By a special arrangement with the governing powers, the Hearst International News Pictorial was given exclusive permission to make moving pictures of the Army and Navy football game at the Polo Grounds, Saturday, Nov. 25. Several photographers were assigned to the game and secured in detail each play as it was made. The pictures will be the most complete and comprehensive ever made of a football game.

BARA'S FIRST "VAMPIRE" ROLE IN MONTHS.

Theda Bara's portrayal of Elsie Drummond in "The Vixen," which William Fox announces for December 4, is her first "vampire" role in many months. The last of this type came in "The Eternal Sapho," released in May. During the intervening time the screen artiste has starred in "East Lynne," "Under Two Flags," "Her Double Life," and "Romeo and Juliet."

"THE HONOR OF MARY BLAKE" (Bluebird).

This feature, to be released Dec. 18, has previously been announced under the caption of "The Greatest of These," but the title has now been permanently fixed as "The Honor of Mary Blake." It is the first attraction in which Edwin Stevens directed Violet Mersereau, and the locations for out-of-door scenes, which largely abound, were secured in the Catskill Mountains.

Miss Mersereau will thus make her third Bluebird appearance, having previously been directed by Rex Ingram, in "The Great Problem" and "Broken Fetters," her last stellar feature having been released early in July. John C. Brownell wrote

Scene from "The Honor of Mary Blake" (Bluebird).

the story and scenario of "The Honor of Mary Blake" and assisted Mr. Stevens in its direction. Details of stage life are always interesting to the public and Mr. Brownell has approached the topic from rather a new angle.

Tina Marshall, Caroline Harris, James O'Neill and Sidney Mason will be principals in Miss Mersereau's support. "The Honor of Mary Blake" will take place, in Bluebird releases, of "A Christmas Carol," the Dickens classic which will be released December 25, one week later than first announced, under the title, "The Right to Be Happy."

GERTRUDE M'COY STAR IN "THE LASH OF DESTINY."

Gertrude McCoy is the star of the first Art Dramas production, "The Lash of Destiny," which is to be released December 14. The picture is a product of the Van Dyke Film Corporation, and was directed by George Terwilliger. Mr. Terwilliger also wrote the original story, which was published some time ago as a novelette in one of the prominent fiction magazines. E. A. Bingham, who has done some very creditable work along this line, wrote the continuity of the pic-

Scene from "The Lash of Destiny" (Van Dyke Art Dr).

ture, and instilled a number of clever situations into what is, in addition, a remarkably strong story.

In the role of Myra Fielding, a young country school teacher who comes to the city seeking a broader aspect of life, Miss McCoy is given a part that enables her to display to wonderful advantage the remarkable versatility that has made her a favorite with the photoplay public for so many years.

There are a number of unusual situations in the picture, by means of which the author is enabled to sustain the interest in his story to the utmost degree. Some of the scenes were taken in the Hotel Ansonia, in New York City, and the railroad scenes were actually taken on board the "Twentieth Century Limited," the fastest train in the world.

The cast that supports Miss McCoy in "The Lash of Destiny" is one of unusual strength. Duncan McRae, one of the most popular of leading men, plays the principal male part in the production. Mabel Juline Scott, who recently toured the country in support of Fiske O'Hara, in "Kilkenny," and Helen Greene, who has done much good work in productions of other companies, are also in the picture.

"20,000 LEAGUES UNDER THE SEA" AT BROADWAY THEATER.

Carl Laemmle, president of the Universal Film Mfg. Co., has completed arrangements for the taking over of the Broadway theater, at Broadway and 41st street, New York, on Dec. 10, in order to present "Twenty Thousand Leagues Under the Seat," a film version of Jules Verne's wonderfully imaginative story of love and adventure beneath the depths of the sea. Verne's book, first published some fifty years ago, has been one of the most widely read of any piece of fiction ever printed, and his famous character, Captain Nemo, and all others of his fertile imagination employed in his story, has been faithfully reproduced in the Universal photoplay production. Devices invented by the Williamson Brothers, of Norfolk, Va., for undersea exploration and photography were utilized in the making of the picture, which is of eight reels, and some two thousand people were employed in the characters portrayed.

LOEW GETS WILCOX SERIES.

The current week witnesses the appearance on the Loew circuit of theater of the productions made from the poems of Ella Wheeler Wilcox. Walter Scheuer of the Dispatch Film Exchange, 145 West 45th street, is booking these for New York, and announces that the entire series of six is ready for exhibitors.

The Wilcox pictures consist of six two-reel subjects, the stories of which are taken from and are presented under the following titles of Mrs. Wilcox's poems: "Meg's Curse," "Lais When Young," "A Married Coquette," "Angel or Demon," "Lord, Speak Again" and "Divorced."

BOOKING CHRISTIE COMEDIES.

A. W. Blankmeyer, a well known exchange man of Detroit, Mich., operator of the Tri-State Film Exchange, Inc., has signed for Al Christie's comedies for the states of Ohio and Kentucky. The Tri-State exchange which only recently contracted for the product of Art Dramas, takes on the Christie comedies as a distinctive feature and will play them up well.

Mr. Blankmeyer is pleased with the showing that these comedies have made in Detroit houses of such calibre as the Regent and Washington, and is confident that they will be well received in Ohio and Kentucky. His exchanges are located in the Sincere Building, in Celeveland, and in the Strand Theater Building, in Cincinnati.

Close on the heels of this comes the announcement that Charles Christie, business manager of the company, has sold western Pennsylvania and West Virginia to the Liberty Film Renting Company of Pittsburgh. This sale completely closes up the exchange territory in the United States, and consequently Christie comedies are within the reach of every exhibitor.

DRISCOLL BUYS "ROBINSON CRUSOE" FOR CANADA.

One of Canada's youngest and foremost stock producers and vaudeville managers, George Driscoll, of Montreal, has taken up moving picture exploitation and signalizes his entry into the field by contracting with Warner Brothers for the sole Canadian rights to Henry W. Savage's production of "Robinson Crusoe." Mr. Driscoll will shortly announce several more productions which he undertakes to either re-sell or exploit personally. He has established 801 Godfrey Building as his New York office, but his headquarters are in Montreal at His Majesty's theater.

"MUSTY SUFFER" IN DEMAND.

George Kleine's comedy series "The Mishaps of Musty Suffer," consisting of twenty one-reel subjects featuring Harry Watson, Jr., of "Zeigfeld Follies" fame, have become so popular that a number of the Kleine branch offices have had to order additional prints of the films in order to supply the demand in their territories. Some of the offices are now using three times the number of copies originally allotted to them.

BERNARD SCHWARTZ SPECIAL REPRESENTATIVE.

The DeLuxe Film-Lasky Corporation, of San Francisco, has made its first appointment to its organization. Bernard Schwartz has been secured to act as special representative. Immediately after his appointment he was aboard the train and on his way to Los Angeles to make some important arrangements for the company, details of which will be announced shortly.

"THE RINK," CHAPLIN'S NEXT MUTUAL COMEDY.

Charlie Chaplin, the world's greatest comedian, will be seen Dec. 11 in another Mutual-Chaplin laugh provoker. This comedy will be called "The Rink." It will mark his eighth production for Mutual release. The fun with Charlie and his

Scene from "The Rink" (Mutual).

comedy feet on skates may well be imagined. They are everywhere at once, and with the famous mustache, the small hat, the cane right after them.

In this play Charlie is a waiter in a high-class restaurant and what he doesn't succeed in finding in the way of trouble isn't worth finding. He doesn't like the way the head waiter wears his whiskers, has no idea of the deference due from a newly-graduated bus boy to "the head," makes eyes at the girls, and generally speaking, plays the deuce with precedent.

Various flirtations gay parties at the rink and at the restaurant, all sorts of excitement follow to fill the entire piece, with Charlie, the waiter, trying to pass off to Edna as the scion of a wealthy family. It ends in a chase, with everyone by Edna—including the flirtatious father—the eight-foot Eric Campbell, after Charlie. It will be released Dec. 11.

BLANCHE SWEET IN "THE EVIL EYE."

Mexican superstition, ignorance, and their attendant dangers form the basis of "The Evil Eye," in which Blanche Sweet is being starred by the Jesse L. Lasky Feature Play Company. It is scheduled for release on the Paramount Program January 4. Though the major portion of the action of the story takes place in Mexico, the tale, which was written by Hector Turnbull, has nothing to do with the present crisis in international affairs, and should not be classed with the flood of so-called war films.

Scene from "The Evil Eye" (Lasky).

The title of the picture refers to the little electric lamp which is worn by Miss Sweet when she examines the throats of the Mexicans. An epidemic of diphtheria has broken out among the employees of a Mexican mine and a young girl physician has been sent across the border to stop it. As part of her equipment she has an electric flash light which straps to the top of her head and enables her to make a detailed examination of the throats of the patients. Of course, the ignorant peons are terrified by the light, and, as the majority of those on whom she turns the light are suffering from the disease, it is whispered about that the light is really the evil eye. The spreading of the epidemic, which is a severe one, is attributed by the superstitious Mexicans as being due to the mysterious light, and out of that fact there develops a powerful dramatic situation with swift action.

Tom Forman, Parke Jones, Webster Campbell, Henry Martin Best, Walter Long and William Dale are among those who appear in support of Miss Sweet in this production, which was directed by George Melford.

"ISLAND OF DESIRE" (Fox.)

Colorful, gripping, filled with intense interest and exciting adventure and romance in a big way, William Fox's new George Walsh photoplay, "The Island of Desire," is destined to be one of the motion picture sensations of the year. It will be released on December 18.

No expense has been spared by the producer in making this feature a spectacle of unprecedented proportions. The story is one which will engross from its very outset.

"The Island of Desire" will be interpreted by a stellar cast of photoplayers, headed by George Walsh and Margaret Gibson. The result is a film worthy of unstinted praise.

FRANK POWELL STARTS WORK.

Frank Powell has started work on the first of the productions to be made by the new Frank Powell Producing Corporation and released through the Mutual. This is a picturization of "The Greater Woman," a play by Algernon Boyesen, which has been acted extensively on the Continent, and in which Marjorie Rambeau will make her screen debut. Supporting Miss Rambeau in "The Greater Woman" are Aubrey Beattie, long and favorably known as an actor in Broadway successes; Mary Steele, Hassan Mussali, and Josephine Park, who has just completed an engagement covering a year and a half under the direction of David Belasco in "The Boomerang" at the Belasco Theater.

"MISS JACKIE OF THE NAVY" POSTPONED.

"Miss Jackie of the Navy," the Mutual Star Production featuring Miss Margarita Fischer, announced for release Nov. 30, has been postponed to the week of Dec. 11. The release dates of the entire Margarita Fischer series have been set back two weeks from the dates already announced. "Miss Jackie of the Navy" will be followed by "The Butterfly Girl," "The Devil's Assistant," "A Knight at Tarquizzi" and "Birds of Passage."

COL. HEEZA LIAR AT THE VAUDEVILLE SHOW.

J. R. Bray has contributed another screamingly funny animated cartoon with his famous character, Colonel Heeza Liar, in which he takes him to a vaudeville show, and in this picture, which will be released by Paramount Pictures Corporation on December 21, under the title of "Col. Heeza Liar at the Vaudeville Show," he takes the little man through more comedy antics than he has ever been forced to do.

One day while the Colonel was walking down Riverside Drive he unexpectedly finds a ticket to one of the leading vaudeville shows. As he has not seen a show since his wife dragged him to the altar, he runs home and jumps into a soup and fish, grabs a bite to eat, and dashes out for the house of Mirth. He calls a taxicab and has a wild ride to the temple of comedy. Right here is where the fun begins.

As soon as he is seated in his box seat, a pretty young broiler brings a tray full of grape juice to the Colonel. The Colonel inhales some of the liquid fire, and is ready to show his approval or disapproval of the vaudeville acts. The first act proves to be Mdme. Mud, an operatic screecher, tall and thin with a mouth like a subway entrance. She bows and begins to warble.

The Colonel jumps up and pushes out her name card, turns his back to the stage and takes another drink. The young son in the opposite box with his father takes out an over-ripe cataloupe from his basket of fruit, and taking careful aim, throws it down the singer's throat.

There are a few more acts that do not meet with the Colonel's approval, so he pushes their name cards out as fast as they appear. He is very disappointed with the show, and goes to the box office and demands his money back. The ticket seller gives it to him in the neck, and he drops to the floor. The negro attendant takes the Colonel by his feet and drags him from the theater, as the Colonel calls out "Home, James."

WINTERMEIER TO DIRECT BILLY WEST.

Fritz Wintermeier has been engaged by the Unicorn Film Service Corporation to direct the Billy West comedies. These comedies, which are in two reels each, have been declared to be among the greatest novelties of their kind. In connection with the Billy West series Ike Schlank, president of the Unicorn Film Service Corporation, announces that an extensive advertising campaign will be carried out. This will include newspaper advertising and several novelty "stunts."

"THE BURNING BAND" (Essanay).

Essanay will release the first of its dramatic series, "Is Marriage Sacred?" on December 16. The title of this production will be "The Burning Band." The burning band is the wedding ring. This subject deals with a wife's hidden past. Others of these productions will be released on each succeeding Saturday. The General Film Service will handle the films. The screen time will be approximately 33 minutes. Problems of matrimony and their menace to the home will be the general theme of this series. It is for that reason all the units have been grouped under the same general title, "Is Marriage Sacred?". But each photoplay will bear an individual title, and be built upon a story complete in itself. President George K. Spoor of Essanay has formed a special stock company to appear in this series. Its personnel includes Marguerite Clayton, Sydney Ainsworth, Lillian Drew, Edward Arnold and Thomas Commerford. E. H. Calvert will direct them. Mr. Spoor does not want this series confused with a serial. Each of these subjects are complete 33 minute photoplays.

Scene from "The Burning Band" (Essanay).

Red Feather Leads Universal's Week

"The Morals of Hilda," Featuring Lois Wilson, Is Scheduled for December 11.

TOPPING the fine program of releases of the Universal Film Manufacturing Company for the week of December 11 is the Red Feather five act drama, "The Morals of Hilda," released December 11, in which Lois Wilson is the star. This powerful drama of the conflict of human emotions was written by H. C. Warnack, scenarioized by A. W. Coleway and produced by Lloyd B. Carleton.

"The Morals of Hilda" is an exceptionally strong screen play which teaches a vigorous moral without sermonizing, and the story has wide appeal and is particularly suited for women. The settings and photography are up to the high standard demanded in Red Feather productions.

On December 11 also will appear the one-act Nestor comedy, "Two Small Town Romeos," with Eddie Lyons, Lee Moran and Priscilla Dean in the leading roles. This is a distinctly new type of picture farce comedy from the pen of Virginia Kirtley and produced under the direction of L. W. Chaudet.

A strong offering scheduled for release on Tuesday is the Gold Seal three-act melodrama, "The Two Roads," with Douglas Monroe and Edna Flugrath as the featured players. The story is by Ben Landeck and the production was directed by Harold Shaw. Under the Victor brand the one-act comedy "Billy the Bandit," with Billy Mason as chief funmaker, will appear on the same date.

On Wednesday will appear the regular issue of the Universal Animated Weekly with its live news topics and pictured version of all the important events of the past week. The Laemmle one-act drama, "Green Eyes," with George Chesboro, and the uproarious L-KO two-act comedy, "Murdered By Mistake," are releases of the same date. "Murdered By Mistake" is one of the funniest screen comedies. In the cast are Dan Russell, Lucille Hotton, Katherine Griffith, William Irving and Bert Roach.

The Victor comedy in one act, "It Didn't Work Out Right," written and produced by Robert F. Hill and played by Stanley Walpole, Helen Slosson, Joseph Granby and Helen Marten, will be released on Thursday. The same day finds the two-reel drama, "The Lawyer's Secret," under the Rex brand, with Jack Nelson and Molly Malone, and the Powers educational reel "In the Land of King Cotton," scheduled for release.

"Scratched," a two-reel melodrama in which Irene Hunt and Earl Page are featured, will be released Friday. "I Am Your Husband," a one-act Nestor comedy, written and produced by Captain Leslie T. Peacocke, with Al McKinnon and Peggy Coudray, and the Big U drama, "The Wrong Heart," featuring Wallace Reid and Dorothy Davenport, are other releases for this date.

"The Taint of Fear," a two-act modern military drama under the Bison brand, will appear on Saturday. This is one of the best short features of the year. It was written and produced by Allen Holubar, who plays the leading role, supported by Lydia Titus, Joseph Girard, Charles Oelze and George Pearce. Other releases of this date are the Joker comedy, "Their Dark Secret," with Gale Henry and William Franey, and the Laemmle one-act drama, "Mother's Guiding Hand," featuring Jane Fearnley.

On Sunday the Powers' split-reel, "Sammie Johnsin and the Wonderful Lamp," a comedy cartoon, and "Majestic Ceylon," as seen by Dr. Dorsey, an educational travel picture, will be released. "Love Or An Empire," a two-act Rex drama, with William Shay and Leah Baird, is another Sunday release.

Sharing honors with the Red Feather feature will appear the eighteenth episode of the Universal Special serial, "Liberty."

"THE PHANTOM BUCCANEER" (Essanay).

Exhibitors whose patrons like a brisk, romantic type of play will be interested in the announcement by Essanay that "The Phantom Buccaneer" is nearly completed and will be offered through Kleine-Edison-Selig-Essanay Service. Gold mines, revenge and love affairs form an irresistible combination in this feature, which was adapted from the thrilling novel "Another Man's Shoes," by Victor Bridges.

Richard C. Travers is an excellent hero for this type of play, and Essanay offers it as one of the best plays in which this star has ever appeared. Gertrude Glover appears in the feminine lead. J. Charles Haydon directed the piece.

"MANGER TO CROSS" BOOKED DIRECT.

Announcement has been made that the Kalem five-reel production "From the Manger to the Cross" may be booked by exhibitors direct from the Twenty-third street offices of that company. The constant stream of bookings during the past month has proven that the Biblical production is an "all-year-round" attraction, but with the coming of the holiday season the requests for bookings from all parts of the country has taken a strong jump. "From the Manger to the Cross" takes on added value as a holiday attraction from the fact that it was staged in the exact authentic locations in the Holy Land.

The burden of proof rests on the side withholding evidence so easy to produce. Button, button, who's got the stock?

PATHE HAS FINE LIST OF HOLIDAY ATTRACTIONS.

Now is the time for exhibitors to figure carefully on the extra features which they are going to show during the holiday season. For their convenience, Pathe has drawn up a list of subjects which have proven valuable. On all of them, Pathe Exchanges have an extensive supply of advertising matter, furnished at the regular rate.

Scheduled for release on December 3, "The Life of Our Saviour," in seven reels, Pathe colored, is now ready for exhibitors. This is the great Passion Play in picture, as big as the Passion Plays of old, which has proven so popular among exhibitors that the prints were all worn out and new ones have been made. In addition to the new prints, a new supply of advertising matter is on hand and "The Life of Our Saviour" is Pathe's leader for the holidays.

Other holiday offerings are as follows:

"Esther," 3 reels, Biblical drama.

"Joseph's Trials in Egypt," 3 reels, hand-colored drama.

"A Rose Among the Briars, 3 reels, hand-colored drama, featuring Jackie Saunders.

"Adventures of a Mapcap," 4 reels, hand-colored drama, featuring Jackie Saunders.

"Queen Margaret," 5 reels, hand-colored historical drama.

"Pro Patria," 6 reels, hand-colored historical drama.

"Hazel Kirke," 5 reels, heart interest drama, featuring Pearl White and Bruce McRae.

"Shrine of Happiness," 5 reels, hand-colored drama, featuring Jackie Saunders and Paul Gilmore.

"Beloved Vagabond," 6 reels, hand-colored drama, featuring Edwin Arden and Bliss Milford.

"Little Mary Sunshine," 5 reels, hand-colored drama, featuring Baby Marie Osborne and Henry King.

"The Shadows of Her Past," 5 reels, drama, featuring Lina Cavaliera and Lucien Muratore.

"The Shine Girl," 5 reels, heart interest drama, featuring Gladys Hulette.

"Prudence, the Pirate," 5 reels, comedy drama, featuring Gladys Hulette.

"Shadows and Sunshine," 5 reels, comedy drama, featuring Baby Marie Osborne.

"The Light That Failed," 5 reels, Kipling drama, featuring Robert Edeson.

"ROBINSON CRUSOE" (Savage).

When Henry W. Savage took his moving picture company down to Florida to film Robinson Crusoe he had no intention of disorganizing labor in the vicinity of his outdoor studio, but such was the case. The company had scarcely started to work when the ambition was born in the breast of every colored man for miles around to become a moving picture cannibal.

Director George Marion and his assistants were besieged day and night by screen aspirants, while many a family went dinnerless to bed because the cook had decided that there was more excitement in roasting a man on Robinson Crusoe's lonely island there was in frying a chicken in an ordinarly civilized stove. Youngsters deserted their school books for the

Scene from "Robinson Crusoe" (Savage).

screen and many colored hearts dropped inches when their owners were told they were not the type.

This five-part photoplay, the states rights for which may now be obtained through Warner Brothers, 729 Seventh avenue, bids fair to be the family picture de luxe. Parents may take their children without any fear of the introduction of scenes that could in any way be detrimental to the young mind, while children may take their parents without the least anxiety that they will be bored .

Gaumonts for Week of December 17

Fifth Episode of "The Vampires," "The Eyes That Hold" and Four Single Reels.

THE interest in "The Vampires" is holding up in a manner to delight American reviewers. The general opinion seems to be echoed in the words of one screen expert: "The professional manner in which 'The Vampires' is being produced, the unusual types presented, and the vein of comedy intermingled with the thrilling kind of melodrama which the serial represents, by Normandin, former vampire, and by later vocation an undertaker, places it as one of the best serials on the market." Hence unusual interest attaches to the release of the fifth episode, "The Eyes That Hold," December 21. All the favorites are seen in this chapter.

The first single reel of the week is "Reel Life" No. 33, December 17. Its subjects are "French Sweetmeats," "An Argosy From the North," "The Fleecy Staple," cotton; and "Design Your Own Gown."

"Tours Around the World" No. 7 is released December 19. It takes spectators to the interior of "Morocco," shows "The Castle of Chantilly" and "The Blue Mediterranean" at the Bay of St. Tropez.

"See America First" No. 67, December 20, shows "Picturesque Virginia." The number is a particularly happy one, since it shows the homes of two presidents, the abode of Thomas Jefferson at Monticello, Charlotte, Va., and the birthplace of Woodrow Wilson at Staunton. There are also pictures of Afton, Va., and the Blue Ridge Mountains. On the same reel is a Gaumont Kartoon Komic, "Curfew Shall Not Ring," animated by Harry Palmer.

The fourth single-reel of the week is the Mutual Weekly. As it is not made up until the day before it is issued, no statement of its program is possible.

K-E-S-E ADOPTS STRIKING TRADE-MARK.

Kleine-Edison-Selig-Essanay make the announcement that they have decided to use a facsimile of a modern key as their trade-mark and the service will be known as the K-E-S-E (Keys) Service. The many valid reasons advanced for utilizing this particular form of trade-mark emphasize the value they place upon it. Already they are proving to exhibitors that the K-E-S-E Service unlocks the doors of opportunity leading to success. They also call attention that it "fits" the utra-progressive program and they do not forget to state that K-E-S-E Service is bulwarked by the four oldest, best equipped picture makers in the industry.

As a distributing concern K-E-S-E is one of the best. It is made up of twenty-four branches, each supervised by experts, known and recognized as among the best in the field. George Kleine spent many years perfecting this organization and it stands to-day a monument to unflagging industry, unswerving fidelity to its patrons and an index to all that implies quality in motion pictures. Mr. Kleine is credited with some of the huge successes in motion pictures that have attracted world-wide attention.

Success repeated is the best evidence of merit and the K-E-S-E can refer to a long record of victory as a forecast of what it will accomplish in the future. The new trade ensign will take its place amongst the leaders immediately.

COMPLETE CHANGE OF "REEL LIFE" RELEASES.

A complete re-arrangement of "Reel Life" subjects brings an almost entirely different set of subjects to the screen December 10 in "Reel Life" No. 32. First in interest perhaps is "Where Benedictine Is Made." The pictures show the Abbey at Fecamp, France, where the monks have been making this distinctive cordial since 1510. The various processes are pictured, as well as an array of 600 bottles containing imitations that have been confiscated from time to time. The process of manufacture is a secret.

"Radium, the Most Costly Element," is another interesting subject on this reel. The price of radium has not followed the cost of high living, having decreased 50 per cent in recent years. It is now only worth $37,000 an ounce. The American method of manufacture from carnotite is shown.

"Working for Santa Claus" shows how America has prepared to handle the situation caused by the failure of toys owing to the war. There are pictures of toy factories both East and West, giving a good idea of the places which are exporting toys valued at two million dollars this year. There are also appealing pictures of children playing with toys.

"How to Dance the Two Two," a fashionable dance of the winter, is demonstrated by G. Hepburn Wilson. This is the third and last of the popular dances shown on the screen, with the steps slowly illustrated, for the benefit of those who wish to have the latest terpsichorean evolutions from Broadway.

"THE FOOLISH VIRGIN" (Selznick).

With the first of Miss Clara Kimball Young's Selznick-Picture productions, "The Common Law," playingf throughout the United States and Canada to capacity houses, the beautiful and popular screen star's second photo-dramatic achievement under her new management is now ready for early release. This is an adaptation of the powerful novel by Thomas Dixon, "The Foolish Virgin."

In "The Foolish Virgin" Miss Young will be seen in one of the most sympathetic roles of her screen career. The story is replete with action and unusually well adapted to the requirements of the motion camera.

As in "The Common Law," Miss Young's superlative beauty and dramatic gifts have been aided by the work of the director, Albert Capellani, and the splendid cast of players. Conway Tearle, who made so many thousands of new admirers by his work in "The Common Law," also plays the leading male role in the second production, and Paul Capellani, who has been seen in so many of Miss Young's best pictures, gives another strong and vivid impersonation. Others in the cast include Catherine Proctor, Sheridan Tansey, the remarkable boy actor; William Welch, Marie Lines, Agnes Mapes, Edward Elkas and little Jacqueline Morhange.

"THE HAPPINESS OF THREE WOMEN" (Morosco).

Though each has been a star in his and her own right for some time, House Peters and Myrtle Stedman make their first appearance as co-stars in the Morosco photoplay, "The Happiness of Three Women," making this an exceptionally strong release on the Paramount Program. The story, which was written by Albert Payson Terhune, the well-known writer, is an unusually powerful one, involving unwarranted jealousy and the robbery of a bank.

In support of the co-stars there appear L. W. Steers, William Hutchinson, Lucille Ward, Daisy Robinson and Milton Brown. The picture is being directed by William D. Taylor. In the production, practically the entire Morosco studio will have to be given over to one gigantic setting which shows a long sweeping vista through a reception room, drawing room and conservatory of a fashionable mansion.

Especial attention has been given to some of the lighting effects, particularly those which are used in the scenes depicting the robbery of a bank. One of the exceptional incidents is the discovery of the criminal at work by the sweep of a passing motor car's headlights as it turns the corner opposite the bank.

The appearance of House Peters and Myrtle Stedman as co-stars in this picture marks the artistic union of two players who have long been in the front rank among those who might be called motion picture stars, in contrast to the stage celebrities who have more recently deserted the stage for the screen. Both of these popular players have a great personal following, and it is not encroaching on the bounds of possibility to predict for them a sweeping success in their first double debut.

"THE TRUANT SOUL" (Essanay).

Henry B. Walthall's superfeature, "The Truant Soul," will be released by Essanay on Christmas Day. It is a special, the screen time being approximately two hours. The film will be handled by the Kleine-Edison-Selig-Essanay Service. Arrangements have been made for exhibtitors' displays of the picture at all of the branch offices of this service throughout the United States and Canada.

The story is from the pen of Victor Rousseau, the noted novelist. It affords an unlimited field for that type of marvelous emotional acting which has made Henry B. Walthall the great screen star that he is.

Mary Charleston appears in support of Mr. Walthall in the leading feminine role. Miss Charleson is a well known star, having made a nation-wide reputation in her past picture-dramas.

STRONG CAST IN "WHOSO FINDETH A WIFE."

An unusually strong cast has been selected to support Jean Sothern, the star of the U. S. Amusement Corporation's contribution to the Art Dramas program, a picturization of "Whoso Findeth a Wife," by J. Wesley Putnam. Leo Delaney will be entrusted with the lead opposite Miss Sothern. This role is said to be one of great intensity, and requires an extraordinary delineation of a character that is at once strong and weak. Frank Crane, who is directing the production, choose Mr. Delaney for the part as the one man who is by physical appearance and temperament the exact prototype of the character he is to portray. Others are George Henry Trader, Ida Brooks and W. J. O'Neil.

"THE CONQUEST OF CANAAN" RIGHTS SOLD.

Through a contract entered into with W. H. Bell, general manager of the Midwest Photoplay Corporation, of Kansas City, Mo., the rights to the Frohman Amusement Corporation's five-part release, "The Conquest of Canaan," for the territory of Nebraska, Iowa, Kansas and Missouri, were closed. Mr. Bell also closed a contract whereby they were granted the distributing rights for the same territory of the Clara Kimball Young productions.

"HUMANIZING MR. WINSBY" (Unity).

The second of the special features being produced by the Dudley Motion Picture Company of Redlands, Cal., and distributed through Unity, will be released to exhibitors through the Unity exchanges on December 18, under the title of "Humanizing Mr. Winsby."

The story from which the five reels have been made was written by Peter B. Kyne and appeared some months ago in the Saturday Evening Post. It is a medley of pathos and humor, giving to the principals in the cast a wonderful opportunity for attractive delineation of character parts.

George N. Chesebro plays the role of Mr. Winsby and is ably supported by Julius Frankenberg as the "Pronto Kid." Arthur Millett, as "Cattermole," the faithful old clerk and bookkeeper for Mr. Winsby, and Alice Neice, who plays delightfully the role of "Patsy," the only person in the old town over whom Mr. Winsby is unable to rule.

"HELL HATH NO FURY" (Anchor).

Work on the first production of the Anchor Film Corporation, "Hell Hath No Fury," is now under way under the direction of Charles Earl Bartlett. Last week Mr. Bartlett left New York for Los Angeles, where he is located at the Signal studio. He took with him Grace Davison, who is to star in the picture, and Lawrence Hayes, personal representative of James A. Stiles, general manager of the Anchor Films. Other than the star the cast for the picture has not yet been decided upon, although a leading man of considerable reputation will be selected as Miss Davison's opposite. The picture will be offered to the trade through the states right market as a six-reel feature.

LOEW GETS "MASQUE OF LIFE."

Marcus Loew has made his entry into the film sales business by purchasing the state rights of the big production, "The Masque of Life," which recently was shown at the Park theater at one dollar prices. It is called "the picture of a thousand and one thrills," featuring Rita Jolivet and Pete Montabello, the monkey actor.

Loew bought it primarily to be shown in his Greater New York theaters and the other houses controlled by him, and will also dispose of rights of exhibition over the entire state of New York. Details of the management of the picture will be handled by Lewis T. Rogers, who is now receiving orders and requests for use of the picture by exhibitors from all over the state.

"THE SPY AND THE SUBMARINE" (Unity).

Under the title of "The Spy and the Submarine," Unity will release the Thirteenth Episode of "The Yellow Menace" this week. In this part of the picture we see some astonishingly accurate scenes of a submarine in action, which gives the picture a most up-to-date setting. Those who view this episode will be able to see a great deal about the internal operations of a submarine and will have a wonderful opportunity to see for themselves just why these instruments of war are so mysteriously effective..

CHRISTIE'S COMEDIES IN NEW YORK STATE.

Charles Christie, business manager of the Christie Film Company, producers of one and two-reel comedies, during his stay in the East has interested William H. Kemble and H. Clark Mooney, prominent film men of Brooklyn, in the output of the company with the result that they have formed the K. & M. Film Exchange for the purpose of marketing these pictures in New York State. The present office of the exchange is located at 587 Fulton street, Brooklyn, but Messrs. Kemble and Clark are already planning to open exchanges and offices in the other districts of the state.

BUILDING A JUNGLE FOR WALSH PHOTOPLAY.

Visitors to Balboa Beach, California, who wander down the sandy strand may imagine themselves in the heart of densest Africa. Under the direction of Otis Turner, the place has been transformed into a jungle wilderness for some scenes in "The Island of Desire," starring George Walsh, which William Fox will release on December 18.

With the aid of hundreds of palm trees, two or three carloads of monkeys, scores of parrots and parrakeets, and tons of foliage and underbrush, Balboa Beach has been "made up" to represent a South Sea Island.

EDISON COMPLETES "THE MASTER PASSION."

The final scenes of Edison's new five-part feature, "The Master Passion," have been completed, and the subject will be released soon through the Kleine-Edison-Selig-Essanay Service. The exact date of its coming has not yet been announced. It is said to be an exceptionally powerful story of a beautiful woman's rise and fall, her struggle between the lure of ambition and mother-love, ending with her regeneration through the latter. Mabel Trunnelle and Robert Conness are featured.

Why allow suspicion to exist? Fear of the consequences?

"THE AWAKENING OF HELENA RICHIE" (Metro).

Metro Pictures Corporation announces Dec. 18 as the release date of the screen version of Margaret Deland's great novel, "The Awakening of Helena Richie," with the celebrated star, Ethel Barrymore, in the role of Helena. Metro considers this picture one of its most important releases for the year, since it unifies a star of the first magnitude with a story that is known and loved all over the English-speaking world. The picturization has been made by arrangement with Messrs. Harper & Bros., publishers of the book.

50,000 FEET OF FILM TAKEN FOR FIVE-REELER.

No greater care in screening a production has ever been exercised than was taken by Director Richard Stanton, who recently completed a subject for William Fox featuring Gretchen Hartman and Alan Hale. Although the drama will be five reels—5,000 feet in length—Director Stanton had almost 50,000 feet of film snapped for the picture, which is now in the cutting room.

Gladys Brockwell's next feature will be in charge of Mr. Stanton.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Boston City Club on Censorship

Hears Talk by Cranston Brenton of National Board of Review—800 Club Members and Guests Present—Work of Review Board and What Legal Censorship Means—Boston's Better Censorship.

By J. J. Phillips, Boston Herald and Traveler, Boston, Mass.

BOSTON, Mass.—Eight hundred members of the Boston City Club and guests applauded heartily Monday, Nov. 27 when Cranston Brenton of New York, chiarman of the National Board of Review, while addressing them in the City Club forum drew a comparison between Billy Sunday and Chaplin and declared, "I thank God for that kind of Charlie Chaplin preaching. I thank God there is no censorship on the type of religion Billy Sunday is expounding."

The salient point brought forward in his remarks is that there is nothing so harmful to the motion picture industry and productive of so many absurdities as legalized pre-publicity censorship of films. Legalized censorship of the pictures, he asserted, is no more right than censorship of the pulpit or the press and is in nature nothing more or less than a blow against the right of the freedom of speech.

The National Board of Review, he stated, is absolutely opposed to legalized censorship. It is impossible, he said, for politically appointed men to perform such highly important work justly, for, in the first place, they are paid to find fault, and if they don't they cannot keep their positions. Public opinion, he declared, should constitute the only censorship.

Referring to the social side of the motion pictures problem, Mr. Brenton declared the industry is driving the saloons out of business in thousands of localities for instead of spending their nickels and dimes in barrooms, the men go to the "movies" and take their wives and children with them.

In three or four states there is legal censorship, and the speaker related more than a dozen incidents tending to show the absurdity of this form of censorship. Nearly every one of them aroused the gathering to laughter, the portion of the films expurgated being of such inconsequential natures so far as the general public is affected.

Boston, he stated, has a desirable form of censorship. Each week letters from the national board are received here. They contain the names of the films that have been accepted as proper, those that have been adjudged improper and those on which no judgment has been formed. These communications guide the city officers in determining what shall and what shall not be exhibited.

The National Board is a volunteer organization and its members receive no salary. Chairman Brenton gives fifty per cent of his time to the work of the board and even pays his own train fares. The board is quite unbiased, he said, and any film passed by its committee of final appeal is fit to be shown anywhere in the country.

The board experiences its most difficulty in passing on comedy films. Women's clubs are continually clamoring for censorship of this type of films, he said, and he admitted that the usual run of comedy is too much of the slapstick variety, but the public demands it.

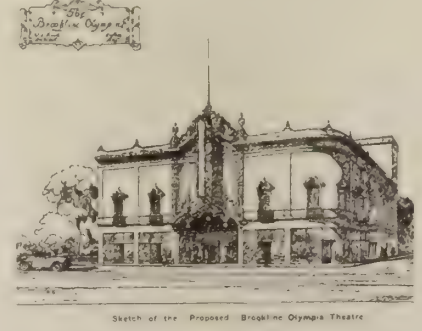
There are many persons, Mr. Brenton said, who demand that the Charlie Chaplin films be censored, but they are most unreasonable. "Chaplin is every inch an artist," said he, "and has no intention of putting across any rough stuff. He told me that he may have done some objectionable things before the camera when he first went into the picture business, but that was when he came over fresh from the London music halls. He is under contract now to pay for every film censored. I thank God for a man who can make the masses laugh as Charlie Chaplin makes them laugh."

In conclusion, Mr. Brenton said that except for legalized censorship there is only one other force that threatens the life of the industry, and that is the possibility of showing unworthy pictures, but public opinion will have weight enough to prevent this, he thought.

George W. Coleman presided. After his address Mr. Brenton answered questions put to him by the club members.

Brookline to Vote on Proposed Theater.

Brookline, Mass.—Plans have been prepared for the theater proposed for Brookline, Mass.; the richest town in the world, which if the selectmen grant a license, will be the first theater in the exclusive district, and will be constructed at Harvard street and Webster Place. The Board of Trade will take a referendum vote on this proposition this week to determine whether it will support the petitioners in their plea for a license.



Sketch of the Proposed Brookline Olympia Theatre

Nathan H. Gordon, of Brookline, is president of the Olympia Theater, Inc., which is planning this project. Max Shoolman is treasurer of the $7,000,000 concern, which is incorporated under the laws of Massachusetts and which has houses in Boston, Lynn, Gloucester, Chelsea, New Haven, New Bedford, Worcester and Rochester. The Boston theaters are known as the Scollay Square, Olympia and Gordon's Olympia. It is proposed to call the house in "the worlds richest town" the Brookline Olympia.

Maritime Provinces Letter

By Frederick F. Sully, 68 Lansdowne Ave., St. John, N. B.

A. B. Farmer Believes in the Jitney.

ST. JOHN, N. B.—Amid the high cost of living and the increase in price of almost every commodity, there is one man in the moving picture industry who has held out for five-cent admissions. This is A. B. Farmer, proprietor and manager of the Star theater. While practically every photoplay house in St. John charges fifteen cents for its best seats, Mr. Farmer has paddled along quietly, complacently, catering to a family patronage that spells prosperity at five cents a head. The Star, with its seating capacity of over 500 runs three five-reel shows each evening.

"Battle of Somme" Gets Long Run.

St. John, N. B.—"The Battle of the Somme," which had a four-days' run at the Imperial theater, drew large audiences, especially on the first and last days. Admission prices were raised for the engagement, and the free list was entirely suspended. The picture has been booked for a full week at the Orpheus theater, Halifax, and is one of few features to be given such a long run. Manager Walter H. Golding of the Imperial is inaugurating a method of advertising de luxe that is decidedly artistic, and likewise a factor in drawing a refined class of patronage to the theater.

S. M. Bartling to Open a Show.

Liverpool, N. S.—The municipal opera house, leased for several years by James McGarrigle and run as a moving picture theater, was recently put up for tender, and went to S. M. Bartling on a five-year lease. Mr. Bartling, who is breaking into the photoplay industry for the first time, has for a business associate, E. R. Munhall, formerly mayor of Liverpool for eleven years. They will inaugurate a new arrangement of pictures, and have already made contracts for some of the Pathe service.

At Wolfville Houses.

Wolfville, N. S.—A. A. Ayer, proprietor of the Imperial theater, is now running his house four nights a week catering to the college boys and a large amount of transient trade. W. M. Black, who has one of the best equipped small houses in the province with his own generating plant and motor driven machines is doing a big business with a seating capacity of but 560.

Fine New House for Kentville.

Kentville, N. S.—With a population of but 2,400, Kentville is to be as well supplied with high-class moving picture theaters as any town its size in the dominion. Clark and Hiltz, who are now running the Nickelette are building a new theater, that is to have a seating capacity of 900 people, and R. W. Seliz, proprietor of the Arena, a summer theater, has purchased land and will start work in May on a house of almost equal size.

St. John, N. B.—R. G. March, manager of the local branch of the Specialty Film, has returned from a ten days' trip through the provinces, and reports that business is very good.

St. John, N. B.—Manager Carl H. Crawford of Fox has just completed a tour through the provinces, and announces that the new Fox special features are to be used by the Casino theater, Halifax; the Empress theater, Carleton; the Gem, St. John; the Broadway theater, St. George; and the Princess theater, Truro.

IN NEWARK, NEW JERSEY.

B. L. Shafer Buys Control in Empire Theater.

New Brunswick, N. J.—The Empire moving picture theater on George street, which has been under the joint management and ownership of Charles G. Tefft and B. L. Shafer, will hereafter be conducted and owned entirely by Mr. Shafer.

The papers conveying Mr. Tefft's interest to his partner were signed.

Mr. Shafer, who recently returned from Los Angeles, California, plans to spend considerable money in improvements, including a new organ.

Unions and Fox Newark Theaters

Several Unions Connected With the Theatrical Trade Have Begun a Campaign Against the Carlton and the Terminal Theaters—The Former Is Now a Union House and Unions Want the Latter Made One—Both Owned by Fox.

By Jacob J. Kalter, Newark Correspondent.

NEWARK, N. J.—The active campaign against Fox's Carlton and Terminal theaters in this city by the Musicians', Stage Employees, Firemen's, Bill Posters' and Moving Picture Operators' unions has created much interest and evoked considerable comment here. Naturally as is true in all cases there are two sides to the question. The representatives of labor claim an antagonistic attitude on the part of William Fox, while Mr. Fox's representatives declare that the trouble is due to unfair demands on the part of the unions.

John Zanft, personal representative of Mr. Fox, said that the original intention of the management of the Terminal theater was to employ union labor exclusively. He was informed, however, that the unions would not settle with the house until the Carlton had been unionized. Mr. Zanft even agreed to this, he said, but balked when the unions insisted that he employ a stage hand and a bill poster.

Louis P. DeWolfe, manager of the Carlton theater, also reiterated the statements of Mr. Zanft in regard to the utter needlessness of the stage crew. The Carlton being a picture house, required only the raising of a curtain in the morning, and the lowering of the same at night. For this exceedingly difficult work Mr. De Wolfe declares, the sum of $28 weekly must be expended if the house wishes to become unionized. In regard to hiring a union organist, Mr. DeWolf showed the Newark correspondent of the Moving Picture World, a letter from his attorney to the local Musicians' union dated May, '14, which declared that his client, Mr. DeWolfe, was willing to employ a union organist if the union would furnish one. Up to the time of writing Mr. De Wolfe has received no reply, he states.

Pending the settlement of the difficulty, posters are being distributed throughout the city announcing that the two houses under consideration are non-union. It is understood a conference between the Theatrical Alliance, of which James M. Prendergast, business manager of the Musicians' union, is president, and representatives of the theater company will be held at which meeting the difficulties will be cleared away and a settlement of the dispute effected.

A Change at Newark's Strand.

Newark, N. J.—Frank G. Hall, one of the foremost picture exhibitors in the East, has with Arthur M. Werner and Harry T. Hall, purchased the controlling interest in the Strand theater in Market street near Broad street, Newark, N. J. The new owners will take possession immediately and on December 11 will change the policy of the house from one of pictures exclusively to a combination program of films and high class vaudeville.

Frank G. Hall has been identified with the chain of U. S. vaudeville and picture houses operating in Newark, East Orange, Elizabeth, Plainfield, Hoboken, Passaic and Union Hill. Together with Mr. Werner, Mr. Hall also controls the New Jersey State rights for "Civilization," and "War's Women." He is president of the U. S. Vaudeville Managers' Association.

Mr. Hall believes Newark theater-goers desire high class vaudeville and artistic pictures on the same program. There will be an augmented orchestra. Renovations to the house are now under way.

Moss Going Well.

Newark, N. J.—Manager R. S. Clark of the B. S. Moss Photoplay Corporation, with offices in the Proctor's Palace theater building, reports increased business during the past month. Moss pictures are being introduced in the biggest theaters in the city. Mr. Clark is also booking the Mutt and Jeff pictures in this territory.

"Semi" Living On Interest.

Newark, N. J.—Semi Pfirsichbaum, better known as the "Kaiser," has severed all connections with the N. Y. & N. J. Film Delivery Service, of which he was assistant manager. Sammy bought a flivver and may be seen enjoying the pure air of Newark any day. Gee, it's great to be a millionaire! Eh? Semi!

Regal Films Incorporates in Toronto

World Film Company's Canadian Representative Capitalizes at $375,000—Who the Incorporators Are.

TORONTO, Ont.—The firm of Regal Films, Limited, has been organized and incorporated under the Federal laws of Canada, with a capital stock of $375,000, to represent the World Film Corporation in Canada. The new company has been authorized by the Government to do business throughout the Dominion, and announcement has been made that the Canadian rights for Brady-Made World Pictures are held by the new concern. Headquarters for the company have been opened at 9 Wellington street East, Toronto, and branches are to be opened in the principal centres of Canada when the proper time comes.

The incorporators of the Regel are G. H. Sedgewick, James Aitchison, Duncan McArthur, A. T. Struthers and F. H. Hurley, all of the city of Toronto. The company has been empowered to conduct a film exchange business and to undertake the production, purchase or sale of films as well.

No announcement has been made as to the date of release for the first Brady-Made feature in Canada, but exhibitors have been asked to write to the Toronto address with reference to bookings.

With the incorporation of Regel Films, Limited, Toronto has fourteen film exchanges, eleven of which are, in reality, the Canadian headquarters for film distributing companies. In addition to the qualified exchanges, there are a number of subsidiary corporations here which have been established to facilitate the distribution of special productions or makes.

New Universal Films in Canada.

Toronto, Ont.—Clair Hague, general manager of the Canadian Universal, has secured a new print of Annette Kellermann's "Neptune's Daughter," to replace the film which has seen three years' service in all parts of Canada.

As a result of an advertising campaign for "The Purple Mask," the new Universal serial, there are now more than one thousand people in Toronto alone who have been asking exhibitors to book the series. Publicity man Bach's stunt has been to organize a club of moving picture fans, issue buttons or souvenirs to each, and secure a pledge from each person to ask one or more theater managers to book the serial as soon as possible.

Exhibitors who witnessed a trade screening of "The Bugler of Algiers" are enthusiastic over its prospects because of the timely nature of its story. Manager Hague actually has several local exhibitors outbidding each other for the first run.

The Strand theater, Toronto, secured the first release of "Idle Wives," the Universal feature. Two weeks of big newspaper, billboard and lobby advertising preceded the screening of the picture.

Responsibility for Wiring of Booths in Ontario

Toronto, Ont., Operators' Union Gets a Ruling That Hydro-Electric Commission Inspectors Have No Right in Booths.

TORONTO, Ont.—C. A. McMahon, head of Local 173 of the operators' union, has cleared the situation in Ontario circles with regard to the inspection of operating booths by obtaining a ruling from Chief Inspector R. C. Newman, at the Parliament buildings, Toronto, to the effect that the wiring and electrical equipment of a booth does not come under the supervision of inspectors representing the Hydro-Electric Commission. McMahon obtained the information that inspectors of the Hydro-Electric Commission had ordered alterations in booth equipment, and that various operators had complied with these instructions.

It has been found that the interior of the operating cabinet comes under the sole supervision of the Provincial Inspection Department, and over-zealous Hydro-Electric officials have no jurisdiction in the matter. Mr. McMahon has so notified the members of Local 173.

Canadian Producer Calls for Scenarios.

Toronto, Ont.—The organization and establishment of the Canadian National Features, Limited, with headquarters in Toronto, has reached the stage in its development when a call has been issued for scenarios. According to an announcement by the company, five-reel dramatic or historical features and one-reel comedies or topical subjects are wanted. The studio of the company at Trenton, Ontario, will be completed February 1st, it is declared. This concern has an authorized capital of $500,000. The president is Jerry Shea. George Brownridge, formerly a salesman for a Toronto exchange, has been made general manager of the company.

Garden Theater Changes Hands.

Toronto, Ont.—The Garden theater, College street and Spadina avenue, one of the best known moving picture theaters in Toronto, has changed hands. The control of the theater has passed to Theatres and Playhouses, Limited, which has a string of picture houses here. Mr. M. Thaler, manager of the College playhouse, is now in charge of the Garden.

Federation Convention Notes

Baltimore Gathering of the American Federation of Labor Takes Several Important Steps of Interest to the Picture Trade—Against Legal Censorship of Films—Operators and the Electricians—Other Items.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, Md.—While the American Federation of Labor was in convention in Baltimore, recently, a good deal of legislation concerning all the branches of the moving picture industry took place. Particularly with regard to the opposing of censorship was one of the strongest resolutions introduced, reported upon and turned over to several committees.

Form New Theatrical Department.

It was decided at the convention by the A. F. of L., that a new theatrical department should be formed, which would have as its members moving picture operators, stage hands, screen actors, and the White Rats organization, it is understood, will be included in this department. It has been rumored about that many other actors' organizations have simply been waiting to see whether the charter of the White Rats would be revoked, to decide whether they should come in. As it has now been decided that the White Rats will have jurisdiction over all actors it is thought probable that all the other organizations will now become affiliated.

Operators Remain with I. A. T. S. E.

Another important course of action which took place was the endeavoring of the International Brotherhood of Electrical Workers to gain jurisdiction over the moving picture operators. Their reason for claiming that the operators should be affiliated with them was inspired by the idea that as the operators handled electricity they should belong to that body. It was decided by the convention, however, that their proper affiliation was just as it stands with the I. A. T. S. E.

Against Government Censorship.

In regard to the opposing of moving picture censorship, a resolution was introduced by Delegate Andrew A. Hill, of Little Rock, Ark., representing the Central Trades and Labor Council, which read as follows:

WHEREAS, The motion picture business of this country has grown to such an extent that today it not only serves as an agency for recreation, but has become a public agency for education, for dissemination of current information, comparable in many respects to the daily press and the public forum. They have a determining influence in directing and educating the public thought and opinion; and

WHEREAS, Motion pictures supplement the spoken and written word by a powerful appeal to the mind through the eye, the event or the thought to be conveyed is thereby visualized; and

WHEREAS, Motion pictures must be protected by the same guarantees of freedom that have been bestowed upon oral utterance and upon the press. It is fundamental for the protection of free institutions that freedom of speeach, and discussion should be assured, for only when there exists most complete freedom to express thought or to criticise is there established a guarantee that political and other representative agents shall not violate the rights and authority that they do not rightfully possess; and

WHEREAS, Freedom of speech is inseparable from free institutions and the genius of free people. This freedom must be protected against abuse by holding the individual responsible for his utterances when the same are based on fact. Legal restriction in advance of presentation limits research, investigation and inquiry for broader and deeper truths; and

WHEREAS, Here of late, efforts have been made to establish State and Federal boards of censorship to review motion pictures, it being the purpose of those who propose such censorship to present to the public only such things as they may be permitted legally to see. Thereby putting very dangerous authority in the hands of a few, for it enables the board of review to restrict and determine the very fountain heads of information; therefore, be it

RESOLVED, That the American Federation of Labor, in convention assembled in the city of Baltimore, register its unrelenting opposition to any scheme or system which denies freedom of speech, press, or the showing of motion pictures, when they are based on facts; and be it further

RESOLVED, That this convention go on record as being in opposition to government censorship of expresion of opinion in the form, and that we endorse again the declaration that freedom of expression of opinion, freedom of speech, and the freedom of the press, and motion pictures are the palladium of free institution; and be it further

RESOLVED, That the executive board investigate and report to the next convention of the American Federation of Labor some practical plan by which we can get labor's side of and all questions before the general public through the motion pictures of th country.

A Favorable Report.

The committee reported favorably upon this resolution to the convention and it was decided that the A. F. of L. and all affiliated bodies will endeavor to have all censorship laws repealed and that the legislative committee work upon the matter. This resolution has been referred to all the bodies of the organization located where censorship is now in force and after these local bodies have come to a decision as to what action they will take, they will report to the executive council.

The following is part of the report of the executive council:

In the recent past efforts have been made to secure both state and federal legislation providing for government censorship of moving pictures. These proposals have had the support of a number of well-meaning persons who really desire to protect the children of the country and to promote a sense of high morality. However, there is involved in the proposal something more than is generally appreciated. The number, the variety and the uses of motion pictures have been so greatly increased that they now constitute an important means of expression. * * * It has been the theory of the few that people can be "made to be good by law." This same theory underlies the efforts of those who propose government censorsihp. By establishing either state or federal boards to review motion pictures, it is proposed to present to the public only such things as they may be permitted legally to see. This is putting very dangerous authority in the hands of a few for it enables the board of review to restrict and determine the very fountainheads of information.

There have been worked out a voluntary system by which objectionable and vicious information can be eliminated from motion pictures. Since this is based upon no legislative enactment and exercises no governmental prerogative their decisions amount only to an expression of opinion, which carries weight in accord with the honesty, the discretion and the wisdom of the members of the board.

This matter is brought to the attention of the delegates to this convention with the recommendation that the convention take official action in opposition to government censorship of expression of opinion in any form, and that we endorse again the declaration that freedom of expression of opinion, freedom of speech, freedom of the press are the palladium of free institutions.

McDermitt Again Plays Host.

Baltimore, Md.—At Loew's Hippodrome Theater, on the afternoon of Friday, November 24, fifty children in care of the director of the Hebrew Benevolent Society were the guests of George A. McDermitt, the manager, for the performance. On Saturday, as a feature for the kiddies who attended the show in the afternoon, all of them were invited back of the stage to shake the paws of Lapinski's dogs.

Private View of "Masque of Life."

Baltimore, Md.—Manager L. A. DeHoff, of the New Theater, was a very busy man on Friday night, November 24, calling up exhibitors all over this city and extending invitations to attend the private screening which he had arranged for Saturday morning at 10.30 A. M. at the Garden Theater. Charles E. Whitehurst is president of both the New and Garden Theater companies and Mr. DeHoff has entire charge of booking the pictures for the latter theater.

Dunbar Theater Opens.

Baltimore, Md.—The Dunbar Theater, which is located at 619 North Central avenue, is a new colored theater which has just been completed. It was thrown open to the public on Wednesday, November 22. This new enterprise is owned by J. Diggs and H. S. Trimble and the booking and managing of the house is done by the former. The seating capacity is 400.

W. O. Baker Pilots Peabody.

Baltimore, Md.—The Peabody Theater, 11 East North avenue, which is owned by S. M. Buckman, is now being carried along under the management of W. O. Baker. Mr. Baker recently ran a theater in Union Bridge, Md., in partnership with J. Buckey and it is understood that he is still interested in that enterprise. He is well thought of by those who have met him.

A. B. Price to Manage Rialto.

Baltimore, Md.—When it was announced that A. B. Price had resigned his position as manager of the Mt. Royal theater at 617 W. North avenue, we were inclined to be skeptical, but after Mr. Price explained that it was because he is to take over the Rialto as manager, we understood the matter perfectly. He assumed the management of the latter theater on December 4. Myer Fox, who has been acting as managing director of the Rialto has been forced, by pressure of other work to give his entire attention to it. He leaves the theater in good hands for Mr. Price has demonstrated by his exceptional handling of the affairs at the Mt. Royal, just what he can accomplish. Besides this, he has had wide experience as other theaters in this city have been prosperously managed by him. He knows the moving picture theater and business from A to Z and is always looking after the comfort and convenience of his patrons. To hear him talk about his are controllers, his lens and his projection

A. B. Price.

in general, is almost like hearing brother Richardson, and we feel safe in saying that the Linden company need lose no sleep on leaving the Rialto in his care.

E. R. Beveridge at Walbrook Helm.

Baltimore, Md.—E. R. Beveridge, formerly connected with the management of the Parkway theater, 3-9 West North avenue, and of whom Mr. Depkin speaks very highly, has recently taken hold of things at the Walbrook theater, at North Avenue and Rosedale street. He had been acting in a managerial capacity. From what we have seen of Mr. Beveridge, he should make good in this capacity for he is always courteous to the patrons of his theater.

Vitagraph Premiere Brilliant.

Baltimore, Md.—Well attended and well arranged was the private screening which was given by the Greater Vitagraph Company for the Baltimore exhibitors of their latest serial production entitled "The Secret Kingdom." Through the courtesy of Guy L. Wonders, manager of the Wilson theater, 416 East Baltimore street, over 400 invitations were sent out and they were responded to in force, for about 500 people were present at the gathering. As a special feature for the occasion, Arline Pretty and Charles Richman, who star in the picture came down from New York especially to attend the screening. Mr. Wonders spoke to the audience stating that he had a rare treat in store for them in having the two players present. Mr. Wonders, as he always is, was extremely on the alert for the comfort and convenience of the people present and assisted the affair in every way that he could. A special organ recital was arranged for the affair.

IN PHILADELPHIA.

Last Week's Films in Philadelphia.

Philadelphia, Pa.—First run photoplays at prominent local theaters during the week of Nov. 27 included Dustin Farnum in "His Great Ambition," which played for one day at the Stanley, and Pauline Frederick in "Nanette of the Wilds," which was shown the other five days. Miss Frederick, as usual, scored a hit, and maintained her claim to popularity at every performance. Of the supplementary pictures shown at the house, "Along the Somme," battle scenes which showed first line trenches "somewhere in France," together with close ups of various styles of artillery in action, received much praise. At the Arcadia, E. T. Sothern in "An Enemy to the King," was enthusiastically received all week. At the Regent Ethel Clayton in "Broken Chains" and Harold Lockwood in "Big Tremaine" had successful presentation. At the Palace Viola Dana in "The Cossack Whip" went over big and at the Belmont Thomas Dixon's "The Fall of a Nation" piled up box office receipts all week in lively fashion.

Sunday Shows at Becker's.

Philadelphia, Pa.—The following card, freely distributed through South Philadelphia, indicates that at least one local exhibitor believes there is a "liberal Sunday" element in the Quaker City:

Sacred Concert
Pauline Frederick in "Sold."
Becker's Moving Picture Theater
Snyder Avenue below 18th Street
Sunday Evening, Nov. 26, 1916, 8. P. M.
Other Pictures Shown.

Throwaways Frowned On.

Philadelphia, Pa.—The practice of certain small theater managers of distributing advertising matter from door to door is hereafter to be frowned on by the highway department, who have served notice on several that the custom must cease. Sam Rosen of the Grays Ferry Palace, one of those affected, complains that the ruling works a hardship on the smaller picture theaters which cannot well afford an expensive mailing list.

The Week in Philadelphia

Exhibitor E. Warren Smith Makes Friends of Students at the University of Pennsylvania—Gives Them Full Swing One Night in the Week on Condition That They Use Restraint at Other Performances—Notes of Interest.

By F. V. Armato, 144 North Salford St., Philadelphia.

PHILADELPHIA, Pa.—E. Warren Smith, the new owner of the A. B. C. theater, 33rd and Chestnut streets, is evidently no believer in George Ade's advice, "Don't never have nothing to do with no students." The house is situated near the University of Pennsylvania. The former owner, Spencer Harvey, was much troubled by the antics of light-hearted undergraduates, who came in numbers and signalized their presence by cat-calls, "funny" remarks, assorted noises and all around "devilishness." The result was that while the student patronage was good other and quieter residents of the neighborhood were deterred from visiting the house.

Mr. Smith has changed all this by inaugurating a high class policy, and raising the price of admission from 10 to 15 cents. For the benefit of visiting students the following slide, which is taken in entire good part by those affected, is occasionally displayed:

"Penn Night every Thursday after 9 P. M. The house is yours. Come, boys, and bring your voices. College songs and others. Kid the pictures and do everything but put your feet on the ceiling. If you don't like the show, don't kick—it's no use.

"This is done in appreciation of the fact that you keep quiet during the other nights."

Apparently Mr. Smith's knowledge of student psychology is accurate, since rowdyism is now almost unknown in the house.

Ridge Avenue Theater Beautified.

Philadelphia, Pa.—The Ridge Avenue Theater, under the management of Jay Emanuel, has undergone improvements costing $6,000. New chairs, carpets, draperies, curtains and screen have been installed by W. Kerry, formerly of Lubins and now in charge of N. Snellenberg's contracting department.

Printing and Developing at Lubin Plant.

Philadelphia, Pa.—The Lubin Studios at 21st and Indiana avenue have recently been reopened and are now printing and developing film on a small scale under the management of H. Roosevelt.

Candy Turkeys for the Kiddies.

Philadelphia, Pa.—Candy turkeys as souvenirs of a special matinee performance given by H. M. S. Kendrick of the Fairmount Theater, 26th street and Girard avenue, sent the kiddies of the neighborhood home rejoicing on Thanksgiving morning. From 11 A. M. to 1 P. M. the distribution was continued and several hundred children were more than ever convinced that the Fairmount management was their special friend.

Calehuff Supply Co. in New Quarters.

Philadelphia, Pa.—The Calehuff Supply Company are now located in their new quarters at 1233 Vine street, where a large assortment of accessories and supplies are on display. A very handsome floral horseshoe of roses was presented to Mr. Calehuff by Local No. 307 and I. A. T. S. E. on the occasion as a token of esteem and good wishes.

New Strand to Seat 1,850.

Philadelphia, Pa.—The new Strand Theater being constructed for Herbert Effinger and Dr. Walter Steumpfig will seat 1,850 persons. The seats will be upholstered in leather of fine quality. There will also be a loge supplied with comfortable wicker lounging chairs. An imposing marble staircase will lead to the balcony. The building is on a lot 140 by 100 feet and will posses 24 exits and one of the largest stages, for a photoplay house, in the country. Two motor driven machines of the largest and most modern type are being installed and will insure flickerless pictures.

Film Men Entertained by F. A. Giannini.

Philadelphia, Pa.—Members of local filmdom assembled last Tuesday (Nov. 28) at La Tosca Hotel, to do honor to a former star of the operatic stage, F. A. Giannini, now proprietor of Verdi Hall, the leading theater of Philadelphia's large Italian colony. Mr. Giannini, since his retirement from the operatic and concert stages, has gone into politics and also has become a boniface as the owner of La Tosca Hotel. He also has the Verdi Hall and other amusement enterprises. The dinner was given by E. Avella, manager of Verdi Hall, and the guests included many men prominent in filmdom.

The affair was thoroughly enjoyable and after an elaborate menu, including the full complement of wines, had been discussed, there was much informal speech-making. Charles Segal officiated as toastmaster and called upon the following gentlemen: J. A. Koerpel, local manager of the World Film; H. M. Osborne, manager for Pathe; Allen May, of the World forces; Oscar Libros, Peter Glenn, W. Schwalbe, Dave Starkman of the Electric Theater Supply Co.; W. Heenan of Vitagraph; F. Sulzbach, C. V. Martin and J. A. Werst of Pathe, Sam Rosen and J. Fishman of Universal, and F. V. Armato.

Fifteen Cents Asked by Imperial.

Philadelphia, Pa.—The Imperial Theater at 60th and Walnut streets, under the management of A. Bloomgarden, is the latest house to raise its prices from 10 to 15 cents. The change affects the evening performances only. Two and three-day runs are the rule at the house. Alice Brady in "Bought and Paid For" played the first half of last week to capacity business.

Fine Feely Theater Opens.

Hazleton, Pa.—The Feely Theater opened its doors for the first time on November 23 and was besieged by huge crowds the entire evening. The Feely seats 1,800 people comfortably and contains the latest in modern equipment and appointments. The house is strictly fireproof in construction and a quaint old English motive has inspired the architectural plan of interior and exterior. This theater is under the management of Mose Goodman, a showman of experience, who will show Pathe News Weeklies and Scenics in conjunction with a vaudeville program. George Maillard, representing the Pathe Exchange of Wilkes Barre, had the honor of making the speech of dedication.

Wilkes Barre, Pa. Joel A. Levy, manager of the Bluebird exchange here, reports that 65 theaters in his territory have contracted for Bluebird pictures.

Philadelphia, Pa.—H. E. Reddish of the Baltimore, Md., Pathe Exchange, paid H. M. Osborne of the local Pathe forces a flying visit last week. He reports big business in Baltimore.

Philadelphia, Pa.—H. M. Osborne, manager of the local Pathe exchange created considerable comment by taking almost a full page in three local newspapers to announce the forthcoming Patne serial, "Pearl of the Army," starring the ever popular Pearl White.

Capitol City Children's Shows

January 5 Set for First Free Children's Matinee—Eleven of City's Theaters Will Join in the Movement—Some of the Shows Will Not Be Free—Women's Clubs to Supervise Shows.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The first of the free motion picture matinees by means of which the motion picture committee of the Federation of Women's Clubs is to demonstrate to Washington exhibitors that their contention that there is a real need for children's matinees is founded upon fact, is scheduled to be given at eleven of the city's houses on January 5. This, and a similar performance on the following Friday afternoon are to be given with admission to the house free to the children.

The plans of the committee call for the giving of four of these children's matinees, at the last two of which the regular admission fee is to be charged by the exhibitors. Each of the performances will be given under the supervision of the women of the committee. The city has been divided into eleven districts with one theatre in each and members have been assigned to the work in each district handling such matters as advertising of shows, enlisting the co-operation of other volunteers in the campaign, etc. The ushers are to be boy and girl scouts.

Prior to the giving of these matinees a meeting of the full committee is to be held to complete arrangements. Francis Holley, head of the Bureau of Commercial Economics, has been invited to appear before the committee at an early date to speak on the subject of clean pictures.

C. A. Watson a World Film Man.

Washington, D. C.—A new recruit in the local film industry is C. A. Watson, a former automobile salesman, who has joined the World Film Company's forces, succeeding E. R. Haas, who is now with Sidney B. Lust, marketing the Louis J. Selznick productions. If Mr. Watson is as successful with films as he has been with autos, it is said the company will have little or no cause to complain of the new acquisition. He will assist Manager H. C. Wales in the nearby territory.

Norman Luchs to Manage the Raphael.

Washington, D. C.—Norman Luchs has assumed the management of the Raphael theater at Ninth and O streets, Northwest, for a Mr. Gordon, who recently secured control of the house from Henry Goldman. The Raphael has a seating capacity of 500 and is one of the most attractive theaters in the Midcity section. It is said that Mr. Gordon was formerly interested in a large motion picture theater in Scotland.

Frank H. Brown Joins Fox Sales Forces

Washington, D. C.—Motion picture exhibitors in this territory are welcoming Frank A. Brown back into the fold, for that genial gentleman has joined the sales forces of the Fox Film Co., succeeding to the position made vacant by the resignation of Thomas Hildebrand, who recently assumed the management of the Strand theater in Baltimore. It is the saying here that they do not come any better than Mr. Brown. He has lately been handling a state rights proposition, but prior to engaging in that line he was with the Metro Film Service of Washington, covering the southern section for that concern. He is very well known throughout North Carolina in particular, for the Tar Heel State formed a particular part of his old stamping ground.

Picture Theaters Glad of Coal Contracts

Washington, D. C.—Despite the fact that at least one of the Government departments has been hard hit by the shortage of coal which in this instance necessitated the closing down of the elevators, and small establishments of all kinds have had stove troubles, the motion picture exhibitors of this section have been comparatively free of such worry. It seems that most of the motion picture theater men place contracts early in the season covering the period of one year. This has freed them from the annoyance of not being able to get deliveries, and the increase in price has only been a few cents to the ton. It seems that some of the contracts contain a clause that the exhibitor shall pay an advance when there is an advance to the dealer because of labor increases.

Frank B. Spurrier Goes to Baltimore.

Washington, D. C.—Frank B. Spurrier, who had been manager of the local V-L-S-E exchange since that organization invaded this territory, has recently accepted a position with Pathe, Inc., and has been placed in charge of the Baltimore branch of the Washington office. The exhibitors and exchange managers of Washington are glad that Mr. Spurrier is going to stay in this section for he is one of the best liked of them all. He has always been active in association matters and has been a "good fellow" generally.

At the Vitagraph V-L-S-E office the new manager is George F. Lenehan, who broke into the exchange game with William L. Sherry Feature Film Company, which marketed Paramount pictures. He was assistant manager and in charge of the publicity department. Upon severing his connection with this concern he joined Pathe, Inc., as a traveling representative out of the New York office and later handled Kentucky for this same company, traveling out of the Cincinnati office. When he left Pathe about six weeks ago, it was to go with the Vitagraph, joining the sales force. He was welcomed into the fold at the last meeting of the Washington Exchange Managers' Association.

What the War Tax Brought In.

Washington, D. C.—The proprietors of motion picture theaters, museums and concert halls, during the period from July 1 to September 30, 1916, were assessed with taxes amounting to $278,309.48 under the so-called war emergency revenue law. During the same period in 1915 this tax amounted to $273,828.46 or $4,481.02 less than this year. Aside from the bankers the theater people were the largest contributors under this special taxation.

Miss Eleanor Blevins a Motorist.

Washington, D. C.—Miss Eleanor Blevins, star of "When My Ship Comes In," made a splendid try for the road record between Philadelphia and Washington, driving the famous Eye See Bee, the automobile built by I. C. Barber, the local racer. Miss Blevins was on the program to race in person at the Bennings race track Thanksgiving Day. The auto races each year are of great interest to the auto fans in the District of Columbia. Motion pictures of this race will be taken by the camera man of the International Film service. He will follow in a Lozier racer, which will try to keep within photographic distance of the Eye See Bee car. This film is already booked to be shown at several of the leading houses.

Fugitive Dyes Wanted for Slides.

Washington, D. C.—Makers of lantern slides seem anxious to obtain "fugitive" dyes in red, blue, and yellow, according to letters being received by the Bureau of Foreign and Domestic Commerce, of the Department of Commerce. Manufacturers as a rule strive to make their dyes permanent, consequently it is hard to find such as are of the reverse. Manufacturers interested in this problem, in order to take it up most advantageously, must consider the details concerning the different dyestuffs in modern use. The Department of Commerce explains that most of these are "fugitive" in varying senses. There are nearly a dozen different tests to ascertain the degree of fastness of dyestuffs. They may be "fugitive" to light, but very fast to soap. They may be "fugitive" in the presence of coloring and yet very fast when exposed to the white light.

Theater Changes in Virginia.

Bristol, Va.—Charles Goebel has recently opened the new Isis theater in this place. The house is one of the prettiest in this section and will be devoted to the exhibition of high class photoplays with good music as a feature.

Norfolk, Va.—Jake Wells has recently taken over the American and Granby theaters, formerly operated by the Karanicholas interests. It is reported that George Karanicholas contemplates entering the state rights business at an early date.

Charlottesville, Va.—The Virginia theater, owned by T. J. Yancy, has been reopened after having been extensively remodeled. G. Geras is the manager.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Georgia.

J. R. MacEachron, Jr., Heads Colonial Film.

J. R. MacEACHRON, Jr., who for a number of years was connected with the Frohman interest, as also Klaw & Erlanger, as treasurer at the Atlanta theater, has been made manager of the Colonial Film Corporation, with headquarters in the Hirsch building; Mr. MacEachron, Jr., was for a while connected with the World's Film as traveling representative and made a splendid record for fair dealing among Southern exhibitors. Mr. MacEachron's territory covers seven Southern states.

"Nation" Rebooked Breaks Records.

Atlanta, Ga.—"The Birth of a Nation," being shown at Atlanta theater on a return engagement, is breaking all records.

An Important Picture Center Here.

Atlanta, Ga.—Atlanta and Georgia lead in southern moving picture activities, according to figures compiled by Joe Marentette, manager of the southern division of the World Film, who in regard to statistics, etc., is perhaps the best posted exchangeman in the South.

There is a total of 175 picture theaters in Georgia, this being nineteen more than the number possessed by North Carolina, Georgia's nearest competitor, which is 156. Nineteen of Georgia's number are operated in Atlanta. This is the largest number of film theaters in any city in the entire South.

Proof of Atlanta's importances in the southern film world is shown by the fact that it is made the distribution center for Dixie. Mr. Marentette's records show that Atlanta is the hub of activities for Georgia, Florida, North and South Carolina, Alabama and Tennessee.

"Fall of Nation" at the Criterion.

Atlanta, Ga.—Willard Patterson, manager of the Criterion, did capacity business this week with the big spectacle, "The Fall of a Nation."

Leo G. Garner's Territory.

Atlanta, Ga.—Leo G. Garner, who was recently made manager of the New Film Corp. and Famous Players Feature Co., with headquarters in Hirsh building, has seven states under his supervision. Mr. Garner was formerly manager of the Washington office for the same company, having worked up from shipping clerk.

Under his direction the Atlanta branch is making strides, and becoming well known among exhibitors over the South.

Film Men Join Salesmanship Club.

The Atlanta Salesmanship club, a branch of the national organization of that name, was organized Friday night in the Piedmont hotel with a membership of 121 downtown business men. Prominent among the moving picture exchange men and exhibitors in the new organization are C. W. Savin of the Vitagraph, Chas. Keesnick of the Mutual; J. R. MacEachron Jr. manager of Colonial Film, and Alpha Fowler of the Vaudette. Many other exchange men have applied for membership. During the year, it is said, several prominent sales managers of film corporations will speak before the Atlantic club.

IN BUFFALO, NEW YORK.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

All Syracuse Theaters Give a Phoenix Benefit.

SYRACUSE, N. Y.—An echo of the recent fire which destroyed two moving picture theaters and the remaining business places in Phoenix, N. Y., has come from Syracuse. Each theater of that city will devote its entire receipts for one night to a fund for the stricken village. The money will be used to buy an auto fire engine for Phoenix. The financial loss on the theaters and other buildings of Phoenix was very heavy. Practically no insurance was carried because, as the village was formerly without a fire-fighting apparatus, the insurance rates were prohibitory. The generosity of the theater managers of Syracuse is regarded as a great boon by the residnts of the fire-swept hamlet.

Buffalo Business Notes.

D. H. Fink, representing the Caille Bros. Co., of Detroit, manufacturers of ticket machines, etc., recently called on the Buffalo trade and also visited his home here. He will make a trip through New York state and Pennsylvania

James K. Morgan, manager of the Pathe exchange, Buffalo, has an interesting scrap book in which he pastes tributes which the exhibitors in this territory pay to the Pathe service. Mr. Morgan prizes highly such a tribute which came recently from John F Farren.

George A. Hickey, manager of the Triangle Film, Buffalo, recently visited Papayanakas Bros., Watertown, N. Y., exhibitors. Mr. Hickey's new road man is George A. Stockton, former manager of Keith's moving picture theater, Buffalo. Recent callers at the Triangle Exchange were: A. C. Hayman, Cataract theater, Niagara Falls; Henry F. Thurston, Temple theater, Lockport; Messrs. Scherer and Griswold of the Savoy theater, Syracuse; Petersen & Wood, Winter Garden theater, Syracuse, and W. B. Fox, who has taken over the Palm theater, Salamanca. The new Crescent theater, Ithaca, has opened. The house seats 1,800 and is using the Triangle service.

SMOKY CITY NOTES.

New Theater Will Be Xmas Present.

Mt. Union, Pa.—The management of the Shapiro Theater, now nearing completion at Mt. Union, Pa., has announced that the new house will be ready for opening about Christmas. The structure is modern in every respect and one of the finest in its locality. The auditorium will seat 1,000 persons. A combination policy will be adopted, presenting high-class feature films and road shows.

J. P. Bothwell Takes Over the Keystone.

Pittsburgh, Pa.—The Keystone Theater, East Ohio street, Northside, Pittsburgh, Pa., was recently taken over by J. P. Bothwell, a well-known exhibitor.

Get Lease on Liberty Theater

Pittsburgh's Beautiful Theater Taken Over by Rowland & Clark—Total Rental Will Be Half Million—House Is About One Year Old and Seats 1,500 Persons —Some Interesting Details

By Pittsburgh News Service, 6061 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—By a transaction that is one of the largest and most important in local exhibiting history, the Rowland & Clark Theaters have leased for a long term of years the handsome Liberty Theater on Penn avenue, opposite Shady avenue, in the East End, Pittsburgh, Pa. The deal was consummated on November 28, when James B. Clark, president and managing director of the Rowland & Clark interests, and H. E. McLane, president of the Liberty Theater Company, drew up the final papers. The total rental is approximately $500,000 for the period of the lease.

Liberty Theater.

The Liberty is an exquisite example of modern moving picture theater construction. It was completed about a year ago and was thrown open to the public by the Liberty Theater Company on December 27, 1915. The location of the house is ideal, being in the heart of one of the busiest sections of the city and adjacent to one of the most exclusive residential districts. Offering the best photoplay attractions obtainable and catering to a large clientele of the highest type of moving picture patrons, the Liberty met with marked success from the beginning.

The building is of steel and concrete construction and represents a total investment of $300,000. Of imposing proportions, the theater occupies a lot measuring 100x114x79x140 feet. The architecture is striking and graceful and both the exterior and interior reveal elegant taste. The front is of light terra cotta, and the design of the large surface is handsomely executed. A great electric sign, bearing the words "Liberty Theater, Photoplays," and a waving American flag, covers half the front, making the theater stand out very conspicuously at night.

The lobby and corridors are finished in brown marble and are furnished sumptuously in keeping with the fittings throughout. The seating arrangement of the spacious and lofty auditorium is such that a perfect view of the screen can be had from every part of the house.

The capacity of the Liberty is over 1,500, which number can be accommodated comfortably. The lighting scheme is entirely indirect, affording a subdued glow that sets off the rich appointments to fine advantage. The proscenium is large and of beautiful design, while the walls and high ceiling are covered with similar decorations, fret-work and hangings. The effect throughout is at the same time charming and highly artistic. The ventilation is of the latest approved type, a washed air system keeping the atmosphere fresh at all times. There are numerous fire exits at either side of the house. Tastefully arranged retiring rooms for men and women are located at the rear of the auditorium.

Adds to a Circuit.

The acquisition of the Liberty Theater gives the Rowland & Clark circuit, with the Regent at Penn and Highland avenues, two of the largest and finest specially built moving picture houses in the city, and, in fact, in the entire country. This brings the total number of theaters under the R. & C. banner up to seven, while the eighth will be added as soon as the new Plaza theater, at Liberty avenue and Mathilda street, is completed. The Rowland & Clark theaters, with their seating capacities, are: Regent, 1,000; Liberty, 1,500; Arsenal, 850; Strand, 800; Belmar, 650; Bellevue, 650; Oakland, 299; Plaza, when finished, 800, or a total of about 7,000.

When interviewed at the Rowland & Clark business headquarters in the Westinghouse building, and asked as to whether or not the policy of the Liberty would be changed, Mr. Clark said: "We cannot tell at this time just what we shall eventually continue as the fixed policy of the Liberty. At present, we shall continue using the Triangle features four days a week, which leaves us two days on which to show the pick of the open market. If it is possible to secure enough of the right kind of productions, we may inaugurate a policy of week runs, as the success of 'Less Than the Dust' at the Regent recently, proved that the East End will support a moving picture for that length of time, if it is an unusual production."

J. F. Young Goes to General Film.

Pittsburgh, Pa.—The General Film Company has added to its road forces J. F. Young, an experienced film salesman, who will look after a portion of the territory adjacent to Pittsburgh, and who will also call upon the city exhibitors.

E. J. Goldstein to Manage Morris Theater.

Pittsburgh, Pa.—Louis Lefkowitz, the popular manager of the Morris Theater, Preble avenue, North Side, Pittsburgh, Pa., has resigned that position and joined the ranks of the benedicts. After an extended wedding trip in the East, he will engage in the department store business in Ohio. E. J. Goldstein, formerly assistant manager, has become manager of the Morris Theater.

Beautiful Orpheum Opens.

Connellsville, Pa.—The beautiful Orpheum Theater, Connellsville, Pa., was thrown open on November 30 and is already enjoying great popularity among the people of the locality. An excellent standard has been set by the builders in the construction and equipment of the house, which is one of the best in this end of the state. It represents an outlay of $50,000. The owners are Mikaalarias & Morakas, a well-known firm of exhibitors. The seating capacity of the Orpheum is 750.

Springfield's Film Viewers

Local Censorship Agitation Closes for a Time—Mayor to Appoint Three Viewers, Two Women and One Man, With Star Badges and Right to Enter Any Show—Will Report to Mayor on Undesirable Pictures.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

SPRINGFIELD, ILL.—Springfield censorship fight has been settled, at least temporarily, without vesting actual control of the theaters in any body other than the city council. Significant in the agitation was the fact that one advertisement from a local newspaper was offered in evidence to show that appeal was made to prurient-minded persons. The objector admitted that he had not seen the show advertised and could not say whether the picture satisfied the anticipation it aroused. The censorship matter was settled by deciding to allow Mayor Charles T. Baumann to appoint a commission of three citizens to enter at will the photoplay houses, and report to the city council all unfit pictures. It is probable that this commission will be composed of two women and one man. They will be given stars by the Department of Public Safety. Exhibitors did not oppose this plan. It is expected that this will be more of a better picture service than a board of censorship. This committee or two or three of its members will go to the manager and ask him to eliminate objectionable films. If they do not secure results in this way, they will take the matter up with the city council. The school clubs council, which brought up the matter, will have a voice in the selection of the members.

Before the fight was ended the local labor unions had got into it. The operators' local opposed it and other union men (as individuals) before its passage. It was expected that if the drastic measure was passed that the citizens would be asked to declare their sentiments at a referendum election.

City Commissioner Willis J. Spaulding favored the Cleveland plan of censorship—the appointment of one member by the Mayor, another by the exhibitors and the two select the third. An unusual plea was made by Dr. B. W. Ganoung, champion of the theater magnates. He declared that there should be no censorship and that every child ought to be taught sex facts early, and that if the facts were properly taught the motion picture would tend to straighten the moral fibre of the child.

Rev. G. C. Dunlop, rector of Christ Episcopal church, denied the prevelant rumor that the movement was one against Sunday theaters.

Illiscope Elects Officers.

Rockford, Ill.—The stock holders of the newly organized Illiscope Moving Picture Corporation have elected officers as follows:

F. D. E. Babcock, secretary of the Chamber of Commerce, chairman; A. J. Holmquist of the Winnebage National Bank, treasurer; Edwin J. Burley, secretary; trustees, Fay Lewis, R. S. Chapman, Fred Swan, William S. Fernald, Charles H. Kjellquist, county treasurer, John Bowman, county recorder; Charles Lundberg, president of the Co-Operative Furniture Company, and William E. Clode. William E. Clode was elected director general and Edwin J. Burley general manager.

The company, which has been incorporated under the laws of Illinois with $350,000, has secured an option on the Coliseum for use as a studio. If it is acquired it will be changed for this work, and it is planned to begin production of eight-reel features about the first of the year.

Manager W. J. West Honored.

Kewanee, Ill.—The reputation of W. J. West, manager of the Grand, Majestic and Willard theaters in this city, has gone far afield. He recently was visited by delegates of business men from Cambridge asking that he assume the management of the Palace theater in that city. This house was built a year ago by business men of Cambridge and only 30 minutes was required to raise the money. West will operate it as a picture house daily except Sundays.

Rock Island Potato Benefit.

Rock Island, Ill.—The idea of charging potatoes for admission which attracted so much attention when tried by the Waukegan house, was successfully used here on a larger scale. For two days every person was supposed to bring a potato in addition to the regular price of admission to moving picture theaters in this city. The potatoes were given to the Bethany Home.

Illinois Theater Changes.

Lenzburg, Ill.—This town, sticking close to its name, has a picture show. Edward Hardebeck is operating it at the opera house, using the same service as Manager Droh of the opera house at New Athens.

Toluca, Ill.—Sylvester Berry, owner of the White Pearl thaeter in this city, has purchased the Majestic theater from Mike Fahy.

Onarga, Ill.—Ira Furby has sold the Palace theater to O. J. Bushey.

Sullivan, Ill.—The Globe theater is being remodeled to double its present capacity.

Taylorville, Ill.—M. J. Hogan has leased the Elks theater for two years to James Gregg, who formerly operated theaters in Granville and Toluca. Gregg has changed the name to the Grand and has redecorated the house. He will play feature pictures and vaudeville and road shows.

Quincy, Ill.—L. A. Morest has reopoened the Colonial theater, which has been remodeled and refurnished since it suffered a disastrous fire.

Rushville, Ill.—Plans have been made for the new Princess theater to replace the structure destroyed by fire. It will be 35x100 with a Gothic front of mat faced brick and red mortar trimmed with white stone. The house will seat 500. A feature will be a cloak room designed to accommodate a large number of baby carriages.

Paris, Ill.—Jesse Stevens, formerly of the Joy theater, has opened a new moving picture house, to be known as "Starland," in the C. E. Shaw building on East Court street. Monday, Wednesday and Friday he will operate it as a 5-cent show. Tuesday, Thursday and Saturday the admission will be 10 cents. Triangle services will be used.

Decatur, Ill.—The new Avon theater has been completed. The pipe organ was not ready for the opening, and a seven-piece orchestra was used until it was installed.

Streator, Ill.—A committee was appointed by the Parent-Teachers' club of the Garfield school to obtain for school children educational matinees. In the absence of the adoption of the entire plan the Majestic theater has agreed to give the Saturday matinee to which educational pictures will be included with some other subjects. The school club has agreed to co-operate with the management and censor the pictures if necessary.

Ottawa, Ill.—Newspaper men of Ottawa were the guests of Manager Bert Jordan when the Orpheum theater showed the Triangle newspaper play "The Rummy."

Abingdon, Ill.—The Abingdon theater had an all-star week showing Billie Burke, Markuerite Clark, Frank Daniels, William Farnum, Francis X. Bushman, Marguerite Snow and Mary Pickford.

Cincinnati News Letter

By Kenneth C. Crain, 610 1st Nat. Bank Bldg., Cincinnati.

Fireproof Makes Good at Local General Film.

CINCINNATI, O.—On November 25, when an early morning fire in the building occupied by the local branch of the General Film Co. threatened serious consequence for a time. It started in the basement of the building, presumably from the furnace, and the prompt action of an employe in shutting the fireproof door of basement confined the blaze to that part of the building. Considerable old film was stored in the basement, and made quite a blaze, but there was little other damage, and the loss, according to Manager O'Rear, will not run higher than $1,000, and perhaps not more than $500. It will be recalled that the general building was constructed several years ago for the company's use, and is as nearly fireproof as such a building can be made. The wisdom of the extra expenditures which this involves was shown in the ease with which the fire referred to was shut off and brought under control. If it had spread through the building thousands of dollars worth of new films and other property would have been destroyed.

Scenario Writer Sues.

Cincinnati, O.—The not entirely unknown claim by scenario writers that ideas have been filched by producing companies from scenarios submitted and returned has found expression in Cincinnati in a suit which has been filed in a local court by a writer against one of the leading producing companies, claiming damages of $5,000 as the value of two scenarios written by him. He declares that he submitted the scenarios to the company and that both were rejected and returned, but that subsequently the company produced photoplays which are alleged to be based on the rejected scripts. Both were two-reel scenarios, and the reason for the claim of $5,000 damages is not apparent.

At Work on "Whozoo."

Cincinnati, O.—The plan of producing a photoplay, backed by all of the exhibitors of this city and vicinitv, at the famous Zoo gardens, for the purpose of raising funds to help purchase the Zoo for the public, promises to meet with success beyond the fondest hopes of its originators. The Zoo play, "Whozoo?" by Luke McLuke, the most widely read newspaper humorist in the country, calls for the use of most of the animals at the institution, and from the scenes already photographed it is declared that the picture will present some thrills like those caused by the Rainey Hunt pictures or some of the Selig animal films. J. Syme Hastings, as Luke McLuke is known in real life, is personally assisting in the production of the film, and H. Serkowick, secretary of the Motion Picture Exhibitors' League, has received numerous requests for bookings, in consequence of the author's fame.

"End of the World" Coming.

Cincinnati, O.—McMahan & Jackson's biggest feature, "The End of the World," which has been on the way to Ohio for a long time, has its first presentation in the Buckeye state scheduled for the Knickerbocker, at Columbus, after which it will probably be seen in Cincinnati. Efforts are being made by the firm to secure a large downtown house for the opening engagements of the film, on behalf of which some spectacular advertising is promised.

An Ohio Jim Crow Suit.

Hamilton, O.—Suit for $500 damages has been filed against John H. Broomhall and John A. Schwalm, of the Jefferson, one of Hamilton's leading moving-picture houses, by a negro who claims that he was ejected from the theater after an argument resulting from his refusal to go to a part of the house reserved for his race. He bases his suit on the allegation

that he had purchased a general admission ticket. It is well known that in practically all parts of the country where there are any numbers of negroes they are not permitted to sit with the white people in the body of the house, and in the south, of course, statutory and ordinance provisions require separate accommodations. Lawyers state that theater proprietors have the right to make rules and regulations of a similar nature for their houses, and to enforce them, even in Ohio, where "The Birth of a Nation" was barred out of consideration for the feelings of the colored brother. The question has not been taken into court, however, as far as a moving-picture house is concerned, and if the case is pushed it will be watched with some interest.

Booth Held-in Its Fire.

Dayton, O.—A number of films in the operating booth at C. J. Dolin's moving-picture house on South Brown street caught fire on a recent evening, and the blaze came near resulting in a panic. The steel construction of the booth prevented the fire from getting to any other part of the house, however, and the only loss was that of the films which were burnt.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

More Minneapolis Notes.

By J. L. Johnston.

L. S. Braun, former part owner of the Braun theater, Wahpeton, N. D., is now touring North Dakota for the Wescott Film Corp.

Harry Graham, manager of the K-E-S-E exchange, plans a business tour of his entire territory.

Harry McKliget has joined the Friedman Film Corp. forces and is now covering Eastern Iowa with "The Spoilers."

Charles Wells, the robust, rosey-cheeked K. E. S. E. traveling representative, is now covering North Dakota, having returned from an extensive trip through Iowa last Tuesday.

P. H. Carey, manager of the Zenith Feature Film Co., Inc., exchange, is in Virginia, Minn., arranging for the burial of his father, who died suddenly Nov. 21. Miss Solheim, Carey's "right hand man," is in charge of the exchange during his absence.

Harry Pierce, manager of the "No. 1 War's Women" road show, put out by the Zenith exchange, is now in Duluth, Minn., for a brief vacation.

"Somewhere in Northern Minnesota" is all that is known about A. A. Hixon, who is covering that territory for the Metro exchange. However, the Metro shipping department is somewhat busier now than before Hixon went out.

Milwaukee Censors Won't Judge Posters

Local Board Will Now Limit Itself to Films and Leave Paper to the Police by Order of Judge Page—Manager Fined.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

MILWAUKEE, WIS.—The local board of censors is going to stick to censoring films and leave the matter of what posters are proper to the police. This decision was reached after the conflict in authority had become apparent. Leo. L. Landau, manager of the Butterfly theater, was arrested by two detectives after displaying in front of the theater posters advertising the film "Purity" showing the form of a nude woman. In court Landau said that the posters had been sanctioned by the board of censors. This was admitted by President Radley of the board, which had reviewed the film and passed it after certain eliminations. Landau was fined $15 by Judge Page, who issued the edict that the board should stick to the films and leave the posters to the police. "There is no doubt the law was violated, but I have my doubts as to whether the board has the authority to approve or disapprove of posters."

Will Investigate Theater Ads.

Milwaukee, Wis.—Advertising methods such as generally are used in connection with moving picture films whose titles are likely to lead patrons to believe that they are going to see something they should not see are due for an investigation in this city. Among the topics which are likely to be considered at a meeting in December of Mayor Hoan, exhibitors and censors, is the plan of advertising the films as for certain sexes or ages only. There has been no complaint of the character of films shown, but there is a feeling among the exhibitors that this plan of "bunking" the public is not conducive to the best interests of the industry.

Ministers to Help Sunday Observing Shows.

Monroe, Wis.—In an effort to stop moving picture shows the Monroe Ministerial Association has suggested the "You scratch my back and I'll scratch yours" plan. It has informed a local exhibitor that if he will comply with the request for no Sunday shows they will advertise from the pulpit, whenever educational and up-lifting pictures are shown.

Walks Into Hole, Sues Theater.

Milwaukee, Wis.—The question of responsibility for the premises surrounding the theater was involved in a suit filed here. Lena Bertagna asks $5,000 damages against the Crystal theater and the Commonwealth Power Companies. She declared that on Sept. 11 she stepped into an unbarricaded catch basin in the alley in the rear of the theater, fracturing three of her ribs.

To Try Saturday Children's Shows.

Ashland, Wis.—The exhibitors and parents of this city have co-operated. As a result special Saturday shows for children will be tried here.

Wisconsin Theaters Changes.

Osceola, Wis.—T. T. Tromley has sold the Lyric theater to Mr. and Mrs. Burnett of Huron, S. D.

Mazomanie, Wis.—R. J. Slack has taken over the Majestic theater. The Ideal theater will be closed.

Milwaukee, Wis.—The closing of the Vaudette theater, the pioneer moving picture house on Third street, O. L. Meister gave a dinner to a number of theater men and other friends. The dinner was in a way the pre-celebration of the opening of Meister's new theater, the White House, a few doors north of the present one.

Maiden Rock, Wis.—A moving picture theater has been opened in the Kaye building by Mr. Hawkins.

Spokane News Letter

By S. Clark Patchin, 1811 Eleventh Ave., Spokane, Wash.

Apple Show Week Programs.

MOVING picture exhibitors of Spokane made capital of the ninth national apple show in Spokane this week by presenting good bills with the results that all played to capacity houses most of the week according to their statements.

Jack Pickford and Louise Huff were featured in "Seventeen" at the Clemmer; "The Unborn" attracted large audiences of women early in the week at the Casino, and when the fair sex voted to admit the men, the mixed audiences filled the house the remainder of the week.

Bessie Barriscale appeared in "A Corner in Colleens," at the Liberty; "A Daughter of the U. S. A." was the attraction at the Best Show; Clara Byers appeared in "His Picture," at the Lyric; Harold Lockwood and May Allison in "The River of Romance," at the Rex and "Sporting Blood" was shown at the Class A.

Mayor Closes "Purity" on Petition.

Moscow, Idaho.—Mayor J. G. Gibson, of Moscow, closed the presentation of "Purity," at Moscow, after it had run Monday afternoon and night of this week. The action was taken following the presentation of a petition signed by ministers and prominent women of the town.

Will E. Hudson, Pathe News man from Seattle, spent a couple of days in Spokane this week getting pictures of the ninth National Apple show, the baby pageants and parades.

$4.80 A Big Saving Each Year $4.80

On account of the greatly increased cost of paper, engraving, etc., we have been compelled to make the single copy price fifteen cents. For the present direct subscription prices will remain the same. This means a saving of four dollars and eighty cents yearly on direct subscriptions. In addition you get your paper earlier.
It will pay you to fill out this blank and mail at once with your remittance.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign
MOVING PICTURE WORLD
17 Madison Avenue, New York

Cut out and mail

.....
.....
.....

Please Fill in the Name of Your **Theatre**.....

Union City Has Fine New Theater

W. C. Morris, a Pioneer Exhibitor of Union City, Tenn., Is Building a Handsome New Picture House—Will Be One of the Finest in This Section—Name Will Be New Frances—Interesting Details.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

UNION CITY, TENN.—A handsome new moving picture theater is being erected in this city, and will be ready for occupancy shortly after the first of the year. The contract has been given to J. W. Spradlin, of Fulton, Ky., and a special clause provides for the completion of the building by February 1st. Ground was broken some days ago, and active construction is well under way. The theater will be one of the finest in this section, representing an expenditure of $15,000 and will be known as the New Frances. The building will be three stories in height, the upper section being devoted to office space. Small store rooms will be provided on either side of the lobby, having a depth of about 40 feet, which is also the length of the corridor from the street to the ticket office.

The lobby will be laid in tile, and the stores arcaded, with plate glass along the sides from the pavement to the auditorium. The front of the building will be finished in red pressed brick, with artistic decorative effects. The main auditorium will be 100 x 50 feet, and will embrace every scientific feature known in modern theatrical architecture. The drawings call for a stage 25 feet deep, with an 18 foot opening. A complete steam heating system will be installed, and ventilation to the highest possible degree of efficiency will be observed throughout.

W. C. Morris, owner and manager of the Frances theater and airdome, is building the New Frances, and is giving the construction and detail work his personal supervision. Mr. Morris has been an exhibitor at Union City for the past ten years, having also owned the Gem theater prior to its destruction by fire. Since that time he has been located in the Bell building, pending completion of his new house. Only the best features will be shown, including such well known programs as Paramount, Metro and Triangle.

New General Manager at Memphis.

Memphis, Tenn. — Effective November 20th, W. P. Haslett assumed management of the local office of the General Film Company, succeeding Bert King, who has been in active charge of Memphis business for some months. Speaking generally, the outlook at the Memphis office is exceedingly bright for the holiday season.

K. W. Coulter Visits.

Nashville, Tenn.—K. W. Coulter, from the Atlanta office of William Fox, was in the city last week, paying a visit to the Strand, local first run distributors of the Fox productions, and incidentally lining up a few features for Christmas.

Artcraft's "Dust" Triumphs.

Birmingham, Ala.—Mary Pickford's latest picture, "Less Than the Dust," ran for a solid week at the Alcazar, at which time 25 cents admission was charged. A special orchestra was engaged for the occasion by Manager Griffin, and rendered the musical score issued by Artcraft in connection with the picture. The management reported unusually heavy business during the run of this feature.

Queen Feature Gets New Christies.

Birmingham, Ala.—The Queen Feature Service of this city has contracted to handle the new series of Christie Comedies for Alabama and adjoining territory, and bookings to date include many of the most important houses in the South. This is an independent exchange, and handles Ivan Features for the Southern trade, as well as numerous state right features. In harmony with expressions from other exchange managers in this part of the country, Manager Doc Graham states that "business is good and getting better." Messrs. O. R. Kaiser and W. O. Harding are on the road for Queen, handling Alabama, Tennessee, Mississippi, Georgia, Louisiana, Florida and the Carolinas. This company is also agent for the King Gold Fibre Screen.

Business Notes.

Memphis, Tenn.—"According to our barometer," began Manager Kaufman of United recently, "things are picking up all the time in this territory. Our business is larger today than when we released 21 reels of exclusive United service." Mr. Kaufman leaves at this writing on a trip to New Orleans, where he goes to look after his interests in the Crescent City.

Nashville, Tenn.—In addition to putting on some of the best features of the day, the Crescent theater is being utilized by the Crescent Amusement Company to show return engagements of the most popular pictures appearing at local houses, including the Triangle service, which has for some time been limited to the Knickerbocker. The Crescent is one of the handsomest of the uptown houses, and can at all times be counted upon to draw its share of the patronage.

Chattanooga, Tenn.—"The Birth of a Nation" returned to the Lyric for a three days' engagement on its farewell tour of this territory, beginning November 21st.

New Orleans News Letter

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

G. R. Meeker Spends Ten Days Here.

NEW ORLEANS, La.—George R. Meeker, of the World Film offices in New York, was a visitor to New Orleans for a few days and appeared to be more than ordinarily interested in the film industry in this section. Mr. Meeker frankly admitted that some angles in the game were apt to be overlooked in the press of business in the New York offices, and he was open to suggestions. He paid especial attention to the matter of publicity in connection with motion pictures down here, and seemed to be particularly impressed with a campaign for newspaper publicity, which has just been inaugurated by Mrs. Sessions, local manager of the World Film Exchange, and which appears to bring immediate and very satisfactory results. Mr. Meeker left here for Dallas, Tex., from whence he returned to New York after a few days of inspection in the Texas film center.

Lals Bros. Buy the Elysium.

New Orleans, La.—The Elysium theater, one of the largest show houses in the down-town, or old quarters of the city, has been purchased by Lals Brothers, large general grocers in Algiers, the section of New Orleans which lies across the river. The house has been closed for a short time that it may undergo extensive repairs and remodeling to bring it up to the requirements of a modern motion picture house in every particular. The entire interior is to be redecorated; new offices and rest rooms are to be built in, and every appliance for the comfort and convenience of the patrons is to be installed. Messrs. Lals Brothers are men of means and they announce that everything connected with the theater shall be of the best. It is the intention to put on a first-run program of features and probably to introduce an occasional vaudeville sketch; but, primarily, the theater is to be devoted to the showing of the best pictures obtainable. The name of the theater is to be changed to the Theods. It has a seating capacity of 1,500.

Opelousas Theater Changes Hands.

Opelousas, La.—The Princess theater here has been taken over by F. J. Deetlein, who will make some improvements and run a feature house. W. F. Nolan, the former owner, will engage in the mercantile business. The Princess theater is the only one now in operation here, and it is regarded as an exceptionally profitable property.

Manager Steinson Goes Up Some.

New Orleans, La.—Manager John A. Steinson, of the Greater Vitagraph exchange, has just been informed that his office has been made a purchasing office, which means that it is no longer to be dependent upon the Dallas, Texas, office for its supply of films for distribution in this territory. The Greater Vitagraph, or what was the old V-L-S-E exchange, was established in New Orleans a little less than a year ago under the management of K. A. Evans, and since that time the business has grown to very considerable proportions. Manager Evans was recently succeeded by Manager Steinson, who has been going over the field adjusting himself to the harness. There has been an entire increase in the number of accounts, and the Greater Vitagraph service seems to be popular. Recently the New Orleans territory was greatly augmented by the transfer of Mississippi, parts of Alabama and Florida from the Atlanta to the New Orleans exchange, and this hastened the making of the exchange here an independent one. Manager Steinson has remodeled his office and made it very attractive. The force has been increased and made more efficient and the business outlook is reported to be bright.

John A. Steinson.

Bijou Dream Becomes Jitney House.

New Orleans, La.—Pearce's Bijou Dream theater on November 27 changed from a first-run feature house to a mixed program "jitney" theater. This theater is just off of Canal street, and naturally attracts a large patronage among persons who merely want to see a short picture or perhaps to spend a short season resting. It formerly was a five-cent house, and it made more money then than it has at any time since it was turned into a feature theater.

MORE KANSAS CITY NOTES.

By Kansas City News Service.

Among Kansas City Managers.

Kansas City, Mo.—Charles Werner, manager of the Metro branch at St. Louis, was in Kansas City recently, making his report to Mr. Harding, the manager of the Kansas City branch and also district manager of the company. Mr. Werner has been with the St. Louis branch for the past three years, but

previous to that time he was manager of the American Feature Film Company of Kansas City.

Kansas City, Mo.—P. C. Wreath, manager of the Artcraft Film service at Kansas City, reports that Mary Pickford in "Less Than the Dust," will be shown at the Alamo theater of Kansas City four days beginning December 10. The picture was recently run at a downtown theater and this second run inside of thirty days at an advanced admission price, and for a four days' run is an experiment. Mr. Wreath is confident that the experiment will be a success. The admission price will be fifteen cents.

Kansas City, Mo.—J. H. Husel, recently sold the Highland of Kansas City to Mr. Hawkins.

Augusta, Kan.—Charles Brown, proprietor of the Isis theater at Augusta, Kansas, recently remodeled and built a balcony to his theater. Extra admission will be charged for seats in the balcony.

Syracuse, Kan.—L. C. Shreve, publisher of a newspaper at Syracuse, recently remodeled his building and purchased a motion picture machine. He will call the theater the Grand.

Iola, Kan.—Pete Evans, formerly in business in St. Louis, recently purchased the Princess theater at Iola, from Henry Shields and Mr. Taylor.

Greensburg, Kan.—Harry Miller of Kansas City, is building a new $25,000 theater at Greensburg. Mr. Miller is a new man in the business.

Hutchinson, Kan.—Karl Bornschein, proprietor of the Popular theater at Larned, Kansas, recently purchased the Rex theater of Fred Savage at Hutchinson.

Recent Visitors at Exchanges.

Recent visitors to the Kansas City exchanges were: Lee Gunnison, Royal and Crystal theaters, Atchison, Kansas; Messrs. Foote & Lindsay, Majestic theater, Chillicothe, Mo.; Mr. Regalman, Colonial theater, St. Joe, Mo.; Bert Byler, Bixman theater, Clinton, Mo.; F. C. Weary, Farris theater, Richmond, Mo.; L. L. Ware, Varsity theater, Lawrence, Kansas; T. J. Warren, Hippodrome theater, Leavenworth, Kansas; J. R. Davis and wife, Rex theater, Higginsvile, Mo.; O. C. Wingler, Eagles theater, Herrington and Kansas.

Sunday Agitation in Kentucky

At Frankfort, Ky., the Men's Federation Appoints a Committee to Meet Local Exhibitors and Ask for Closing on Sundays—Otherwise Legal Measures Will Be Taken—City Officials Approve—Film Men's Argument.

Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

FRANKFORT, KY.—The old blue law agitation has again developed at Frankfort, Ky., where the general committee of the Men's Federation is opposing Sunday moving pictures. On the motion of City Prosecutor Dulin Moss, a member of the body, the committee on Sabbath observance was instructed to confer with the proprietors of the different motion picture houses of the Capital City, with a view to stopping the Sunday shows, and, if unsuccessful in stopping the shows through arbitration, to secure evidence and present it to the proper authorities so that the question could be settled in the courts.

A motion to appoint a committee was discussed at some length, different members refusing to act, it finally being decided to allow the regular committee on Sabbath observance to handle the matter. It was stated at this meeting that one Frankfort exhibitor had announced he was willing to close on Sunday if the rest of the shows would close, but his name was not given, nor can he be found. For this reason it was decided to arbitrate the issue and apply to the courts, if necessary, Prosecutor Moss claiming that the houses could be closed by the courts.

The resolution to have the campaign started at once was unanimously adopted by the members attending the meeting after the "evils" of the Sunday moving picture show were painted in gaudy colors by L. B. Marshall, Mr. Moss and others. The latter argued for a time limit of three weeks in which to get the matter adjusted, advising that if the committee did not secure the consent of the exhibitors inside of three weeks to closing on Sunday, the committee at once start securing evidence for a prosecution. He said that if the warrants were issued on the Monday following the three-week period, on evidence presented, the order would be carried out by the officials. Others contended that the issue should be considered at greater length so that every angle could be decided upon.

The Picture Men's Argument.

Following the notice in the press of the movement started at this meeting, R. L. McLean, manager of the Capital theater, controlled by Fred Dolle and the Broadway Amusement Enterprises, of Louisville, addressed the following letter to the State Journal, giving the views of the company upon the subject. Mr. McLean's letter reads:

"In connection with an article in today's issue of your paper, regarding activities of the "Men's Federation" against Sunday picture shows, which was brought to the attention of Mr. Fred Dolle, president of this company, I am instructed to give you some facts that should have a bearing on the situation and be considered in any discussion of the subject.

"Last evening we presented an excellent company of players in "Martha." Our gross receipts amounted to $359.50. This is the support that is given us after a popular and insistant demand had been made to this company for road attractions.

"Our daily attendance at picture shows amounts to about fifty per cent. of our capacity except on Saturdays and Sundays, when the attendance is much heavier. This means that for five days out of each week we are losing money and that we depend on Saturdays and Sundays to make up for these loses. Saturday's receipts alone will not do this. I have learned from officials of other theaters in the city that this condition of affairs is general, and not confined to the Capital alone. The situation, summed up, means that unless the picture houses are permitted to open on Sunday they will not be able to remain open on other days.

"Our Sunday attendance is composed largely of people who attend on no other day of the week, and who are unable to attend on any other day; for that reason the argument that 'if they can't go on Sunday they will go on some other day' cannot be applied, and the mid-week attendance is not sufficient to pay the expenses of operating the theater.

"With respect to your spirit of fairness to all, I request that you publish this letter so that the people of the city can realize the lack of support we are having and that if this movement is carried out it will mean the end of amusements in Frankfort."

Kentucky News Notes.

Louisville.—Percy L. Smith, manager of the local Mutual office, has purchased a Maxwell car, and figures that he can cover a great deal more territory out in the state through the use of the car, rather than the railroads.

Louisville.—The Alamo theater is now showing Triangle Films during the latter part of the week.

Paris.—Claude Raymond, of Cynthiana has succeeded James Nelson as operator at the Columbia.

Elizabethtown.—The Masonic Temple theater did a land office business while showing the film "Marvelous Maciste," booked by the Big Features Rights Corporation of Louisville.

Madisonville.—Manager Dozier, of the Garrick recently arranged a special evening for the benefit of the Knights and Ladies of Security, when moving pictures of the order's work during the year were shown in addition to the usual show, and the proceeds turned over to the organization.

Shelbyville Council Has New Theater Bill

Ordinance Introduced to Regulate and License Shows—What the New Bill Demands—License Fee of $25 a Year.

SHELBYVILLE, KY.—A new ordinance for regulating and licensing picture shows was introduced at the regular meeting of the Board of Council on November 23 by Councilmen McGrath and Tipton. The new ordinance provides that licenses of this character shall be granted only on application, in writing, to the board, and that the application must set out the location, etc. The ordinance provides that all picture houses must be on the ground floor, fronting on a public way or street, and without means or connection to any other building or room; that walls must be of fireproof construction, and floors either of fireproof material, or if of joist construction, the space between must be filled with non-combustible material; two exits at the front and at least one at the rear, all five feet wide, and the doors opening outward. If the machine booth, which must also be fireproof, is located at the front of the building, then two rear exits or side exits must be provided. A license fee of $25 per year is to be charged, and a penalty of from $5 to $20 is to be imposed for all violations, each day to constitute a separate offense.

If this ordinance goes into effect it will close the old Brown opera house, which has been operating on the second floor of a building for several years.

Lyric at Irvine, Ky., Destroyed.

Louisville, Ky.—Reports were received here on Saturday, November 25, of an early morning fire at Irvine, Ky., which swept through several buildings, causing a loss of approximately $250,000. The Lyric theater, practically a new building, was burned at an estimated loss of $10,000. A man sleeping over the theater was forced to jump from a second-story window, but was not injured. Irvine is in the heart of the new Kentucky petroleum fields and is one of the fastest growing towns in the state. While the loss was heavy the city is growing so fast that the buildings will probably be rebuilt at once.

Mary Gray Peck in Louisville.

Louisville, Ky.—Miss Mary Gray Peck, of New York, member of the Motion Picture Committee of the General Federation of Women's Clubs, and working with the National Committee on Films for Young People (affiliated with National Board of Review of Motion Pictures) appeared before the Louisville Board of Censorship for Children's Motion Pictures, at the Public Library last week. At the speaking was a large number of people who had accepted the invitation of the board to be present at the address.

One thing that was noticeable in Miss Peck's talk was the broad view which she has acquired of the industry. Instead of being like a great many lecturers, feeling that certain classes of films should be abolished, Miss Peck apparently believes in using every effort to improve films and the public mind, but takes no decided stand against any classification.

Kansas City Has Censor Fever

Irritated by a Few Lurid Posters and "No Children" Signs and One or Two Sensational Films, Local Censors Get Out Hatchets and Go Further than There Was Any Need—May Test the Lawfulness of the Censor's Methods.

By Kansas City News Service, 205 Corn Belt Building, Kansas City.

KANSAS CITY, Mo.—Kansas City went last week through the throes of what some of the newspapers called a "clean-up" of moving pictures. Judge Coon of the North Side police court fined two exhibitors and the two owners of the films which had been shown without censorship after being "called in," by F. F. McClure, head of the recreation department that censors films; and the judge announced that he would co-operate with the censor in causing a modification of some of the classes of pictures being exhibited in the lobbies to advertise certain films. Judge Coon also asked the censors to see that signs announcing that "children under 16 years of age not admitted" were taken down, declaring that pictures not fit for children to see, were not fit to be shown in the city.

"No Children" Sign.

The attorneys declared that the signs were intended to keep out children whose presence was often a matter of discomfort to adults.

"You put those signs up merely as a bait," said Julge Coon. "They must come down."

Consequently, the signs have been removed, the lobby photographs and paper no longer show naked women, and the advertising of the pictures is being modified. The two pictures, "Purity" and "Protect Your Daughters," were shown before the censors, and before the appeal board, and condemned.

The exhibitors and the owners of state's rights, were fined $25 each by Judge Coon, but the fines were stayed.

It is possible that steps may be taken to force a test of the ordinance under which Mr. McClure acts in censoring pictures. Possible a request will be made to have a review of the pictures after eliminations are made, and by injunctions and appeals, get the case into higher courts. Such steps have not been taken, however.

Lurid Advertising Started It.

The whole matter of censorship got into this turmoil in the past few months, following the opening of the New Rialto several months ago with pictures palpably playing to sensationalism. One or two other houses used the same kind of advertising, and suddenly several houses were bidding for the same kind of business. There was a flurry several weeks ago, when the Kansas City Advertising Club received a suggestion to attack the lurid lobby and newspaper advertising under the honest advertising law, the point made being that the films were not as bad as the advertising indicated, and the public was being fooled. At that time there was no charge that the pictures being run were of bad character—only that the advertising put suggestive thoughts into the minds of the public, and gave a false impression as to what pictures were being offered in Kansas City.

During the past week, the lobby displays have taken on a cleaner look, and the newspaper advertising is more modest—and the theaters seem to be doing just as good business.

The Kansas City Star, which has compelled a modification of the advertising in its columns of moving picture shows that previously appealed to sensationalism, recently had the following editorial on its first page:

The censor for the board of public welfare, Mr. F. F. McClure, is trying to prevent the production of indecent motion picture plays in Kansas City. The situation is such that drastic action is necessary. Certain producers are turning to salacious films as the best way to make quick profits. All their talk about high moral purpose is bunk. Their aim is to cash in on an appeal to the baser instincts. In justice to its young people the city cannot afford to tolerate such plays. Mr. McClure deserves hearty support in his effort to clean up the motion picture situation. He ought to have the support particularly of the far-sighted men who are financially interested in the motion picture business. There is no surer way to kill it than to keep putting on nasty plays.

W. C. Gookin Assumes Managership.

Kansas City, Mo.—W. C. Gookin, the new manager of the Vitagraph branch at Kansas City, who came from the Toronto, Canada, office has assumed his new duties in Kansas City. Mr. Gookin opened the Canadian offices January of this year, and was general manager of the Canadian territory. Mr. Gookin, previous to his opening of the Canadian offices, was traveling out of the New York office, studying conditions on the west coast. He has been with the company about two years. Mr. Gookin has already moved his family to Kansas City, and will settle here permanently. He is mighty glad to get back into the United States, and believes he will like Kansas City fine. L. H. Watrous will manage the Toronto office.

H. C. Lloyd Guides Alhambra.

Springfield, Mo.—H. C. Lloyd, formerly manger of the Aladdin, is now managing the Alhambra.

Dan Meyers Building New Theatre.

Muskogee, Okla.—Dan Meyers, proprietor of the Broadway theater at Muskogee, Oklahoma, is building another big new theater in that town, and he has booked Fox service.

Frank Gehring Marries.

Kansas City, Mo.—Frank Gehring, a salesman of the World Film Corporation at Kansas City, recently went over with his bride-to-be to Olathe, Kansas, to be married. Olathe has the reputation of being quite a Cupid's Parlor for Kansas Cityans, as a number of local couples have gone there to be married.

New Center Theater's Orchestra.

Kansas City, Mo.—Samuel Zucker, who will soon open his New Center theater at Fifteenth and Troost, has engaged Joseph Black, leader of the orchestra at the Baltimore hotel, to organize an orchestra for the new theater. Mr. Zucker will make a specialty of good music, adding to the orchestra as conditions warrant. He will start something entirely new among the suburban theaters, a daily matinee, and expects to get much business through this feature. Only the downtown houses in Kansas City now give matinees in the afternoon, and they of course are running all day.

Vitagraph Opens Omaha Branch.

Kansas City, Mo.—W. C. Gookin, manager of the Vitagraph Film Service at Kansas City, reports that a branch house has been established at Omaha, Nebraska, at 111 Farnum street. Mr. Denham Palmer, formerly at the Denver office, will assume the management of the new office.

L. E. Fraker Goes to International.

Kansas City, Mo.—L. E. Fraker, formerly traveler for the Triangle at Kansas City, has recently accepted a position as road man for the International branch at Kansas City.

Tom McKean with International.

Tom McKean, who for the past five years was a traveler for the Paramount at Kansas City, has recently joined the forces of the International Film Service at Kansas City.

Exchange Business Notes.

C. S. Edwards, Jr., manager of the Pathe exchange at Kansas City, recently made a flying business trip to Springfield, Mo.

C. W. Hardin, manager of the Kansas City Metro office, has just returned from a short business trip to Wichita, Kansas.

G. E. Akers, special representative of the Kansas City Feature Film Co., has recently finished an eight weeks' thorough tour of Kansas, studying the conditions in that section. He reports that exhibitors are doing well, and the motion picture business is steadily increasing.

Joe Levy, manager of the United Film branch at Kansas City, has only been in Kansas City a short time, but is already generally well liked and is proving his ability as a successful film man.

Frank Gehring, a salesman for the World Film exchange at Kansas City, is temporarily in charge of the office during the absence of Manager Richard Robertson, who has gone to New York on business.

G. W. Tinsley, salesman for the Artcraft Film service at Kansas City, recently left for a short tour of western Iowa.

New Theaters and Changes.

Mason City, Ia.—Captain Heffner, proprietor of the Bijou theater at Mason City, Iowa, is now on the border with company D of the Iowa National Guard. Mrs. Heffner is now managing the theater.

Kansas City, Mo.—L. S. Bailey recently purchased the Bonaventure theater of Kansas City from Mrs. Minnie Aberill, who is now looking for a new location.

Cameron, Mo.—A. E. Jarboe, formerly the owner of the New theater at Carrolton, Mo., is building a new theater at Cameron.

Joplin Theater Succeeds in Spite of Alley

Wineland's Hippodrome Has Difficulties, But Is Attracting Patrons—Prospects Good Despite Noise and Inconvenience.

Joplin, Mo.—Wineland's Hippodrome theater at Joplin, Mo., is doing a nice business, against many disadvantages and obstacles—and the present prospects are that Mr. Wineland will win out on the strength of his showmanship. He built his theater on the street next east of the main street of the city; and to secure entrance on this thoroughfare, leased a store room and made it a big long lobby. But visitors had to cross the alley to enter the theater by the rear door.

The city refused a permit for a canopy to cover the alley, so that patrons would not be incommoded in wet weather. The alley is paved—and there is apparently a tremendous lot of business in the way of wagon traffic through that alley at night. The wagons not only interfere with patrons entering the theater, but also make a racket that disturbs the people in the house, the acoustics being peculiarly advantageous for the transmission of noises from the rear. Mr. Wineland has of course the advantage of the 25-foot store space on the main street for advertising—but it is rather expensive.

A ticket seller is stationed at the main street entrance, and a ticket taker at the rear door across the alley; there are also sellers and takers at the main entrance on the street, on which the theater faces.

Prairie States News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Norfolk Club Women Anxious.

NORFOLK, NEB.—The germ of local censorship is working upon Norfolk club women. The symptoms became apparent with the decision of an unofficial committee to see if "The Common Law," shown at the Auditorium on Sunday, was objectionable. There is a contention that educational and moral pictures were promised to Sunday photoplaygoers. Manager Jack Howard offered a pre-showing, but the women preferred to see the picture at a regular show, and have all chances for prejudice eliminated.

National Association Incorporates.

Omaha, Neb.—The National Association of Photoplay Exhibitors filed articles of incorporation with the county clerk here. The incirporators are Robert P. Wellels, Harry A. Kyler, and Dean T. Patty.

Sioux City, Ia., Club Women Want to Investigate.

Sioux City, Ia.—Members of the Women's Club have proposed to investigate the moving picture theaters of this city, making a report on the moral, social and educational qualities of the pictures, the sanitary and the safety condition of the house. The exhibitors would welcome any findings upon the sanitary and safety condition, but have announced that they do not believe the censorship matter is one to be solved by club women.

Two Theater Men Indicted.

Sioux City, Ia.—Indictments have been returned by the grand jury of the District court against John Waters and George Ammerman, owners of the Lyric theater, at 613 Fourth street. They were charged with setting fire to their theater on October 2. Witnesses testified that they found films stretched from one end of the theater to the other on the morning that the theater was found on fire. Both men were released on bond.

Manager Stolte's Thanksgiving Benefit.

Clinton, Ia.—Manager Arthur G. Stolte, of the Palace theater, aided the poor of the city by giving two Saturday matinees at which children under fifteen were admitted by bringing two potatoes, two apples, or two of any kind of fruit or vegetable. The products went to the Thanksgiving dinner of the needy.

Big License Fee Brings Higher Prices.

Centerville, S. D.—To the high cost of living troubles of Centerville residents has been added an increase of admission fees to the local moving picture houses. It now costs 15 cents for an adult to see a show. But the managers can warble the refrain: "We didn't want to do it, but you made us do it." The reason is, the voters at a special referendum election approved ordinances which placed a license of $150 a year upon a photoplay house and also upon a dance hall.

New Theaters and Interesting Notes.

Fargo, N. D.—Fairy films will play an important part in the program of the Garrick theater on Saturday mornings. In addition to this, there will be a series of educational pictures for children. These shows are in co-operation with club women of the city, the Fortnightly club playing an important part.

Dickinson, N. D.—Ground has been broken for the new Ray theater, and it is expected to open the house about December 20. It will be of brick, 20x100, with a lobby of white enamel and mahogany and the auditorium, in old rose and ivory. Mrs. W. G. Ray will manage the house and Wilfred Leonberger will be the operator and electrician.

Rhame, N. D.—The Town Hall association has installed a larger plant to supply power for the moving picture show.

Higher Prices in Twin Cities

Minneapolis and St. Paul Exhibitors Feel the Pinch of the High Cost of Running and Are Expected to Boost Admission Prices—Fifteen Cents May Be the Bottom Charge After the First of the Year.

By John L. Johnson, 814 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Twin City exhibitors are expected to get together some time this week and confer with an attorney regarding plans for raising their admission prices 50 per cent. on or about January 1, 1917. A very poor summer business and a none too startling early fall patronage have added quite a few gray hairs to the craniums of the Twin City film displayers and with aeroplane food prices, coal prices, clothing prices, keeping their patrons at home and no chance of film rentals being reduced or theater overheads being cut down the S. R. O. sign is giving way to the S. O. S. placard hereabouts.

This does not mean that on the whole the Twin City's theater business is on the downward slope, but there are a good number of exhibitors who touched bottom during the summer and are slow in coming to the surface, even now, and the 15-cent moving picture entertainment will be gladly welcomed by the exhibitor. There are a few theaters, but a drop in the bucket, however, who do not look with favor upon the increased admission.

Whether the increased price will make a hit with the public is not known, but as the boss barbers say, "anybody that can spend a quarter for a haircut can afford 35 cents," so perhaps there will be enough film fans at 15 cents a head.

B. S. Cohen Is Selznick Representative.

Minneapolis, Minn.—Ben S. Cohen has succeeded Phillip Lewis as northwest representative for the Selznick enterprises and his temporary headquarters are at the Hotel Radisson. Mr. Cohen states he is the only authorized Selznick representative within Minnesota, the Dakotas and northern Wisconsin, and warns exhibitors against doing business with anyone else using the Selznick name.

H. R. Brandt Opens Exchange.

H. R. Brandt has opened an exchange at 814 Produce Exchange and has among other features "Uncle Tom's Cabin."

New Palace Theater Premier.

St. Paul, Minn.—The New Palace theater, Ruben & Finkelstein's new $500,000 vaudeville and picture theater was opened to the public on Monday evening, November 27, and capacity houses were recorded at each performance. The house is located at Seventh and Wabash streets and seats 3,000 persons. "The Scarlet Runner" and other short features form the picture portion of the theater's program. B. Wagner, Sr., is manager of the new theater.

Princess Closes Temporarily.

St. Paul, Minn.—The Princess theater on Seventh street, closed Sunday evening, November 26, when its vaudeville was transferred to the New Palace and work of redecorating, remodeling and installing a large pipe organ in the theater has been started. The Princess will reopen in about two weeks. Bert Goldman is manager of the house.

In and About the Twin Cities.

B. Wagner, Jr., former director of Universal-L-KO comedies and more recently assistant to Herbert Brenon is in St. Paul for a visit with his father.

Roy Fernandez, Universal star visited Manager W. A. Mustarde, manager of the Blue Mouse theater, St. Paul, two days last week, while enroute to the Universal City studios from New York. Packed houses greeted Mr. Fernandez at the Blue Mouse.

Minneapolis, Minn.—Rose Tapley, the ever-smiling film actress, who held forth at the Vitagraph booth at the Chicago convention, is expected to arrive in Minneapolis, shortly, for a visit to the exchange managed by W. K. Howard. When she arrives Miss Tapley may also speak before several women's clubs and appear at theaters running "The Chattel," in which she appeared last.

Charles G. Branham, publicity man, and A. L. Kimball, cameraman, went to Chicago last Friday, to secure moving pictures of the Minnesota-Chicago football game for exclusive showing at the Minneapolis Strand. The pictures were showing Monday.

Elliott-Sherman's "Ramona" opened a week's run at the Strand, St. Paul, November 26, at 25 cents admission, and played to a good business..

J. B. Smoot, manager of the Victor and Milo theaters at Little Falls, Minn., was a visitor to the Minneapolis exchange.

Manager Bert Beyerstadt, of the New Garden theater at Rochester, Minn., has put in an orchestra in his show house and reports an increased business.

Bowlers May Dance.

Members of the Minneapolis Film Men's Bowling League will get together shortly to arrange for their first annual ball, which will probably be given in December. Receipts from this ball will be added to the league's prize money to be distributed at the end of the year.

In the Northwest Towns.

Underwood, N. D.—The Opera House has been opened to the public.

Bergen, N. D.—A building to be used as dance hall and picture theater is being constructed here.

Butte, Mont.—E. C. Wadell's new $25,000 picture theater here, was opened.

Albert-Lea, Minn.—L. E. Tingley, having recently leased the B. B. theater here, plans to open it within a few days.

Ada, Minn.—Work on the new Orpheum theater here, is nearly completed.

Marion, S. D.—George Staley and Paul Behrendt have leased the local opera house and will display moving pictures.

Janesville, Wis.—The new Majestic theater here was opened to the public.

Crosby, Minn.—H. Foels and H. J. Anderson have leased the Empress theater.

New Ulm, Minn.—Otto Zupfer has taken over the license of the Gem theater.

Springfield, Minn.—George Harter has bought the Grand theater here from Manager Mueller.

Nebraska Notes.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Fremont, Neb.—The First Congregational church has purchased a moving picture machine to be used in connection with the church work.

Kearney, Neb.—The Crescent theater has been re-opened.

Osmond, Neb.—F. H. Dickes has moved his moving picture show into the recently erected Buchanan building.

Carroll, Neb.—Mrs. Maude Samuelson sold the Royal theater to B. R. Atkinson.

Aurora, Neb.—Labor Commissioner F. M. Coffey ordered the "Birth of a Nation Company" to place a fireproof top and bottom in its portable projection booth before the show could proceed at the Opera House here.

Bergen, N. D.—A new moving picture theater and dance hall is being erected here.

Milton, N. D.—C. W. Plain is having the opera house wired and will operate a private electric light plant.

On St. Louis' South Broadway

World Man's Visits Show Business' Local Homestead—Tears Come to His Eyes on Passing Two Dark Theaters, but He Chirks Up Once More When He Finds So Many Houses Doing Good Business.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST. LOUIS, MO.—Broadway, south of Chouteau avenue and north of Shenandoah, in addition to being one of the most interesting streets in St. Louis, has more theaters to the square inch than any other highway in the city.

Beginning with Alex Papendricos' Whiteway theater, which, while not exactly on Broadway, being just up the hill on Hickory street, but near enough to be considered on that thoroughfare—and counting on down to "Doc" Demko's place, at Shenandoah, a distance of eight blocks, there are just eight theaters, an average of one to a block.

Time was when this district had more shows than it has now; in fact, South Broadway was the father, mother and elderly aunt of the show business for this end of the town, but that was in the early days.

Times Have Changed.

The number of shows on South Broadway has decreased more than fifteen per cent since the days when an empty store, a handful of chairs and a bed sheet was all that was needed to start in the show business. But the substantial and up-to-date houses that have replaced the old-time shows, although fewer in number, have a greater seating capacity than all of the others combined.

South Broadway has other interests besides its picture shows. It is in the old French Quarter, and the daily and Saturday nightly scenes of the French Market are particularly rich in local color and all-around picturesqueness. All this, and the fact that a correspondent can walk from show to show and save care fare, makes it an ideal place to gather news and impressions; therefore we visited South Broadway one night this week.

We found two of the eight houses closed. One, the Carroll, because its former manager is busy with a fine, big new place built a few months ago; and the other, the Russell, has been closed for some time because of too much competition.

Thrives With 185 Seats.

The first stop was made at the smallest theater in the city, the Coliseum, in the 1200 block. Mrs. Sucher owns and operates the Coliseum, and in spite of the fact that its total seating capacity is only 185, the place seemed to be in a thriving condition.

A Neat and Cosy Little House.

A little further south, and diagonally across the street, we found the Family theater, and its manager, Chris Zotos, standing out in the lobby with a smile on his face in spite of the fact that a big street fair and carnival was booming away just around the corner. The Family had a good crowd, and Manager Zotos says he doesn't let a little thing like a carnival with a wild man and a snake eater and an Oriental dancer bother him any, but all the same, it takes a pretty good-natured man to smile when he sees so much of the small pocket change of the neighborhood being carried off by a band of fly-by-night showmen. The Family is a neat and cosy little theater, that has been built up from a very small beginning.

Why Giebler Wept.

We trie to stop at the Carroll next, but as that is one of the closed houses on the street, and as a closed theater is the saddest thing in the world to a World correspondent, we passed on; and while the tear drops were still glistening on our long lashes, we ran right into another closed show, the Russell, and had to weep all over again.

A Regular Bee Hive.

The Eagle, managed by that fine team, Frank Root and his wife, was the next stop. This couple are pioneers among South Side exhibitors, and have played the picture game all up and down the line. They started in business in a very small building just one door north of their present theater, and after two or three years built the New Eagle, which is a regular bee hive of activity. Mr. and Mrs. Root are great believers in the short subject program, and they offer a splendid proof in support of the short subjects on the pages of their cash book, where it is set down in black and white for a period of several weeks, that the Eagle box office took in more money with a program of five reels of short plays than it did when six and seven reels, including one long feature, were shown. Mr. and Mrs. Root each give their personal attention to the Eagle, and are regarded as very successful exhibitors.

H. Martin Who Knows Pictures.

After the Eagle we stopped at the Peerless, one of the finest houses on the street. The Peerless is under the management of H. Martin, former manager of the defunct Carroll. This house is almost brand new, and is modern and up to date in every respect, and has a big airdome alongside for the hot weather business. The Peerless is at 1913-15 South Broadway, seats 670 people, and is equipped with every little thing and every big thing that a modern picture theater should have. Five and ten cents admission is charged, and features form the principal part of the program.

After talking with Mr. Martin, who is "some" picture critic, and seems to know the game from water to toothpicks, we ambled down to the Shenandoah, owned and operated and managed and personally looked after by Dr. Fred Demko.

"Doc." Demko's Shanandoah.

This is the first time we had seen "Doc" since that sad day in Chicago when we met him in the Kaiserhof hotel with wrath in his eye and a Western Union communication in his hand, telling him that some light-fingered and heavy-handed parties with intent to commit larceny had entered his airdome and taken possession of his projection machines. Doctor Demko says he has never seen hide nor hair nor sprocket wheel of the two machines, and the police were unable to get any clues that would lead to the arrest of the thieves.

The Shanandoah has been going in for heavy features of late, and "The Spoilers" was booked for two days ahead of our visit. This fellow Demko has always got a good card of some kind up his sleeve, and we think the manner in which he was arranging for "The Spoilers" is worthy of passing along. The Shanandoah is a small house, and to handle a nine-reel feature in the ordinary manner would result in the house being packed for the first performance, and a great many people being disappointed. In order to overcome this, reserved seats were sold for each of the two performances. People holding tickets for the first show were told to come at ten minutes to seven, and those for the second show at twenty minutes after nine. This prevented crowding, confusion and disappointment of the patrons, and gave every one a chance of seeing the feature through from the first to the last reel, and incidently made money for the house, as the first show was entirely sold out, and the bigger per cent. of tickets for the second performance were gone three days before the date of projection. We stayed and talked to "Doc" till his show closed, and then as we rode home on the eleven o'clock car we said to ourselves: "If we ever go into the show business we are going down on South Broadway, where there are so many friendly people, and so many live-wire exhibitors."

Portland News Letter

By Abraham Nelson, Journal Building, Portland, Oregon.

Casino Manager Arrested.

PORTLAND, Oregon.—H. C. Stevens, manager of the Casino and American theaters, was arrested recently for showing a film that had not been censored. The picture was "The Crimson Stain Mystery," the seventh episode of which was in controversy at the Pantages theater a few weeks ago.

It seems that Mr. Stevens booked the picture from the Metro office in Seattle believing it had all been passed by the Portland board when, as a matter of fact, only seven episodes had been submitted for official inspection. Several Portland exhibitors cited Mr. Stevens' arrest as an instance where the consolidation of exchanges and moving to Seattle worked a hardship on Portland showmen. Had Metro been located here, the exhibitors said, the exchange would have taken care of the censoring, removing the burden from the exhibitor's shoulders.

Mrs. Colwell, secretary of the censor board, requested the police to ascertain if the serial was being run in the city and an officer reported it to be showing at the American. The censor secretary viewed the picture at the theater, discovered that it was chapter eight and that it had not been censored. She called an officer and Mr. Stevens was arrested.

At the municipal court, Mr. Stevens pleaded guilty to the technical charge of showing a picture without official sanction and received a lecture in lieu of a fine. Mrs. Colwell stated to the court that she thought Mr. Stevens had not violated the ordinance knowingly or wilfully and suggested to the city attorney that the case should not be vigorously prosecuted.

Screeners to Dance.

Portland, Ore.—Thanksgiving eve is scheduled as the date for the "Movie Ball," the initial dance of the Portland Screen Club. This organization is an offshoot of the Oregon Motion Picture Men's Association. F. M. Simonton, of the Standard Feature Film Company, is the chairman in charge of the festivities and he plans to introduce many terpsichorean novelties heretofore unknown to Portland.

Items from Bend, Oregon.

Bend, Oregon.—F. A. Perin has taken over the Bend theater from Catlow and Donner. Mr. Perin formerly conducted the Savoy theater at Eugene, Oregon.

L. C. Rudow, Dream theater, recently made a trip to Portland to purchase the balance of his equipment for the new Dream theater here which is about completed. Pete Sabo supplied him with a new Power's 6 B.

Two Record Breaking Shows.

Portland, Ore.—It is befitting that the two most popular shows in Portland in months should be given a send-off to demonstrate that the photoplay fans in the Rose City are not dead but merely waiting for good programs to bring them out.

One of the shows was Mary Pickford in "Less Than the Dust." The bill was a knock-out. It stood 'em up from noon until closing and out in the rain part of the time. The Columbia's girl ushers were dressed in Hindu costumes and the men attaches of the house were regaled as British soldiers with white helmets. Manager E. J. Myrick personally worked on

the floor and had his hands full with the crowds.

At the Star, formerly the Pickford, Beatrice Michelena held the boards in "The Unwritten Law." The Star management had arranged an elaborate lobby for the occasion and standing room was at a premium at each of the seven days of the picture's run.

Universal Exchange Is Thriving.

Portland, Oregon.—The Film Supply Company of Oregon, handling the Universal product and housing Blue Bird films, is a decidedly active exchange these days. In the absence of General Manager Gus Metzger to Seattle, Sol Baum, who directs the destiny of Bluebirds in the Pacific Northwest, is making things hum. He reports that a big campaign is being arranged to exploit "The Eagle's Wings," which will be distributed through Oregon, Washington, Idaho and Montana from the Portland office.

Newcomer Is Well Received.

Portland, Oregon.—P. N. Mendelsohn, a new man in the film game, was a recent visitor in Portland, bringing with him "The Unwritten Law," which he is handling in this territory. He was formerly in the wholesale jewelry business. This is Mr. Mendelsohn's first picture and Portland is the second city in which he has played it. He was highly gratified with the business it did at the Star. He had previously played the picture in Seattle.

Heard on Portland's Film Row.

Walla Walla, Wash.—H. C. Tilley has sold the Dime theater to J. H. McDonald.

Portland, Oregon.—E. A. Fleck, who conducts the Peninsula theater, has taken over the Mutual from Harry Hiatt. Mr. Fleck recently purchased the building housing the Mutual.

Portland, Ore.—The Standard Feature Film Company has become the representative for the American Standard M. P. Corp. and will handle that concern's split reel educational and scenics in this territory.

Portland, Ore.—Among the visitors in Film Row were: Fred Mercy, who controls the picture situation in North Yakima, Wash.; Doc, S' C. Crews, Liberty theater, Walla Walla; O. Phelps, Liberty, Hillsboro, Ore.; Dr. H. H. Owens, Wigwam, Oakland, Ore.; H. G. Rosebaum, Artcraft, Seattle; Jack Lannon, Greater Feature Film Co., Seattle.

San Francisco Newslets.

The Edwin H. Flagg Scenic Company, of Los Angeles, has opened a branch in the Pantages Building, 55 Market street.

Irving C. Ackerman, of Ackerman & Harris, owners of the Hippodrome circuit, left recently for the Northwest, and while away will attend the opening of the new house at Tacoma, Wash.

G. A. Metcalfe is furnishing the equipment for the operating room of the Sequoia theater at Sacramento, which is being remodeled, and is also placing a projection machine in the Belmont Military Academy, at Belmont, Cal.

California Briefs.

Paso Robles, Cal.—The Bell theater is being improved by the addition of a new front and an additional projection machine will be installed by manager Wilbur Walker.

Templeton, Cal.—F. Clausen is remodeling his theater and has removed the stage to the other end of the building.

Angels Camp, Cal.—J. G. French, of Sonora, has taken over the moving picture house formerly conducted by J. L. Davis.

Santa Barbara, Cal.—The Argus theater has been purchased by C. G. Stinson.

Woodland, Cal.—The Rex theater is being remodeled by R. F. Dubon.

Napa, Cal.—A moving picture theater with a seating capacity of 1,200 is to be erected by Fisher & Arens, formerly of San Francisco.

"Intolerance" Breaks Record at the Columbia

Engagement for Four Weeks for Picture in San Francisco Has Been Extended and Road Shows Rerouted—Full Houses All Along.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—All former records for attendance at moving picture entertainments at the Columbia theater have been broken at the present engagement of the D. W. Griffith masterpiece, "Intolerance," and since practically all of the large productions have had their local premier in this house a record has been set for Northern California. It was intended originally to show this film here for but four weeks, but the interest in it proved to be so great that arrangements were made to re-route several road attractions and to extend the engagement until December 3. The last performance on this date will mark the one hundred and eleventh one and from present indications it would seem that the film could be profitably shown much longer.

When asked a question in regard to the figures for attendance manager Daly stated that the capacity of the house was about fifteen hundred, and that it had been filled at practically every performance. An orchestra of thirty pieces, and a chorus of twenty-four voices form a feature of the attraction, and in all sixty-three persons are connected with the presentation of the film. As soon as the local engagement comes to an end the production is to be taken to the cities of the Northwest.

Empress Theater to Be Picture House.

San Francisco, Cal.—The Empress theater on Market street, which has been featuring moving pictures very strongly of late as a part of the vaudeville bill offered, is to be remodeled at an expense of $30,000, an organ costing a similar sum to be installed, and the house transformed into a home for high-class photoplay attractions, according to manager Sidney Grauman. This matter has been under consideration for some time, following the great success met with in presenting "Purity" and other attractions, and the decision was reached when "The Libertine" packed the house for a week. D. J. Grauman, father of Sidney Grauman, is now in New York and has sent word that he is making arrangements for securing a number of fine films for this house. One of the interesting bookings recently made is that of the "Lure of Venus," a local production about which there was a legal tangle in the courts a short time ago.

All Star Feature News.

San Francisco, Cal.—When Sol L. Lesser, of the All Star Feature Distributors, returned recently from New York, he not only brought with him the rights to "War Brides," but those for "Civilization" as well, and is now looking over the field preparatory to offering these as 25, 50 and 75 cent attractions.

E. M. Asher, one of the most popular young men in the film business, is again with this concern as special representative, and will assist in handling the big attractions now on hand. Leon D. Netter, formerly manager of the local office of the All Star, but who is now in business in the East, is to visit San Francisco during the Christmas holidays, and his many friends are waiting eagerly to welcome him to his former home.

M. Rosenberg was a recent visitor here from Seattle, and made arrangements with Mr. Lesser to take over the Oregon and Washington rights to "The Libertine."

Many Exhibitors Visit the City.

San Francisco, Cal.—An unusually large number of exhibitors have been here of late from outside points and all report that business in the country districts is showing a great improvement. Among those noted during the past few days have been S. J. Greenwood, of the Theater Tulare, Tulare, Cal., who came up in his auto and remained for a week; Mrs. May Pettengill, of Pettengill & Pettengill, Eureka; W. S. Webster, of the Strand theaters of Woodland and Dunsmuir; A. C. Chamberlin, of Madera; Walter Evans, of Dinuba, who bought a new piano and new projection equipment for the Mission theater, and Mrs. Rachael M. Black, manager of the Strand theater, Los Gatos.

Tivoli Offers Music Festival.

San Francisco, Cal.—The management of the T. & D. Tivoli theater has invited the general public to its beautiful photoplay house on Thanksgiving morning to enjoy a sacred concert. This will last for one hour and will be free to all. The big pipe organ will be played by organists of renown and in addition there will be vocal selections.

New Manager for United.

San Francisco, Cal.—A. E. Beck, formerly booker for the United Film Service, was recently appointed manager of the local branch. President M. A. Levy, who has been at the Seattle branch for the past three weeks is expected back at an early date.

Much Developing and Printing Work Done.

San Francisco, Cal.—The developing and printing plant of Edw. H. Kemp, in the Commercial building, has been extremely busy of late, some regular studio work is being handled in addition to industrial films. The machine department has also been active, projection equipment having been shipped recently to the Auburn theater, Auburn, Cal., the Grand theater, Santa Cruz, as well as to other houses.

"Paramount Girl" Assists at House Opening.

Oakland, Cal.—Miss Anita King, the "Paramount Girl," came up from Los Angeles this week and assisted at the opening of the magnificent 3,500 seat theater of the Turner & Dahnken Circuit, which will be described in full in the Moving Picture World. The event was of more than ordinary interest to her as she operated the steam shovel which broke ground for this house last year. Miss King is becoming known here as the official theater opener.

Film Stars in Person at Imperial.

San Francisco, Cal.—The Imperial theater rarely ever departs from its policy of a weekly change, but the recent engagement of "The Soul of Kura-San" proved to be so successful that this production was retained for a second week. In addition the services of Miss Myrtle Stedman, Sessue Hayakawa and Tsuru Aoki were secured, and these stars have been appearing in person both afternoons and evenings. To further accommodate those desiring to see this production, performances were started by manager Partington at 11 o'clock in the morning, instead of after twelve o'clock.

Organ Recital Delights Crowd.

Sacramento, Cal.—The recital which marked the formal opening of the new $12,000 organ at the T & D theater called out a large attendance, prominent musicians and music lovers of the city being among the number. It was an important musical event.

The organ is claimed to be the largest in Northern California and consists of 2,800 pipes, ranging from the most minute to the largest, with 32 stops.

George Walsh, a prominent organist of San Francisco, rendered the program.

A Big Change in Five Years

Pioneer of Local Residence Theater Business Tells Seattle World Correspondent of the Difference that He Finds— Neighborhood Janitors as Press Agents— Some Original Methods.

By S. J. Anderson, Benvenuto, East Seattle, Wash.

SEATTLE, WASH.—It is interesting to hear George W. Ring, of the Society theater on Broadway, talk about the difference in running a residence theater five years ago, when he opened the first one in Seattle, and in running one today.

"The problem then," said Mr. Ring, "was not how to get the people there, but what to do with them when they came. Why, I have stood here night after night when I first opened this house, and, looking out over the standing crowd, said desperately. 'I wish they'd stop coming. I don't know what I'm going to do with them.' There's nothing like that now, though. You have to go out into the highways and byways after them these days."

And Mr. Ring does that, literally. His theater is situated in a high-class, close-in residential district, and the proximity of two or three other good theaters limits the territory of his patronage; yet the fact that two people have not missed one of the four changes a week, since he opened the Society theater five years ago, and that many others seldom ever miss a change, while new ones are constantly forming the habit, shows that Mr. Ring has not only treated them properly when they came, but that he has got them when he went out after them. He has introduced several innovations in residential theater advertising to Seattle exhibitors, some of these being ideas he took from exhibitors in other parts of the country, while some of them were entirely original. He was the first manager of a theater of this class to use twenty-four sheet stands. The ones he uses are posters with the announcement of the play, the date and the theater below. They are placed along all the main car lines of the city. Mr. Ring says that he has tried newspaper advertising, but finds that it does not pay. The larger ads of the downtown theaters so overshadow the suburban manager's little inch or two that the people simply do not see it. What he considers his most effectual means of steady advertising is his little house organ, called "Society Weekly News." In this, besides articles about the pictures and announcements of the programs for about three weeks ahead, there are little personal items about patrons of the theater, which Mr. Ring has found pleases them.

Finds Janitors Are Good Press Agents.

There are a number of apartment houses in the immediate vicinity of The Society, and the manager has discovered that the janitors are excellent advertising agents. He takes around a complimentary ticket to the new janitor, also some heralds and a few copies of "Society Weekly News." The janitor or janitress, whichever it happens to be, distributes the papers, comes to the theater, and, ten to one, becomes a regular patron and usually brings several others each time.

But Mr. Ring's absolutely original plan, by which he literally, as we said, brings them in from the highways and byways, was announced in the current issue of his house organ. It is an offer to bring to the theater on rainy nights in his new five-passenger auto anyone who will call him up and ask him: "If you don't live at Georgetown or Ballard or some place equally as far away," those being very far out suburbs. He has not had a chance to try out his plan, because Seattle has had such an unusual spell of good weather, but he thinks he can work it all right on account of the crowds coming so much earlier than they did before the dry law went into effect. This is a change which nearly all the theater managers have noticed, and they account for it by the lack of life and stir on the downtown streets.

Mr. Ring started in the motion picture business in 1909 with two theaters in Portland. The next year he went to San Pedro, Los Angeles' harbor suburb, and, with a partner, bought three of the four motion picture houses in the town. They closed one of the three and ran the other two very successfully, until Mr. Ring sold out and came to Seattle in 1911. He first built the Broadway theater just a block from where he is now doing business, then a few months later he built the Society and ran both of them for a time. Finally he closed the Broadway, which was the first residence theater opened in Seattle, and has given his entire attention for about five years to the Society, except for one season when he toured the Northwest with a picture of his own. When he opened the Society he introduced several innovations learned in the South. This was the first theater in Seattle to have two motion picture machines, and the first to have loge seats for which more than ten cents was charged. The Society is a very pretty house, well lighted and very well ventilated. It seats 450 and has a pipe organ of very rich tone and volume. It undoubtedly deserves its reputation as the leading residential theater in the city.

Changes in Branch of G. A. Metcalfe Co.

Seattle, Wash.—W. L. Stern, sales manager for G. A. Metcalfe Company, is in Seattle for a stay of several weeks. He expresses himself as highly pleased with the business that is coming in from the Northwest territory in response to the service given to exhibitors here. Mr. Stern is extremely optimistic at the outlook. He says that the Seattle theaters are the finest on the Pacific Coast, but that he expects many of the smaller cities to install more modern equipment in the next few months. He brings with him several new agencies, including special electric novelty signs, photographic studio lamps, and new box office devices. Several additions have been made to the staff in the Seattle store. E. L. Shwetzer has been appointed branch manager to succeed G. L. Waring, who has gone into business for himself. Dr. P. Metcalfe will join the sales force, and additions have been made to the office force. Mr. Shwetzer is a pioneer motion picture man, having been engaged in every branch of the business, including his own supply house in California, also film exchange, traveling road shows, and operating.

Alaska Exhibitor's Machines on Last Boat.

Seattle, Wash.—There was quite a lot of excitement down at the waterfront last week, when the G. A. Metcalfe people, in response to repeated wires from Robert J. Peratovich of Klawock, Alaska, were making every effort to get a Powers Cameragraph off to him on the last boat to sail for the far North this winter. At last the machine was safely placed in the well-loaded ship, and Mr. Peratovich will be able to run his show this season.

Chinese Chamber of Commerce Uses Pictures.

Seattle, Wash.—To entertain one of their prominent visiting committees recently the Chinese Chamber of Commerce of this city resorted to pictures. The operator informs us that the lecture which accompanied the pictures would have been very interesting if he could have understood it.

International's Temporary Quarters.

Seattle, Wash.—International Film Service, Inc., has opened an office in Seattle with temporary quarters at 1214½ Fourth avenue. As soon as the new exchange building is finished International will move into it.

Hugh Rennie Resigns.

Seattle, Wash.—Hugh Rennie, Northwest manager for World Film Corp., handed in his resignation this week to John W. Drum, World's coast division manager, who is in the city. Mr. Rennie will probably go to New York and the World forces there. Mr. Drum will remain in Seattle until he gets the office going smoothly with a new manager. Film men and exhibitors alike will be sorry to see Mr. Rennie leave the city, for he has made many friends during his six months in Seattle. Previous to coming here in May he was manager at Salt Lake City for a year.

Tacoma Exhibitor's Thanksgiving Fund Week

Colonial Theater to Devote Its Entire Net Profits for One Whole Week to Local Charity—Patrons Help in the Programs.

TACOMA, Wash.—H. T. Moore, manager of the Colonial, Tacoma's leading motion picture theater, struck upon a big idea when he conceived the notion of devoting all of one week's profits to the poor of the city. The idea was big both in a human and in a business way. Then he set to work to get results in proportion to the inspiration. In the first place he selected for this week's feature not one of his less important, less expensive films, but one of his best, and certainly the most expensive drawing card on his season program, i. e. Mary Pickford's "Less Than the Dust." Then he went to the leading charitable organizations of the city, viz., the Anti-Tuberculosis League, The Y. W. C. A., and an organization from the Catholic churches and one from the Protestant churches, and put the matter up to them of helping to make his Thanksgiving Fund Week a success. All of them were very glad to co-operate with Mr. Moore, with the result that several unusual attractions were added to the daily programs, and the event was advertised more effectually than any amount of business publicity would have accomplished. The Orpheus Club, a musical organization of the best voices in the city, donated their services for the opening Sunday; the Reid French Piano Company sent a boy soprano to sing at one day's performances; a society girl with a fine contralto voice furnished special music for another day; and another society woman, a soprano, for still another day. Mr. Moore also arranged that a good speaker, in the person of a one time actor, should address each audience, explaining to the people that the management wished them to feel that this was their own plan for making the poor families of the town happy on Thanksgiving Day, and that if it was a success they were to feel that they had done it.

That it is a success is already assured, though the week is little more than half gone, so well assured that Mr. Moore and the committees working with him have decided that to each of the 53 destitute families that have been reported to them they can give not only the Thanksgiving basket, the only gift they first planned to send, but shoes and clothes for the children as well.

Personals.

Seattle, Wash.—A. C. Anderson, of the Apollo, Tacoma, was downtown this week for the first time since an operation on his knee. He has been convalescing at the home of his mother in this city, and will not be able to return to his regular work for some weeks, but film men in Seattle were glad to see once more his smiling face and hear his good-natured laugh.

L. H. Sutton, of Seattle, is leaving shortly for Hamilton, Mont., to open the Opera House with pictures. This is the first time the house has been used as a picture theater.

Ralph R. Ruffner, manager of Spokane's Liberty theater, was in Seattle this week making new bookings and investing in new motion picture machines. He bought two of the latest model Baird projectors from the G. A. Metcalfe store.

L. L. Hyer, manager of the Liberty theater, Monroe, Wash., and J. G. Ferguson, of the Wenatchee theater, Wenatchee, Wash, were also in town purchasing new equipment in the way of screens, and also visiting the exchanges.

E. A. Lupert, manager of the Dream theater, Aberdeen, and George Hayes, of the Hayes theater, Everett, were also visitors at the exchanges.

BRITISH COLUMBIA NOTES.

Starting a Serial Right.

Winnipeg, Man.—E. F. Seammans, manager of the Strand theater, has just gone a step farther than any other local house in getting a large number of people interested in the first episodes of a serial. He is running "The Yellow Menace" at the Strand, and during the week in which the third episode was being shown, free exhibitions of the first two episodes were given on three successive days, from 11.30 A. M. to 12.45, and from 5.00 to 6. 15 P. M. Thus many additional people got the start of the story, and it is expected that a large portion of them will continue to follow it.

New Theater Companies.

Victoria, B. C.—The Western Theater Company, with its principal place of business at Vancouver, has been incorporated for $20,000.

The Alldra Theater Company, Limited, will open a new play house at Fernie, B. C. The company has just been incorporated.

Frank McQueen Opens the Garland.

Edmonton, Alberta.—The Garland Theater, on Jasper avenue, which has been closed for some time, has just been reopened by Frank McQueen, a well known local man. The house has been entirely renovated and redecorated, and a new projection machine has been installed. Mr. Garland is using Bluebird and Red Feather productions, with music furnished by a five-piece orchestra.

Disagreement Among Censors

Manitoba-Saskatchewan Joint Board Now Disjointed—Two Provinces Can No Longer Agree on Censoring Film—Will Now Be Guided by Simultaneous But Independent Judgments by Two Boards.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

WINNIPEG, MAN.—The Manitoba-Saskatchewan "joint censoring board," making a specialty of deleting anything resembling a joint in a moving picture film, has become disjointed.

Under the arrangements previously in force, there have been two appointees to the censor board from Manitoba, and only one from Saskatchewan, and all censoring for the two provinces has been done in this city. Recently, however, there have been complaints from officials at Regina that the censorship standards established by the board were not satisfactory to the Saskatchewan government, which thought that the lines should be more tightly drawn. It was at length decided that definite action must be taken, and Hon. J. A. Calder came to Winnipeg to confer with Provincial Treasurer Edward Brown.

At the result of their discussion, it is announced that the joint financial arrangement between the two provinces, providing for an equal division of any profits or deficits resulting from censoring, has been severed, and each province will hereafter do its own censoring. A plan to establish a separate board for Saskatchewan at Regina was considered, but it was decided that in this way needless expense would be incurred. Thus the work will continue to be done at Winnipeg, both boards sitting together at the government's new projection rooms in the Parliament Buildings. Under this plan the films will have to be run over only once for the two provinces. A new representative for Saskatchewan will be appointed, giving each board two members.

Alberta, which for some time has accepted the decisions of the joint board, although it was not actually a party to the inter-provincial arrangements, must now prepare to do its own censoring on a more extensive scale, or decide which of the other boards it will follow.

National Theater Improved.

Winnipeg, Man.—Without closing the house except during the usual hours, M. J. Williamson has completed extensive improvements and a complete renovation of the National theater. The foyer has been completely changed in appearance, having been entirely redecorated by Edward Du Bois, a well known artist in this line. The walls have been finished in cream and gold, and the woodwork in white. Draperies of old rose silk and velour add a touch of softness to the general color scheme. Dainty mirrors in gold frames are placed conveniently in the panels, and at one end of the foyer a rest room for ladies has been provided. The floors have been covered with carpet of a soft red tone. Additional work is now in progress on the installation of a new ventilating plant.

Interesting Situation in Alberta.

Vancouver, B. C.—H. J. Allen, manager of the western head office of the Famous Players, located in Calgary, Alberta, was a recent visitor to this city, spending a few days with Manager Ben Soskin of the local branch.

Mr. Allen reports a peculiar condition in Calgary and the prairie provinces generally. While there is general prosperity in that section, he states, the country is so sparsely settled that there are not enough people to insure full houses at all the theaters, even were the entire theater-going population to attend regularly. The population of practically all points in western Canada has diminished very appreciably within the past two years, both on account of the war and from other causes. The only solution seems to rest in some plan by which the proportion of theater-goers may be increased or else to raise the admission price, which is now fifteen cents in the better houses. Mr. Allen informed the World representative that Calgary exhibitors are now seriously considering a concerted raise to twenty-five cents.

Manager Milligan's Street Car Ads.

Calgary, Alberta.—Manager Milligan of the Pantages theatre here recently evolved an advertising idea that set the whole town wondering and talking, and finally gave tremendous publicity to the Pathe serial, "The Shielding Shadow," which was about to start at the house. As shown in the photograph, the advertising was painted on the glass of street car vestibules, the design and lettering showing up white against a black background in the daytime, while at night, with the interior of the cars illuminated, the white portions were transparent. When the advertising first appeared, only the staring eyes and the hand holding the dagger were used, and after the curiosity of the people had been worked up, the name was sprung. As the Pantages is the only house in town using this serial, the name of the theater is not mentioned, as it was decided that the very fact of its being omitted would cause more questions and general conversation in regard to the picture.

Novel Advertising for Pantages Theater, Calgary, Alberta.

Winnipeg Laborites Want Better Operators

Trades and Labor Council Asks for Stricter Examinations Into the Qualifications of Would-Be Machine Operators.

WINNIPEG, MAN.—A delegation from the Trades and Labor Council, headed by R. A. Rigg, M. P. P., recently appealed to Hon. Edward Brown to take steps to see that the qualifications for moving picture operators are raised to a higher standard. They declared that it was highly dangerous for unskilled men to do this work, and announced themselves in favor of the institution of rigid examination of applicants for licenses.

Mr. Brown announced himself as in favor of anything tending toward safety, and took the matter under advisement.

It is suggested that this move may have some connection with the government's proposal to teach the art of operating to returned soldiers, with the idea of preventing the granting of licenses to them until they are thoroughly efficient.

For Individual Towels and Cups.

Winnipeg, Man.—A change of considerable importance to Manitoba exhibitors is involved in a set of new regulations just put in force by the provincial board of health. These provide that hereafter no public drinking cups or common towels shall be maintained in any public place, or in any place where a number of people congregate. Individual towels and cups (which may be of paper) must be supplied, or there must be none at all.

Calendar of Daily Program Releases

Releases for Weeks Ending December 16 and December 23

(For Extended Table of Current Releases See Pages 1704, 1706, 1708, 1710.)

General Film Company

Current Releases

MONDAY, DECEMBER 11, 1916.

SELIG—Twisted Trails (Three parts—Drama) 21514-15-16
VITAGRAPH—Accident Is the Best Policy (Comedy) 21517
SELIG—Selig-Tribune No. 99 (Topical)..... 21518
BIOGRAPH—Her Sacrifice (Reissue—Drama)..... 21519

TUESDAY, DECEMBER 12, 1916.

ESSANAY—In Looking Glass (Installment No. 2 of The Black Cat Series) (Two parts—Comedy-Drama) 21520-21
KALEM—The Icemen and the Artist (Comedy)..... 21522

WEDNESDAY, DECEMBER 13, 1916.

ESSANAY—Canimated Nooz Pictorial No. 20 (Cartoon Comedy) 21523
Long Beach, Cal. (Scenic) 21523
VIM FEATURE COMEDY—Charity Begins at Home (Comedy) 21524
KALEM—The Stain of Chuckawalla (No. 19 of The Girl From Frisco) (Two parts—Drama) 21525-26
BIOGRAPH—The Honor and the Law (Reissue) (Two parts—Drama) 21527-28

THURSDAY, DECEMBER 14, 1916.

SELIG—Selig-Tribune No. 100 (Topical) 21529
VIM—No Release This Day.

FRIDAY, DECEMBER 15, 1916.

KALEM—The Menace (No. 9 of Grant, Police Reporter) (Drama) 21531
VITAGRAPH—Bears and Bullets (Comedy)..... 21532
VIM—What's the Use (Comedy)..... 21533

SATURDAY, DECEMBER 16, 1916.

ESSANAY—The Burning Band (Two parts—Drama) (No. 1 of Is Marriage Sacred) 21534-35
VITAGRAPH—Pep's Legacy (Three parts—Drama) (Broadway Star Feature)..... 21536-37-38
KALEM—The Midnight Express (No. 110 of The Hazards of Helen railroad series) (Drama).... 21539
SELIG—The Road to Fame (Drama)..... 21540

General Film Company

Advance Releases

MONDAY, DECEMBER 18, 1916.

BIOGRAPH—The Conscience of Hassan Bey (Reissue—Drama).
SELIG—Selig-Tribune No. 101 (Topical).
SELIG—The Five Franc Piece (Three Parts—Drama).
VITAGRAPH—A Lesson for Somebody (Comedy-Drama).

TUESDAY, DECEMBBER 19, 1916.

ESSANAY—The Little Brown Mole (Black Cat Feature) (Two parts—Drama).
KALEM—The Fatal Violin (Comedy).
BIOGRAPH—A Daughter of Earth (Reissue—Two parts—Drama).

WEDNESDAY, DECEMBER 20, 1916.

ESSANAY—Taking the Count (Comedy).
VIM FEATURE COMEDY—Title not yet reported.
KALEM—On the Brink of War (No. 20 of "The Girl From 'Frisco) (Two parts—Drama).

THURSDAY, DECEMBER 21, 1916.

SELIG—Selig-Tribune No. 102 (Topical).
VIM—Title not yet reported.

FRIDAY, DECEMBER 22, 1916.

KALEM—The Tiger's Claw (No. 10 of "Grant, Police Reporter") (Drama).
VITAGRAPH—A Bit of Bent Wire (Drama).
VIM—Wreckless Romeos (Comedy).

SATURDAY, DECEMBER 23, 1916.

ESSANAY—Dancing With Folly (Second of "Is Marriage Sacred") (Two parts—Drama).
KALEM—The Vanishing Box Car (No. 111 of "The Hazards of Helen Railroad Series") (Drama).
SELIG—The Man He Might Have Been (Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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General Film Service

VIM VIM VIM VIM

DEFINED FEATURE COMEDY
HARRY MYERS & ROSEMARY THEBY
DECEMBER 15th
CHARITY BEGINS AT HOME
She's kind to Everybody but her Husband

Calendar of Daily Program Releases

Releases for Weeks Ending December 16 and December 23

(For Extended Table of Current Releases See Pages 1704, 1706, 1708, 1710.)

Universal Film Mfg. Company

SUNDAY, DECEMBER 10, 1916.	Serial No.
REX—The Penalty of Treason (Two Parts—Drama)	01987
IMP—No release this day.	
POWERS—The Trials of a Movie Cartoonist (Comedy-Cartoon)	01988
—Superstitious Ceylon (Educational)	01988
IMP—Bubbles (Drama) (Special)	01989
UNIVERSAL SPECIAL—Liberty No. 17, "A Trail of Blood (Two parts—Drama)	02009

MONDAY, DECEMBER 11, 1916.	
RED FEATHER—The Morals of Hilda (Three parts—Drama)	01991
NESTOR—Two Small Town Romeos (Comedy)	01992

TUESDAY, DECEMBER 12, 1916.	
GOLD SEAL—The Two Roads (Three parts—Drama)	01993
VICTOR—No release this day.	
VICTOR—Billy the Bandit (Comedy) (Special)	01994

WEDNESDAY, DECEMBER 13, 1916.	
LAEMMLE—Green Eyes (Drama)	01995
L-KO—Murdered by Mistake (Two parts—Comedy)	01996
UNIVERSAL ANIMATED WEEKLY—Number 50 (Topical)	01997

THURSDAY, DECEMBER 14, 1916.	
Victor—It Didn't Work Out Right (Comedy)	01998
REX—The Lawyer's Secret (Two parts—Drama)	01999
POWERS—In the Land of King Cotton (Educational)	02000

FRIDAY, DECEMBER 15, 1916.	
IMP—Scratched (Two parts—Drama)	02001
REX—No release this day.	
NESTOR—I'm Your Husband (Comedy)	02002
BIG U—The Wrong Heart (Drama) (Special)	02003

SATURDAY, DECEMBER 16, 1916.	
BISON—The Taint of Fear (Two parts—Drama)	02004
LAEMMLE—No release this day.	
JOKER—Their Dark Secret (Comedy)	02005
LAEMMLE—Mother's Guiding Hand (Drama) Special)	02006

SUNDAY, DECEMBER 17, 1916.	
REX—(No regular Rex this day).	
REX—Love or an Empire. Special releace. (Two parts—Drama)	02008
POWERS—Sammie Johnsin and the Wonderful Lamp—Comedy Cartoon)	
Majestic Ceylon as Seen by Dr. Dorsey (Educational)	02007

MONDAY, DECEMBER 18, 1916.	
UNIVERSAL SPECIAL—Liberty No. 18—The Wolf's Nemesis (Two parts—Drama)	02009
RED FEATHER—Mixed Blood (Five parts—Drama)	02010
NESTOR—It Sounded Like a Kiss (Comedy)	02011

TUESDAY, DECEMBER 19, 1916.	
UNIVERSAL SPECIAL—Little Partner (Three parts—Drama)	02012
VICTOR—So This Is Paris (Special release) (Comedy)	02013
VICTOR—No regular Victor this day.	

WEDNESDAY, DECEMBER 20, 1916.	
LAEMMLE—No regular Laemmle release this day.	
L-KO—Shooting His Art Out (Two parts—Comedy)	02014
UNIVERSAL—Animated Weekly No. 51 (Topical)	02015
LAEMMLE—Homeless (Special release) (Drama)	02016

THURSDAY, DECEMBER 21, 1916.	
REX—The Ivy and the Oak (Two parts—Drama)	02017
BIG U—No regular Big U this day.	
POWERS—No regular Powers this day.	
BIG U—(Special release—Title not yet reported)	02018

FRIDAY, DECEMBER 22, 1916.	Serial No.
IMP—In the Dead O' Night (Two parts—Drama)	02019
UNIVERSAL—Universal Screen Magazine No. 3 (Topical)	02020
VICTOR—It's Great to Be Married (Comedy)	02021

SATURDAY, DECEMBER 23, 1916.	
BISON—Fighting Joe (Two parts—Drama)	02022
LAEMMLE—No regular Laemmle this day.	
JOKER—Jags and Jealousy (Comedy)	02023
REX—(Special release—Title not yet reported)	02024

Mutual Film Corporation

SUNDAY, DECEMBER 10, 1916.	
VOGUE—Shot in the Fracas (Two parts—Drama)	05218-19
GAUMONT—Reel Life No. 32 The Olive Industry (Two parts—Mutual Film Magazine)	05220.

MONDAY, DECEMBER 11, 1916.	
MUTUAL STAR PRODUCTIONS—Lonesome Town (American) (Five parts—Comedy drama) (No. 159.)	
MUTUAL FILM PRODUCTIONS—Miss Jackie of the Navy (Five parts—Drama) (160).	
MUTUAL—The False Clue (Two parts—Drama)	05221-22

TUESDAY, DECEMBER 12, 1916.	
GAUMONT—Mutual World Tours No. 6—The Nile, Carcassone and Lake Lucerne" (Travel)	05223

WEDNESDAY, DECEMBER 13, 1916.	
MUTUAL—Mutual Weekly No. 102 (Topical)	05224
GAUMONT—See America First (Scenic)	05225
Kartoon Komics (Cartoon)	05225

THURSDAY, DECEMBER 14, 1916	
MUTUAL—(A two-reel subject, title not yet reported)	05226-27
MUTUAL—Beach Birds (Comedy)	05228

FRIDAY, DECEMBER 15, 1916.	
MUTUAL—Uncle Sam's Defenders No. 2—Our Boys at the Border (Topical)	05229

SATURDAY, DECEMBER 16, 1916.	
MUTUAL—(Title not yet reported)	05230
MUTUAL—One Dollar Please (Comedy)	05231

SUNDAY, DECEMBER 17, 1916.	
VOGUE—Treed (Two parts—Comedy)	05232-33
GAUMONT—Reel Life Number 33 (Mutual Film Magazine)	05234

MONDAY, DECEMBER 18, 1916.	
MUTUAL STAR PRODUCTION—The Innocence of Lizette (Five parts—Drama) (No. 161)	
MUTUAL—Buddy's Christmas (Two parts—Drama)	05235-36

TUESDAY, DECEMBER 19, 1916.	
MUTUAL—Mutual Tours Around the World (Morrocco, Chantilly, by the Mediterranean) (Travel)	05237

WEDNESDAY, DECEMBER 20, 1916.	
MUTUAL—Mutual Weekly No. 103 (Topical)	
GAUMONT—See America First (Travel)	
Kartoon Komics (Cartoon Comedy)	05239

THURSDAY, DECEMBER 21, 1916.	
MUTUAL—The Elopement (Comedy)	05240

FRIDAY, DECEMBER 22, 1916.	
MUTUAL—Uncle Sam's Defenders No. 3, "A Jack Tar in the Making" (Topical)	05241

SATURDAY, DECEMBER 23, 1916.	
MUTUAL—Every Lassie Has a Lover (Comedy)	05242

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Stories of the Films

General Film Company

ESSANAY.

IN A LOOKING GLASS (Two Parts—Dec. 12).—The cast: Roger Pitney (Richard C. Travers); Eunice (Nell Craig); "Double-Entry Dan" (Ernest Maupain).

Roger Pitney, the stove works king, never employed a man when he could hire a girl in his office. But when the story opens, old Roger is dead, and young Roger, an efficiency expert, is "raising cain" because the girls use too much time primping. He discharges the head bookkeeper and employs a man, who develops to be a notorious crook.

Eunice Roger's stenographer, while primping on the sly, sees the crook through her looking glass copying the safe's combination, then blotting a telegram he has hastily scribbled. Using her glass, Eunice reads the message, which reveals a plot to rob the safe. She secretly notifies the police and the new head bookkeeper is arrested as he opens the safe. The efficiency expert appreciates the efficiency of his employe's looking glass so much that he returns to his father's plan, and then weds Eunice.

CANIMATED NOOZ PICTORIAL, NO. 20 (Dec. 13).—Inside stuff on the election is exposed by Canimated Nooz. Staff correspondents interview William Jynx Bryan and Blub Gumdrop, Alaskan merchant. A ukelele orchard in Hawaii, showing the natives picking the new crop of young guitars is one of the lovely travel pictures. Also Max Dinder, noted European comedian at Essanay, is shown wearing his forty-six trunks of clothes. An obliging volcano erupts for the Canimated camera, and an educational—not to be missed—feature on the proper manner to devour grapefruit is included. The beautiful scene about Long Beach, Cal., make up the other half of this offering.

KNICKERBOCKER STAR FEATURE.

MASTER OF HER SOUL (Three Parts—Dec. 8).—Robert Maxwell, an ambitious real estate broker, and Wilson Howard, a young physician, are friends. Both are in love with Alice Duncan, who chooses Robert. Wilson, dejected, decides to accept an offer to assist an old physician on a lepers' island. Robert and Alice are married. Robert, in the meantime, has accumulated great wealth and is so eager to increase it that he has no time for his wife and son. The son is taken ill and dies, and Alice is heartbroken over the loss and also the seeming indifference of her husband.

Charlotte, an adventuress, and her lover-accomplice, Duval, plan to "get" Robert, who is an easy victim. He neglects his wife and his home. His wife receives a box of flowers which were intended for the adventuress, and she decides to leave him. She boards a steamer bound for the Orient, and leaves no trace of her whereabouts. During the voyage the vessel on which she is comes into the path of a typhoon and is wrecked. Alice and three men escape on a raft which brings them to the shore of the lepers' island. Wilson is amazed when he comes to look after his charges to find that the unconscious woman is Alice, the one he loves.

A few days later Robert reads an account of the wreck in the paper, and believes his wife dead. He then realizes his love for her and their son. Wilson nurses Alice back to health in Dr. Myers' home, where they discover their love for each other, but fate brings Robert, who is now a physical wreck, to the same island, where he is discovered by Wilson. Wilson realizes that Robert stands in the way of the happiness which he and Alice has dreamed and talked of, but does his best to bring him back to health. Despite the care of Wilson and Dr. Myers, Robert dies. Wilson tells Alice of the death of her husband. They both realize that nothing now stands between them, and they plan to get married.

VIM.

THE GUILTY ONES (Dec. 7).—Babe and Kate, two ex-convicts and former underworld pals, have drifted apart since their prison days. Kate has reformed and is now a reporter in a distant city. Babe, overflowing with ideas of how to separate the unsuspected citizens of their hard earned cash, comes to the city. Creating some comment by his free way of dispensing coin, the newspaper sends Kate to interview the illustrious stranger. When Kate recognizes Babe, she almost faints, but Babe, by his suave speech, shows Kate that if she will join him in his scheme they will reap a fortune. The two insert a notice in the paper to the effect that the man who is so anxious to conceal a certain questionable deal had better pay hush money at once to Babe or his arrest will soon follow the exposure.

The result of the notice is extraordinary, as it appears that every man in town has pulled off a questionable deal. Just as the two crooks are about to leave the city with their ill-earned gain, their Nemesis appears in the form of an amateur detective, who has overheard their plans. Babe and Kate are arrested.

A RARE BOARDER (Dec. 8).—Pokes, a traveling salesman for cheap diamond rings, visits the city where his pal Jabbs, the well-known actor, is playing a week's engagement at the local theater. Jabbs' specialty is female impersonation, while Pokes' speed is to woo and inflame the hearts of all damsels that cross his path. In the boarding house where he is staying, he finds several of the fair sex, and thinking that he will help push the sale of his bum jewelry, he begins to lay siege to the affections of all of them, but at different intervals. To each and all of them he presents a sparkler and a photo of himself with the inscription "To my future wife" on the back of them. Each girl considers herself the fiancee of the charming Pokes, and secretly laughs at her less fortunate fellow roomers.

However, when May discovers in Nellie's room the photo of Pokes adorning her dresser and on the back of the photo the same inscription as Pokes had written on the one he had presented to her, there is an awful scrimmage. The fight attracts the attention of the other roomers, and after truce has been declared, all discover that Pokes has been trifling with them. The girls all join against the unlucky Pokes and the only thing that saves his life is his promise to marry the girl his mother chooses. In desperation he implores Jabbs to impersonate his mother, and this the actor consents to do. So clad in full regalia he accompanies Pokes to the boarding house where the two deceivers are getting away with the bluffing until Jabbs is unmasked by the lawyer who is acting in the interests of the girls. This double deception at the hands of Pokes makes the fury of the women break all bounds; but in the end the two conspirators manage to escape from destruction with the solemn assurance to each other of "NEVER AGAIN."

SELIG.

SELIG-TRIBUNE NO. 94 (Nov. 23).

Brooklyn, N. Y.—Disregarding frequent hard knocks on unprotected shins, these high school girls romp through a closely contested game of hockey.

Los, Angeles, Cal.—Mrs. W. C. Tyler, suffragist, who with two other California women will sit in the Electoral College for the first time in the history of the nation.

New Orleans, La.—One person is killed and five others narrowly escape death, when a racing auto plunges through a fence and into a touring car filled with spectators.

Oakland, Cal.—Swarms of pretty girl road boosters, sell flags and pennants, to raise $50,000 to help build the Lincoln Highway. This kind of training makes good boys, good men, and if necessary good soldiers.

San Francisco, Cal.—The Santa Clara Rugby Team defeats Stanford University players in a fast and exciting contest in which six players are injured.

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Philadelphia, Pa.—Students of the University of Pennsylvania escort their football squad to the railroad station and give them a rousing send off as they leave for the Michigan game.

New Orleans, La.—Inasmuch as the payments of freak election bets are now in order, we submit the following as a particularly foolish one.

Tijuana, Mex.—The winter racing season opens here with thousands of race fans in attendance, who enjoy playing the ponies in the open betting ring.

Chicago, Ill.—Ruth Law, aviatrix, who in an old Curtiss biplane, captured the sustained flight record of America by flying 590 miles in 5 hours and 45 seconds.

Latest fashions in afternoon frocks, coats and shoes, are presented by pretty models.

El Paso, Tex.—With the mediation conference at Atlantic City hanging fire, it looks like these boys may get some serious work to do in Mexico.

SELIG-TRIBUNE NO. 95 (Nov. 27).

Princeton, N. J.—Thousands of football enthusiasts see Yale defeat Princeton by a score of 10—0.

Missoula, Mont.—Miss Jeannette Rankin, first U. S. Congresswoman, speaks to University students.

Philadelphia, Pa. — Foregoing oratorical flights, Congressman Bleakley takes an aeroplane flight from his home state to the nation's capital.

New Orleans, La.—The H. C. of L. causes the housewives of this city to do their own marketing at the curb market.

Boston, Mass.—National Guardsmen are given an official home-coming when they return here from duty on the Mexican border.

Santa Monica, Cal.—Four persons meet death and two are seriously injured when Louis Jackson's car crashes into spectators, during the 7th annual International Grand Prix Automobile Road Race.

New York, N. Y.—Four men meet death and many others are injured when the boiler of this tug exploded.

San Francisco, Cal.—The whaling ship Herman arrives here from the Arctic with whalebone, salmon, whale oil and fur.

New York, N. Y.—Miss Ruth Law, pretty and vivacious, establishes a new point to point record from Chicago to New York, when she steps from her aeroplane to Governor's Island.

Raymond, Me.—Eight hundred salmon, varying in weight from one to fifteen pounds.

San Francisco, Cal.—Mrs. C. H. Spinks, prominent club woman, was chosen as one of the three California women to sit in the Electoral College.

TWISTED TRAILS (Three Parts—Dec. 11).—The cast: Tom Snow (Tom Mix); Sunshine (Bessie Eyton); Martha (Eugenie Besserer); Old Doc Snow (Al W. Filson); Craig Keyes (Will Machin); Luke Fisher (Pat Chrisman); Brad Foster (Sid Jordan). Written by Edwin Ray Coffin. Directed by Tom Mix.

Luke Fisher, a rascally sheriff, and Brad Foster, his deputy, are in reality cattle rustlers. To protect themselves, they endeavor to fasten the guilt on Tom Snow, foreman of the Three "A" ranch. When they come to arrest Tom, he drives them off at the muzzle of a gun and makes his escape. After a daring ride horse and rider dash across a narrow foot-log which bridges a chasm. Should the horse make a misstep, the rider would have been plunged to a horrible death on the rocks hundreds of feet below.

West, proprietor of the "Haven Delight" saloon, has adopted a pretty girl, whom he calls Sunshine. Craig Keyes, a gambler at the Haven Delight saloon, resolves to marry the girl, but when she refuses him, he endeavors to overpower her. Finally, after a sensational struggle, she escapes into a driving storm. As Sunshine wanders in the rain, she encounters Tom Snow. He cares for her, and thus it is that the two come to love each other.

The sheriff and his deputy, fearful of detection, leave the country, and Tom is again free. Then it is that he marries Sunshine. After the wedding, by means of old tin-types, the two are led to believe that they are brother and sister. As they sit horror-stricken, Martha, the housekeeper, who has seen the tin-types, tells them that their belief is a wrong one.

Martha tells them that twenty years ago while she was a nurse in a hospital, she changed the real infant brother and sister, and that Sunshine is in reality the sister of Craig Keyes and that she, Martha, is Tom's mother. In the meantime, Craig Keyes, the gambler, has followed Sunshine to her home, and outside he overhears Martha's story. Conscience-stricken, he resolves to renounce all relationship, and to leave the country.

THE ROAD TO FAME (Dec. 16).—The cast: Joe Daniels (Robyn Adair); Mary Scott (Virginia Kirtley); Marsh Strong (E. J. Brady); Nelson Scott (Leo Pierson). Written by F. M. Willis. Produced by Burton L. King.

Joe Daniels leaves the old home for the city, where he hopes to become an accomplished violinist. Mary Scott, his sweetheart, writes him encouraging letters. After months in the city, Joe's music is forgotten in the pursuit of pleasure. He falls into evil ways and consorts with evil companions. He finds deception the easiest way, and he writes Mary occasionally, telling her of his success in music.

Finally Mary and her father come to the city, where the father is paid a large sum of money for his farm. Friends of Joe plan to rob the aged farmer, and Joe is deputized to obtain the money. He does not know the man he is to rob is the father of his sweetheart of long ago. He meets Mary face to face, and after a struggle obtains the money. Strong, Joe's pal, asks the latter to divide the rich haul, but when Joe refuses, Strong shoots him. When the police arrive, the girl, in order to shield the man she loved, tells them that Joe died trying to save the money.

Universal Film Mfg. Co.

BISON.

THE GOOD WOMAN (Two parts—Dec. 9).—The cast: "Kansas" Reeves (Wm. V. Mong); Joseph Allen (Harry M. Holden); Bessie (Nellie Allen); Pratt (George Pearce); Tim (Frank Whitson); Molly (Annabelle Maurese). Written and produced by Wm. V. Mong.

"Kansas" Reeves, a born gambler, is informed that a certain gambler named Pratt has been winning from all the miners, and he decides to return to the mining town. On the way back he hears the scream of a woman. Upon investigating he finds that a woman by the name of Bessie is being attacked by wolves. He rescues her and she tells him that she has been deserted by her husband and that she is a good woman. As a matter of fact she had been living with the man, Tim, who in a drunken fight had left her to shift for herself.

Kansas takes her with him to the city and his announcement that she is a pure woman is scoffed at by all until Kansas' gun enforces acceptance of his word—if not belief. Especially is it scorned by Molly, who formerly has been a sweetheart of Kansas. For some time Bessie remains at the mining town and soon has the respect of all the men—but the enmity of the women. Pratt, the gambler, who has been winning all the money, is bested by Kansas. Then one day Joseph Allen, a miner, comes and Bessie is introduced to him. He falls in love with her and she promises to marry him. Kansas has by this time discovered that he is in love with Bessie, but does not give her the note when he finds that she is to marry Allen, but he asks her when she will get her divorce. Then she has to confess the truth to him.

Sometimes later, Tim arrives in town and, seeing Bessie, starts making love to her. This is seen by Mollie and she so informs the men in the saloon. Kansas is angered and goes to Bessie's cabin, where he finds her in a struggle with Tim, whom he finally compels to leave. She tells Kansas that this is the man with whom she lived. While they are struggling, Allen comes in. Kansas tells him that he has just driven away a man who insulted Bessie and then he leaves the two together.

THE TAINT OF FEAR (Two parts—Dec. 16). The cast: Mother (Lydia Titus); Father (Joseph Girard); Their Son (Allan Holubar); Tom (Charles Oelze); Captain Harding (George Pearce. Written and produced by Allan J. Holubar.

Bob's father had been too strict with him as a boy and had broken the boy's spirit. He grew up an apparently incurable coward. To please his father, he consents to join the National Guard. Then comes the fateful morning of July 13th, when the troops are ordered to Mexico. Bob is ordered to join his regiment at once. One of his boyhood's companions, and ancient enemy, is a sergeant in his company.

Tom continues the tactics which he used to employ against Bob when they were both chil-

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dren. He laughs at him before the men and asks him where his knitting is. Bob's best friend in the regiment is his horse. Orders come for the Seventh to locate Lopez and his guerilla band. Tom, the sergeant, is ordered to take a squad and reconnoitre. While they are encamped that night, they are fired upon from a distance. The company is turned out, and they take up their position on a hill.

Bob is seized with fear. He cowers behind his horse. Finally he mounts and rides off desperately, away from the fighting. The Mexicans and the Americans keep up a running fight. At last the Americans enter a town. The inhabitants flee before them, and hide in their huts. The Americans follow them and are soon surrounded by a superior force of guerillas.

Bob at last dismounts and hides in some bushes. Some Mexicans steal up on him as he stands with his face buried in the saddle, and strike him down from behind. When he recovers he finds that his manhood has returned to him. He rides for help at top speed. Then he leads the American soldiers to the town where their comrades are besieged. Bob is mortally wounded and falls from his horse. It is Tom who supports him. He dies. Then we see a vision of his father and mother, watching for their boy. His ghostly shade appears before them, and they hide their grief in each other's arms.

POWERS.

IN THE LAND OF KING COTTON (Dec. 14).—An interesting and instructive picture, which shows in a detailed manner, one of the world's greatest industries, "The Cotton Industry." From the cotton fields of the Sunny South to the busy mills of the North, where the cotton is woven into cloth, we witness the different processes that are employed in the manufacture of this world product.

SAMMIE JOHNSIN AND THE WONDERFUL LAMP (Cartoon—Split Reel—Dec. 17). Sammie reads the story of Aladdin and the Wonderful Lamp. He decides that he must find one. So he searches the ash cans. He discovers a lamp and rubs it. A genie appears to do his will. He orders all sorts of things, but finally wakes to find it all a dream.

MAJESTIC CEYLON AS SEEN BY DOCTOR DORSEY (on same reel).—More of the wonderful travel pictures taken under the auspices of Doctor Dorsey are shown in a split reel with the Animated cartoon, "Sammie Johnsin." The natural wonders of the island are shown, as well as the customs and appearances of the people.

UNIVERSAL.

ANIMATED WEEKLY, NO. 48 (Nov. 29).

London in War Time.—Women sell flags and Zeppelin souvenirs to aid wounded soldiers—Trafalgar Square, London, England.

Aboard Germany's Warships.—Close glimpses of German battle cruisers—Somewhere near Heligoland. Subtitles: Big guns ready to hurl death. War's victim, driven ashore after sea battle. Keeping big guns in shape.

Mustering out Militiamen.—1st Illinois Cavalry quit Federal service after patrol work on border—Fort Sheridan, Ill. Subtitle: Pay day!

City Greets Soldier Boys.—Officials welcome 2d brigade back from Mexican line—Boston, Mass. Subtitles: Mayor pins medal on General Sweetser. Presents from citizens.

Turkey or Flivver, Which?—Price of your holiday bird almost as high as autos and "gas"—Meyersville, Texas. The Turkey Trot. Dressing for shipment.

Racing for Vanderbilt Cup.—Daring drivers make dizzy speed in battle for Blue Ribbon of auto racing—Santa Monica, Cal. Subtitles: A bad curve. Resta, the winner.

Explosion Kills 4.—Diver starts to raise tug sunk by boiler blast—Greenpoint Creek, Brooklyn, N. Y. Subtitles: From her watery grave. Boiler that caused wreck.

Saving Railroad Fare.—Congressman Bleakley flies 135 miles to Washington to look after Government business—Philadelphia, Pa.

Travels 3,000 Miles to Review.—New York's Governor visits Mexican border to see State troops—McAllen, Texas. Subtitles: Gov. Whitman and Maj.-General O'Ryan.

Cadets Play Football.—Brilliant crowd turns out to see annual thrilling Army-Navy game—New York City. Subtitles: The Middies arrive. Make way for the West Pointers. President and Mrs. Wilson. The battle. Victors in Snake Dance.

No Fun in Winter.—Pretty girls in airy drapery cavort gracefully in classic dances—Washington University, St. Louis, Mo.

Thousands see Pigskin Warriors.—Great battle between Yale and Harvard cheered by 70,000—Yale Stadium, New Haven, Conn. Subtitles: Yale wins. Harvard wins.

They Catch Submarines.—Chain of speed craft like these will protect our shores from sub-sea menace—Long Island Sound, N. Y. Subtitles: Making 32 knots an hour.

Cartoons by Hy. Mayer.

RED FEATHER.

THE MORALS OF HILDA (Five Parts—Dec. 11).—The cast: August (Frank Whitson); Hilda (Gretchen Lederer); Harris Grail (Richard Morris); Mrs. Grace (Adele Farrington); Marion (Lois Wilson). Scenario by A. W. Coleway. Produced by Lloyd B. Carleton.

August and Hilda loved each other. To hem it was sufficient that they live in each other's company until they had enough money for the wedding. They decide to come to America to make money. August cannot find any work, but at last Hilda secures a position in the home of Harris Grail. Harris Grail and his wife, Esther, are happy in their love, but the one desire of their hearts—a child—is denied them. Esther discovers that to Hilda is to be given this wonderful gift. She questions the girl and learns that Hilda is not married. She turns her from the house, and innocent, ignorant, Hilda cannot see wherein she and August have done wrong. Frightened at what might happen to her through the laws of the new country, Hilda flees from August, and he, not understanding, but accepting her decision, sets sail and is lost at sea.

Hilda's baby is born in a hospital, where she comes in contact with the strange law. The nurses try to force her to tell the name of the father, but Hilda will not disclose it. In the night she steals away with her precious baby. August is not at the cottage and Hilda decides that she will end it all in the sea. It happens that Harris is killed and Esther, longing to join her beloved one, goes to the sea with that in mind. The Gods decide that she shall choose the spot where Hilda has placed her baby in the basket, as a gift to the seas. Esther discovers the baby and takes it to her home. She engages Hilda as the nurse, not knowing the latter is the mother of the child, but Hilda soon leaves her.

A few years later the heart hunger for her child becomes so strong that she returns and discloses the fact of her motherhood to Esther, who, by this time has learned to love the little Steven. By depicting the advantages the child will have by remaining with her, Esther persuades the mother to leave Steven with her.

Years elapse. Steven, now a young man, is running for governor. He is in love with a beautiful girl named Marion. As if by instinct. Steven encourages the idea of legitimatizing all children born without benefit of clergy, using this as one of the planks in his platform. Hilda happens to read this in a newspaper. The old heart-hunger for a glimpse of her boy returns. Esther recognizes her and is overcome. Steven searches the garden and finds Hilda. He then learns from Esther the truth about his parentage. He now feels that he cannot ask Marion's hand in marriage. Hilda disappears, and, search as he will, Steven cannot locate her.

The election comes and Steven is victorious. At the inauguration, the proud Hilda tries once again to catch a glimpse of her son, but she is pushed roughly aside. A crank in the crowd is about to shoot Steven, but the mother, noticing and realizing the intention, intervenes, and receives the shot herself. When Steven learns who she is, and that she has sacrificed her life that he may live, he is strangely touched. She has the happiness of dying in his arms. Marion learns all and tells Steven that she loves him enough to share her life with his.

GOLD SEAL.

THE TWO ROADS (Three parts—Dec. 12).—Toby Murdock has used his talents for a career of crime, and has trained his daughter, Linda, to be his assistant. Taplow, a waster, has thrown in his lot with the Murdocks. Together they go out on a job, Linda in boy's clothes. They are discovered. Linda is captured, and the officer sees that she is a girl. She is taken to prison. Toby, at a loss without her, takes up the study of counterfeiting.

Linda meets the prison chaplain, Basil Edgerton, and through his influence she chooses to

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lead a "straight" life. She returns home, on her release, but only to tell her father that she has finished with the old life. Toby has found the secret of making gold coins, but he is arrested, soon after, by detectives who have traced him through Linda. Linda fails in all her efforts to find honest work and finally goes to the chaplain to ask him to release her from her promise of going straight.

The Chaplain remembers that his aunt in the country has complained that she cannot keep a maid. He has confidence in Linda and determines to offer her the situation. His uncle is Sir Cuthbert MacLain, who holds office under the government. Sir Cuthbert receives a letter from the prison where Murdock is awaiting trial, which informs him that the man has the secret of making gold coins which cannot be detected. He sends for the man, and offers, on behalf of the government to buy the secret of the alloy. He converts the formula into cipher and puts it into his safe. Murdock tells Taplow of the transaction and Taplow determines to steal the formula.

The Chaplain comes to spend his vacation with the MacLains. Taplow threatens Linda that he will expose her if she does not bring him the formula. At the same time, the tinker friend of the butler persuades the servant to try to get him a glimpse of the formula. Through a false key, the butler removes it from the safe. Linda steals out to meet Taplow and refuse his request. Taplow enters the house and the butler shoots him fatally. Basil sees Linda stealing out of the house and thinks she is going back to her old life. The butler and the tinker accuse Linda of the crime, and arrange that she shall be thought guilty. They lock her up, but she escapes and tells the Chaplain her story. He believes her, and when she is accused of the murder, he lies to save her and says that she has spent the night in his room. The tinker has forced the butler to write a confession of the crime. This is found and Linda says, "Then there is no longer any need of your sacrificing yourself to marry me." But the Chaplain assures her that he wishes to carry out his bargain.

IMP.

BUBBLES (Special Release—Dec. 10).—The story of a girl who was turned out of her home because of a marriage beneath her station. In later years her father became a miser and was reformed by the love of his little grandchild who came to pay him attentions.

SCRATCHED (Two parts—Dec. 15).—The cast: Jimmy Austin (Earl Page); Claire (Irene Hunt); Paul Brant (Jean Hershoff). Written by Douglas Bronston. Produced by Fred A. Kelsey.

Jimmy Austin, a race tipster, is devoted to his sister, but despite her efforts to reform him, he persists in gaining a livelihood by questionable methods. One day he meets Paul Brant, a bank messenger, to whom he gives some tips on the races. Paul makes his first bet and lands a winner. Thus encouraged he feels that Jimmy is in a position to put him in the way of making a fortune.

Later, Jimmy gives him another tip on a certain horse, and Paul decides to use some of the money which he is carrying from the bank. Not understanding the language of the turf, he thinks that the horse has lost when it is reported "scratched." He obtains a gun and is on the point of killing himself, when Jimmy enters the room with the money. The bullet is deflected but causes a slight wound. With the smoking gun in his hand, Jimmy rushes out to get aid and bumps into a policeman, who promptly takes him into custody. Jimmie is searched, the money found, and he is dragged off to jail. The next day Paul tells the officers that he does not remember what happened and so Jimmy is sent up for a number of years.

During the years that follow, Paul wishing to make some restitution for his craven act, befriends Claire. Later they marry and are very happy. Jimmy, who does not know of the marriage, is forgotten. Released from prison, Jimmy plans revenge. He seeks out Paul, but realizing that his sister is happy and that he, himself, is in a way responsible for all that has happened, he leaves without revealing himself.

L-KO.

MURDERED BY MISTAKE —(Two parts—Dec. 13).—The cast: Mr. Bigbee (Dan Russell); The Girl (Lucille Hutton); Her Mother (Katherine Griffith); Her Admirer (William Irving); The Assassin (Bert Roach). Directed by Craig Hutchinson.

Mr. Bigbee was a drone in the hive of society, but he was just as busy buzzing around the girls as the workers. In fact, he buzzed so much that his girl grew annoyed, so Mr. Bigbee swore by the Great Horn Spoon that he would foully put himself out of the way. Accordingly he shot himself, but, unfortunately, it was in the excitement and not where bullets commonly go. Vexed at his unsuccessful attempt to destroy his life, he hired Blood Hound Pete to kill him. How a tramp who looked like him almost married the girl is straightened out after a riot.

REX.

THE LAWYER'S SECRET (Two parts—Dec. 14). The cast: Walter Slocum (Benny Suslow); Andrew Slocum (Geo. Berrell); Beulah Dawson, as a child (Elizabeth Janes); Beulah Dawson, 10 years later (Molly Malone); Bob Murdock (Jack Nelson); Matthew Burke (Fred Montague); Max Fenton (Burton Law); Dinah (Lydia Yeamans Titus). Scenario by Harvey Gates. Produced by George Cochrane.

Walter seems to be always in mischief and Andrew Slocum, his father, is stern with him. Even after Walter has grown to be almost a young man he still punishes him as if he were a child. Walter resents this and, taking a few of his trinkets and his mother's picture, runs away. After several years, Andrew Slocum dies, leaving a will which decrees that the entire fortune is left to Walter providing he is found within a year of the death of his father, and then for a period of six months proves himself worthy. Otherwise the fortune is to be given to his ward, Beulah Dawson.

The two attorneys handling the case scheme to get the property themselves. Burke makes a trip to the city, discovers Bob Murdock, who had been Walter's chum in the west, and upon Walter's death, had received the mother's picture and trinkets. Bob is in poor circumstances and accepts the offer of Burke to impersonate Walter and then turn the property over to them.

Burke takes Bob home with him, where he is received as Walter Slocum. Beulah falls in love with him and confides to him that even if he had not shown up in the stipulated time she had intended saving the inheritance for him. Bob determines that she shall not be cheated out of the estate.

The six months' period is up, and the whole estate is turned over to Bob. Burke and Fenton want him to sign it over to them as originally agreed, but Bob, being sure that he has the estate in his own name, turns them down. The three men fight, but Bob is victorious. He returns home and tells Beulah the true story of Walter's death, and his assumption of his name. The girl, realizing she loves him, asks him to remain.

LOVE OR AN EMPIRE (Two parts—Dec. 17).—The prince of a foreign land is in love with a woman who has no royal blood in her veins. Still he refuses to give up the girl. At last the prime minister urges the girl to make the prince believe that she is untrue to him so that he will be cured of his love. This she does, and the prince is heartbroken.

But in the meanwhile there has been a plot to kill the prince. This is discovered by the girl and she rushes to warn him. She arrives just in time to save his life. He realizes that she really loves him and decides that he will give up the throne rather than sacrifice her love on the altar of the state.

NESTOR.

TWO SMALL TOWN ROMEOS (Dec. 11). The cast: Jed (Eddie Lyons); Lem (Lee Moran); Marie (Priscilla Dean); Jennie (Miss Ziegler); Ma (Adele Farrington); Pa (Fred Gamble). Written by Virginia Kirtley. Produced by L. W. Chaudet.

Jed and Lem are in love with Jennie who lives in Weedville. She is fond of the way Jed plays the mouth harp and the sweet music of Lem's accordion. They patiently wait for her to decide. Jennie's mother receives word that their city cousin, Marie, is coming to pay them a visit. When she arrives, Jennie introduces the boys to Marie, and they both think her a wonder.

That night a big party is given for Marie She makes up her mind to jolly all the boys along. She starts with Jed and Lem, who think she is wild about them. They become jealous of each other, and both decide to propose. Lem arrives first; then comes Jed. Ma informs them that the girls have gone to the depot, so the two boys sit and glare at each other.

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I'M YOUR HUSBAND (Dec. 15). The cast: Dick Snell (Al McKinnon); Tessie (Alida Hayman); Clara (Peggy Coudray); Maid (Mina Cunard). Written and produced by Leslie T. Peacocke.

Dick Snell has a pretty wife, but he persists in carrying on flirtations with chorus girls. One day Clara discovers Dick reading a love missive from a pretty soubrette, Tessie Applesauce. He tells her that the letter was meant for a man about town who closely resembles him and has the same name.

Clara does not believe this and decides she will teach him a lesson. When he returns home after calling upon Tessie, Clara asks him for the candy and flowers which he has promised her. He cannot recall making such a promise and discovers that a man has been making love to her and has left a short time previously promising to return with the favors. He starts out with a gun to look for the chap, who so closely resembles him.

Then Clara, with the aid of the parlor-maid whom she dresses in Dick's pajamas, closes the house and retires to her room. When Dick returns home, he endeavors to awaken Clara by throwing pebbles at her window.

Clara tells Dick that he must go away, that her husband is in bed asleep and that she knows him to be an impostor. Dick is nearly insane when the maid, whom Dick thinks is a man, appears and fires upon him. Dick leaves and upon returning home the following day, determines to remain ever at his own fireside.

JOKER.

THEIR DARK SECRET (Dec. 16). The cast: Bill (William Franey); Gale (Gale Henry); Nigger ("Heinie" Conklin); Hotel Clerk (Milburn Moranti). Scenario by Harry Wulze. Produced by W. W. Beaudine.

Gale finds the initials "B. V. D." in her tea-cup and the maid informs her that these will be the intials of her future husband. Bill arrives at the hotel, registers as "Bill V. Dunderblitzen" and is given a room directly opposite Gale's. He is a violinist and Gale is so charmed with his music that she finally nerves herself to go to his room.

The clerk hears the playing and thinks that some cats are having a song fest. Finally he traces the music to Bill's room, where the two quarrel violently. Gale becomes angry and breaks the violin over the clerk's head and he flees for his life. Bill is heartbroken over the loss of his violin and orders Gale from the room.

The laundry arrives and Gale receives a bundle marked with the initials "B. V. D." She finally persuades the clerk to advertise for the owner and a nigger claims the laundry as his. The clerk gives the nigger the note she had left inviting him to have tea with her.

The nigger in his Sunday best calls on the horrified Gale. Bill overhears the argument and starts out to investigate. The nigger pulls a razor on him and Bills gets a gun from the clerk and starts after him, the nigger taking refuge in a molasses barrel. When Gale shows Bill that she has sufficient money to keep them in luxury for some time, he decides that he will let the prophecy of the tea cup be fulfilled.

VICTOR.

BILLY THE BANDIT (Dec. 12). The cast: I. Work-Little (Fred Gamble); Mrs. Work-Little (Countess Du Cello); Smiling Billy Mason); Better Work-Little (Peggy Custer); Mrs. Uno I Love ("Mother" Ashton). Written by L. V. Waters. Produced by John Steppling.

Smiling Billy, ward of I. Work-Little, is a spendthrift. He calls on Work-Little for money and is refused. A rich, eccentric widow overhears the conversation and decides to buy some property from Smiling Billy. He completes the deal, and she forces a loan of $10,000 on him.

His success with the widow convinces Work-Little that Smiling Billy has the right stuff in him, and he offers him a partnership. Smiling Billy refuses. Work-Little asks Billy to his house to meet his daughter, just returned from school.

On their arrival at the house they find the sheriff, who warns them to lock up as there is a thief in the neighborhood. Betty declares if she were a man she would land Mr. Bandit, and says "Give me a hero."

The idea comes to Billy to do a little bandit stuff. He holds up the entire family, finds Betty under the bed, carries her to the Justice of the Peace and is married. Work-Little demands of the villain that he give him back his child, and Smiling Billy strips off his disguise, whereupon the father gves them his blessing.

IT DIDN'T WORK OUT RIGHT (Dec. 14). The cast: Billy Hopkins (Stanley Walpole); Blanche Whiting (Helen Slosson); Harry De Peyster (Jos. Granby); Johnnie (Helen Marten); Sonia Kerbs (Margaret McRae). Written and produced by Robert F. Hill.

Billy Hopkins, on account of the fickleness of Blanche, his fiancee, develops a full-grown grouch, flirts openly with Blanche. Johnnie advises Billy to do a little flirting on his own account and remarks that Sonia Kerbs can make any girl "green-eyed." Sonia willingly agrees to carry out the proposed plan. Blanche sees Sonia engaged in a conspicuous flirtation with Billy.

When Blanche finally sees Billy embrace Sonia, she is no longer able to control her jealous anger. Later, when all the young people are assembled in the parlor, Blanche denounces Billy for insulting her. Blanche hands the engagement ring back to her fiance with the sarcastic suggestion that it might fit "Miss Kerbs." Thereupon Billy turns upon his sister and Sonia and calls them "a fine pair of fixers."

Johnnie recalls that she once read that if you get a girl's lover in trouble, the girl will take his part. Shortly afterwards the butler sees the two "fixers" put their jewelry in Billy's pocket and he promptly removes the jewelry for his own personal use. When Johnnie brings in a real policeman to search Billy, the jewelry is not found on his person.

Blanche immediately declares that her Billy never stole anything in his life. The lovers forget their quarrel and fall into each other's arms. Johnnie and Sonia sadly examine their ringless fingers.

LAEMMLE.

GREEN EYES (Dec. 13).—The cast: Julia (Lois Wilson); John (George N. Chesebro); Dolly (Betty Schade); Harry (Ed. Brady). Scenario by Male Harvey.

Julia is a faithful wife, but her husband, John, is of a suspicious, jealous nature. A former sweetheart of Julia's, Harry, is in love with a friend of hers, Dolly, but the latter's father is not in favor of their marriage. Harry and Dolly solicit the aid of Julia.

John finds much fuel for his jealousy, and the climax is reached when he discovers his wife and Harry at a roadside inn where they have gone to meet Dolly. Dolly and Harry, being perfectly innocent, cannot understand John's actions, and Julia is heartbroken when John announces his intention of going away.

While he is absent, Julia is startled by the presence of someone in her room and upon switching on the lights discovers a burglar, whom she seems to recognize. John returns to his home and sees her in the embrace of a strange man. Putting a mask over his face, he enters to find that the burglar is his own brother. Later, the husband apologizes when he finds what Julia had been doing for her friends, Dolly and Harry.

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GAUMONT.

REEL LIFE, NO. 29 (Nov. 19).—The first section shows "Catching Fish for Market" on the Massachusetts coast. The pictures of weighing, cleaning and packing the fish have added interest because they also show the gray fish which the United States Government has recently bulletined as being cheap and edible.

With the price of zinc soaring higher every day, spectators will have an opportunity to see how this now almost precious metal is produced. The pictures were taken of the great Franco-Belgium zinc works at Mortague-du-Nord before the war. How zinc is obtained by distillation will come as a revelation to people who are unfamiliar with the process.

Tea has been called "the cup that cheers but does not inebriate," and few who have been cheered by it know that it is now being grown here in the United States. Tea was grown in South Carolina even before the Civil War, and now the industry is showing an interesting commercial development which is pictured in this issue. The tea bushes are shown, and pickaninnies picking the leaves at the time of maturity. The only machine operation possible, rolling the leaves, is shown. A new province is invaded by "Reel Life" in this issue, that of gown designing. The pictures are practical demonstrations of how to drape a gown in the latest fashion.

SEE AMERICA FIRST, NO. 63 (Nov. 22).—The wonderful locks that permit vessels to pass from Lake Superior to Lake Huron at Sault Ste. Marie are shown in this number. The stream connecting the two lakes is called St. Mary's River. Through a series of rapids, shown in the picture, it falls twenty feet in three-quarters of a mile. Through the locks at the "Soo" more commerce passes than through any other canal in the world.

Among the pictures are entertaining views of the United States park, shooting the rapids, fishing in the lock, the spillway, a passenger steamer "locking through," closing the lock, and a U. S. diver who makes frequent inspections of the locks below water.

"What's a Home Without a Dog?" an entertaining animated cartoon, drawn by Harry Palmer, is next shown. The artist gives pictorially his views of the playful proclivities of a pup which insists on chewing the rugs, turning over chairs, and generally making himself a nuisance. Of course many antics never possible for a canine to accomplish are laughably executed by this four-footed pest of the animated screen.

MUTUAL TOURS AROUND THE WORLD, NO. 3 (Nov. 21).—First come pictures of Cairo, Egypt. This city lends itself admirably to representation on the screen since the architecture, the varied street life, the costumes of the various tribes and races, and the markets are full of pictorial color. The views include Opera Square, the Citadel, erected in 1166. Mosque of Saida Zenab, Arab types, and typical streets and street scenes.

Antwerp, Belgium's chief seaport and a center of commerce before the war, provides entertaining scenes of city life before the present conflict. Since the city has been spared the horrors of a siege, the pictures portray it architecturally just as it is today. One of the best pictures is of the Cathedral, a building begun in the fourteenth century. The Furniture Market and the Dog Market are places of interest for all visitors. There are pictures of the Corporation Houses and of the celebrated Harbor.

The pictures of the beautiful French mountain torrent that flows into the Var near Nice are also shown in this number.

THE VAMPIRES (Episode No. 3—"The Ghost"—Two parts—Dec. 7). The cast: Philip Guard, cub reporter (Edmond Mathe); Normandin (Marcel Levesque); Mr. Trep (Eugene Ayme); Enrique Moreno (Jacques Hermann); Irma Vep (Juliet Musidora).

As it was often convenient for the Grand Vampire to know various districts of the city as well as the real estate men of Paris, one of his disguises was as Mr. Trep, a real estate dealer. To his office one day came a man from Argentina desiring a bachelor apartment. He said that his mission was secret and that he wished an apartment with a safe in which he could leave important documents. Mr. Trep had just such an apartment. It was next to that of Irma Vep. He did not tell his visitors, Enrique Moreno, that the safe in the apartment he was renting him has a secret door from the other apartment. Whatever Moreno put in his strong box would be quite safe—for the Vampires to loot.

The Vampires secured a position for Irma Vep in the Renoux-Duval Bank. They had learned that money was transferred often by messenger, and they knew that the clever girl would soon be in a position to give them valuable information. At length she gained the confidence of the bank. A message was sent by the president that if Mr. Metadier did not return to take a large sum from Paris to Rouen that the money should be entrusted to Irma Vep—known at the bank as Miss Juliet.

The Vampires waylaid Metadier on a train and threw him out a window to his death. The way was now clear for Irma to get possession of the money to be sent to Rouen. The order from the banker was that she should go if Metadier did not appear at ten o'clock. The girl, having received word that the bank's confidential man had been put out of the way, was preparing for a trip a minute or two before ten when she was startled by seeing Metadier appear. He walked into the room just as was his custom and asked for the package for Rouen. Irma Vep had to stand there helpless while he went out with the money which the Vampires had already counted as their own. She could not understand.

News of the disappearance of Metadier reached Philip Guard, the reporter of the Mondial, who was the implacable foe of the Vampires. Disguised as a telephone inspector he went to the bank to look over the employes. There he recognized Irma Vep. He traced her to the apartment next to that rented to Moreno. He saw her go in accompanied by the Grand Vampire, disguised as Mr. Trep. To the Grand Vampire Irma told the remarkable story of the appearance of Metadier after she had received assurances that he had been killed. They could not understand. Mr. Trep judged the time opportune to look into the safe of the new neighbor, and opened the secret door. Out fell the body of Metadier!

How had he come there? The answer was easy. Moreno, himself a criminal preying upon the rich, had come upon the body beside the railway track. When he had read the note telling Metadier to take the money to Rouen, he immediately decided to disguise himself and apply at the bank for the package. So it was her next door neighbor to whom Irma Vep had seen the money given which she had thought she would get for the Vampires. While gazing in astonishment at the body Philip Guard surprised them. The Vampires overpowered him, however, and left him for dead. Half an hour later he regained consciousness and telephoned the police. When they arrived they trapped Moreno, knowing that he must have something to do with the death of Metadier, since the safe in which the body had been concealed opened into his apartment. They accused him of murder and would not believe his explanation that he had found the dead body beside the railroad track. Only Philip believed his story, knowing that he was drawing closer to the Vampires.

VOGUE.

SHOT IN THE FRACAS (Two Parts—Dec. 10). The cast: The janitor (Ben Turpin); his wife (Margaret Templeton); the peddler (Paddy McQuire); the husband (Arthur Moon); his wife (Gypsy Abbott).

Arthur Moon, a champion archer, who has a medal which he values highly, lives in a fashionable apartment with his wife, Gypsy. Ben, the janitor of the building, who believes in letting his wife do all of the work, is in the hall sweeping up when all of the trouble over the medal takes place. Paddy, the peddler, seeing the curtains in Arthur's window swaying back and forth and thinking it is someone trying to flirt with him, climbs up the fire escape and enters Moon's apartment. Here he spies the medal and manages to get it just as Arthur's wife comes into the room. Paddy hides behind a screen and furtively watches Gypsy practice archery. One of the arrows accidentally hits Ben and he is brought into the apartment to recover from his fright. Arthur comes home and, finding Ben in the house, becomes jealous. He misses the medal and starts to search for it. Paddy manages to slip it into Ben's pocket and it is found. The medal falls into the hands of all concerned and finally to its rightful owner's, but not before a two-story brick factory building is destroyed and Paddy takes a sail through the clouds.

MUTUAL.

MUTUAL WEEKLY NO. 101 (Dec. 6).

At the Battle of the Somme.—Gen. Joffre leaves headquarters to take personal charge. Subtitles: His aides and a group of war correspondents observe the heavy artillery duel. British troopers held in reserve move forward to the first line trenches. Refugees fleeing from Combles. An unlimited suply of shells, of all calibres, assure the continual reinforcement of the batteries.

Philadelphia, Pa.—Thousands of gobblers go to Christmas markets.

New York City.—Police inaugurate safety movement. They distribute 50,000 window cards and 500,000 booklets telling how to protect lives, property and money.

Los Angeles, Cal.—Motorcycle Hill-Climbing Contest. Daredevil riders play with death for prizes.

Montreal, Canada.—War "tank" tours streets, Novel method used to secure recruits.

Polo Grounds, N. Y. City.—The Army defeats the Navy. Fifty thousand pigskin fans witness the overthrow of the Middies by the Cadets.

Glen Ellen, Cal.—Jack London, world adventurer and writer, dies. Exclusive pictures made by Mutual Weekly cameraman 3 days before Mr. London's death. Subtitle: His study, where most of his wonderful books were written.

Bucharest, Roumania.—Government quits city as foe closes in. Panoramic view of the beleaguered city.

New York City.—Boys from the border back home. City's crack 7th regiment passes up 5th avenue in review.

Chicago, Ill.—Chrysanthemum show opens at Garfield Park.

Owwawa, Canada.—Crack 207th battalian receives colors. Sir Sam Hughes presents flags to McLean's athletes.

Los Angeles, Cal.—Aftermath of the grand prize race. Lewis Jackson's "Marmon" hits a tree, killing six.

SIGNAL FILM CORP.

A LASS OF THE LUMBERLANDS, NO. 6 (Two parts—Nov. 27).—"Dollar" Holmes has a violent scene with the Interstate Commerce Commission, in which the Commission tells him he must build his railroad on to a certain point because the road has been declared a common carrier. He says in order to tie up his rivals by keeping their logs from the mill that he is not in a financial position to do that. The independents reply that they will take care of that by accepting his note for enough money on which to build the road. Holmes consents and signs the note. Dawson, representing the independents, accepts the note and sends Helen Holmes and his son, Tom, by train to the bank to discount the note and bring the money back. Holmes sends after them his foreman, Behrens, and a confederate. They have instructions to steal the money and get away with it, so that it shall be impossible for the independents to build the road.

Holmes' agents take berth in the same Pullman car with Helen and Tom. When the lights have been turned low and the train is speeding on through the night, the foreman and his pal climb out of their berth windows, make their way by perilous hand-grasps along the outside of the car from window to window, climb in through Helen's berth-window, steal the valise that contains the money from beside her pillow and manage to get back to their own berths. Just as the bag is lifted out of her bed Helen wakes and screams.

Her cries bring Tom hurrying from his berth, the conductor at his heels. The train is stopped and Helen and Tom get off to wait for a train which will pass in the opposite direction at dawn and enable them to overtake the thief, who by Behren's secret order has jumped off with the money-bag.

In the meantime the thief has jumped a freight, fought with the crew and uncoupled the caboose, on whose narrow platform he is riding. The train is on a down grade. As dawn breaks the runaway caboose comes plunging down the track where Helen and Tom are waiting. Helen climbs a telegraph pole and from its cross-arms leaps onto the caboose roof. She grapples with the thief and they have a savage fight on the platform and inside the car. The car runs into a closed switch and is wrecked. It catches fire from the overturned stove and Helen and the thief try to fight their way out of the burning trap. They cannot.

Young Tom Dawson has seen the wreck—he

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comes racing down the track to the rescue, not knowing whether either Helen or the robber is alive but hoping for Helen. He tries to get into the burning car, but cannot. He hears the cries of the man and girl inside, and through the smoke and flames he climbs up over the side of the overturned caboose to the window just below the roof, and drags Helen and the robber out.

He lifts her to the ground, and discovers that her wrist has been gashed. Her injury makes him forget the thief, who had managed to hang onto the valise of money as he was helped out of the blazing car and who casts gratitude aside and dashes off across the fields with the bag.

The fade-out of Chapter Six leaves the audience in doubt as to whether Helen and Tom eventually overtake the robber and recover the money, or whether they fail to and he gets away with it, leaving the small timbermen defrauded and unable to build the railroad extension, and Holmes therefore still the dominant figure in the situation.

Miscellaneous Subjects

CHRISTIE FILM CO.

MISS BILLIE BUTTONS (Dec. 11).—The cast: The Girl (Billie Rhodes); Her Friend (Ethel Lynne); The Boy (Nolan Leary). Scenario by Ira W. Tichenor. Produced by Al. E. Christie.

Billie and Ethel happen to read that a girl disguised as a boy worked two years in the mines. This starts an argument, Ethel saying it can't be done. Billie says that not only can it be done, but that she can do it and is willing to bet that she can. Ethel takes her on and Billie looks around for her opportunity. She dresses as a boy and gets a job as bell boy in a large hotel.

After some complications in the locker room, Billie gets by with her job, while Ethel is on her trail. But with the entrance of Nolan, a traveling salesman, Billie's fate is foreshadowed when he sees a girl's ring on her finger and is set to wondering. Her concealed sex gets her into some predicaments, but she always escapes with her secret.

However, Nolan knows Ethel and brings her to the hotel to dinner. Billie, bringing Nolan a telegram, is recognized by Ethel, but she has to keep still. Nolan has become much attached to the bright little "Bellhop" and decides to take "him" to a show. He gets Billie's address from the captain and goes to the house. Ethel is there with Billie.

Billie comes down, as herself, and Nolan, not recognizing her, asks for the bellboy. "That is my brother," says Billie, "but he's out tonight." Having the tickets, Nolan asks Billie to go in place of her "brother," and she accepts and goes to dress. Ethel now breaks the faith and tells Nolan. He finds proof when Billie comes down, in the same ring he saw at the hotel, and the whole thing comes out. Billie pays the bet, but Nolan declares that he is the real winner by Billie's little escapade.

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 16, "The Final Stand"—Two parts—Dec. 18).—In this, the last episode, we see Ali Singh defeated in all his schemes and recalled by the Council of Ton, over whose destinies he has been supposed to reign. Determined, however, not to be caught, he prepares to escape and dresses a substitute in his own clothing, sending this man away with Katisha, his faithful slave, in a car. They are pursued by soldiers and the spurious Ali Singh shot.

The real Ali Singh makes a dash for the open sea in a fast motor boat, but Police-Captain Kemp is too shrewd for him and follows in a gunboat, and ultimately sinks the flying vessels with all on board. The final scene of "The Yellow Menace" shows the clawlike hand of Ali Singh, clutched in impotent rage, sinking beneath the waves.

A SHORT SIGHTED CRIME (December.)—Tweedledum's young wife is fond of dolls. Tweedledum, wishing to surprise his wife by coming into her room suddenly, assures himself that she is there by looking through the keyhole. He sees her showering her attentions on "her child" and is filled with rage. Angry suspicion takes hold of him and losing all reason he bursts into the room, shakes his wife abominably, drags the child from her arms and throws it to the ground. A doll is naturally not used to such rough treatment and proceeds to come apart. Tweedledum, realizing that he has done something awful, bursts from the room, leaving his wife in tears and rushes to the police station, almost beside himself in fear of the consequences of his rash act.

The police take him back to the scene of his crime and, after letting him suffer for a short time, the true situation is exposed to him and the happy family is reunited.

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METRO PICTURES CORP.

THE STOLEN TRIUMPH (Rolfe Photoplays, Inc.—Five parts—Dec. 11). The cast: Edwin Rowley (Julius Steger); Stephen Hunt (Harry Burkhardt); Mrs. Hunt (Clara Whipple); Mrs. Rowley (Clara Blandick); Mrs. Williams (Marie Reichardt); Alice Hunt (Raye Dean); Little Alice (Helen Badgley); Edwin Rowley, Jr. (Edward Kenney); Little Edwin (Maury Steuart). Scenario written by Julius Steger and Maxwell Karger. Directed by David Thompson.

Success and failure meet in the persons of Edwin Rowley and Stephen Hunt, college chums. Rowley has marked ability as a playwright, but he is a visionary, and has not the commercial instinct necessary to market his wares. Hunt is a prosperous theatrical manager. Hunt's wife is ambitious for him to be known not only as a manager but as a dramatist. She urges him to try his powers in that direction. He promises to try, and she tells a reporter, who calls for an interview, that her husband is engaged in writing a great play. An item to this effect appears in the paper.

Rowley, meantime, has finished a play which is a masterpiece. Noticing the item in the paper, his wife suggests that he go to Hunt for advice about his play. Hunt welcomes the impecunious Rowley, who tells him of his struggles for recognition. Hunt says he will be glad to read the play. Rowley leaves his precious manuscript with him. Hunt makes him a loan to tide him over his immediate difficulties, and the money is spent at once for necessities for his wife and little boy, Edwin.

Hunt takes Rowley's play home and upon reading it recognizes it as a work of genius. When he has finished reading it, overwhelmed by its gripping power, he is irresistibly tempted to steal the play and present it as his own, knowing that he is safeguarded by the fact that Rowley has no copy. He begins copying the manuscript, only changing the title.

After anxious days of waiting to hear from Hunt, Rowley goes again to the manager's office to ask about his play. Hunt tells him that he has rejected it and mailed the manuscript to him several days ago. The loss of the play accentuates Rowley's sense of utter failure. Having come to the last of his resources, he gets a job at addressing envelopes. His faithful wife falls ill as the result of starvation.

Hunt engages a company and starts rehearsals of the stolen play. On the opening night Rowley buys a ticket and attends the performance. He recognizes the new play as the child of his own brain, creates a disturbance and is put out of the theater. Finding Hunt afterward he denounces him as a thief. He is threatened with arrest and, half-crazed, goes home to tell his wife the disheartening news. The shock kills her. Rowley, now entirely insane, jumps into the river.

He is rescued by a passing boat, but his hat and coat are found, and he is reported drowned. Hunt reads of the supposed suicide, and confesses to his wife that the great play was not his, but Rowley's. She says the wrong must be righted, and she takes Rowley's son into their home to bring him up with their little girl, Alice.

Rowley becomes a wanderer on the face of the earth, his mind a blank. As the years pass, Hunt tries to make reparation by giving Edwin every advantage. Edwin and Alice grow up into young manhood and womanhood, fall in love with each other and are betrothed. Hunt produces a play written by the missing man, to make belated amends for his misdeed, and Rowley seeing it announced, partially regains his reason. He reaches the Hunt home while the guests are toasting the bride and bridegroom. In response to the toast, Edwin begins reciting a poem, the work, as he tells them, of his gifted father. He falters in reciting it, and Rowley, his memory now completely returned, finishes it for him. The past is forgiven, and the playwright's reclining years are spent in peace and happiness.

WORLD PICTURES.

BROKEN CHAINS (Peerless—Five Parts—Dec. 11).—The cast: Harry Ford (John Tansy); Harry Ford (later) (Carlyle Blackwell); General Gwynne (Herbert Barrington); Paul Fitzhugh (Stanhope Wheatcroft); Dr. Tom Lincoln (Herbert Delmore); Samson (Henry West); Moses (Louis Grisel); Jefferson (William Sherwood); Georgia Gwynne (Madge Evans); Georgia Gwynne (later) (Ethel Clayton); Bessie Fitzhugh (Jessie Lewis). Scen-

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ario by Mrs. E. M. Ingleton. Directed by Robert Thornby.

Captain Ford, U. S. A., is sent down South to trail a gang of moonshiners. Jefferson Gwynne, a lovable but rather hot-headed young southerner, believes Ford is aiding the negroes in their political fight against the whites, and as Ford is compelled to keep his mission secret, Jefferson conceives a violent dislike for this agitator as he believes Ford to be, and makes no pretense of concealing his aversion.

Georgia Gwynne, Jefferson's young sister, on the other hand, is attracted to the young northerner, and after he saves her in a runaway accident, their friendship develops rapidly, to the dismay of Paul Fitzhugh, Georgia's cousin, who is much in love with her. When Georgia refuses Paul's offer of marriage, he accuses her of being in love with the strange agitator, but she also ignores his remarks and he goes away angry.

Jefferson accuses Ford of stirring up the negroes to vote against the whites. Ford tries to quiet the excited boy, but his calmness only tends to heighten Jefferson's anger, and drawing Ford's sword from his scabbard, he begins to fight. Ford defends himself with a piece of wood. A scuffle ensues, and Jefferson falls wounded. Ford rushes to the house for assistance.

While he is gone, Sampson, a negro political leader, who hates the Gwynnes, steals up and seeing the wounded boy and the sword lying at his side, is possessed of a demoniacal idea. He seizes the sword, and plunges it into the boy's body. Captain Ford, coming up with Georgia, her father and others, is overcome to find Jefferson dead.

Circumstantial evidence points to Ford as the criminal, and despite his vehement protest of innocence, he is led away to prison. Georgia alone believes in him and comforts him with her assurance of faith. Paul, who saw Sampson stab the boy, and knows therefore that Ford is innocent, is torn by conflicting emotions, but his hatred of his rival, and his desire to get him out of the way proves stronger than a sense of justice, and he conceals his knowledge of the crime, and allows Ford to be led away to prison. Despite the unpleasantness of his surroundings in prison, Ford conducts himself bravely and manfully. In defending an old negro against the guard, he incurs the enmity of that official, and in revenge the guard has him whipped by the negro Sampson, who had been in prison for stealing a ballot-box.

Angered by this unnecessary indignity, Ford still submits in silence, but that night, when the prison catches fire, he seizes the opportunity to escape, and is trailed by the guards with dogs to Georgia's home. Georgia scarcely recognizes in this worn, haggard prisoner, the man whom she loves, but she receives him gladly, and struggles hard to conceal him from the guard. Her efforts, however, are futile—the door is broken in and Ford dragged out.

Georgia has read that an individual can lease any convict he or she may desire, by applying to the Governor for a permit, and she determines now to make use of this knowledge. By clever maneouvering, she manages to detain the arresting party, while she rushes a messenger to the Governor, with an application for the releasing of Ford. Just as the guards are ready to lead Ford away, the messenger returns with the permit, signed by the Governor, and Georgia demands that the prisoner be turned over to her.

Ford finds his new captivity much to his liking, and the affection between captor and captive rapidly grows. The old negro, whom Ford defended in prison, is released, and hurries to Col. Gwynne, to tell him the real truth about the murder—how Sampson, talking in his sleep, revealed how he seized the sword and killed Jefferson. By a clever re-enactment of the murder scene, Sampson is led to confess the truth. Ford is cleared, and he and Georgia are happy in each other's love.

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ART DRAMAS, INC.

THE LASH OF DESTINY (Van Dyke Film Corp.—Dec. 14).—The cast: Myra Fielding (Gertrude McCoy); Edith Wayne (Mabel Juline Scott); Sally (Helen Greene); Bert Temple (Duncan McRae); Al Wayne (Arthur Housman). Directed by George Terwilliger.

Myra Fielding, a young country school teacher, becomes dissatisfied with the narrow outlook of her home, and goes to the city, despite the protests of her half-accepted sweetheart, Bert Temple. There she obtains work in a cabaret, hoping to attract the attention of some theatrical manager. She becomes acquainted with Al Wayne, a flashy "sport" who, although he is married, insists on paying attention to her.

She learns that her father is in urgent need of medical attention, and having no money of her own to defray the necessary expenses, is forced to borrow from Wayne. He gives her $500, securing an I. O. U. for the money, thinking in this way to obtain a hold over the girl. Wayne has taken the money from funds belonging to his wife, Edith, who, when she discovers her loss, accuses him of the theft. Wayne leaves her in anger, and going to Myra, demands that she leave the town with him. Myra refuses, and as they are arguing, Bert Temple enters the room. Temple thrashes Wayne, but scorning the life he thinks Myra is leading, leaves her.

Wayne leaves for Chicago, but is robbed of his wallet on the train by a pick-pocket, who is later killed while jumping off a car. The thief is identified as Wayne by the papers in the wallet, Wayne does not correct the error, preferring to start life again under a new name. Arriving in Chicago, he embarks upon a "political career" in a tough quarter of the city. All of his old associates think him dead.

Edith, meanwhile, has discovered Myra's I. O. U., and writes her, reproaching her for not only stealing her money, but her husband also. Myra calls on Edith, and tells her that she never knew that Wayne was married, and promises to repay the money. In the course of time, Myra succeeds in her ambition, and becomes a musical comedy star. By a strange coincidence, Temple, her old sweetheart, meets Edith, and falls in love with her. She, thinking Wayne dead, marries Temple, and they go to Chicago to live.

Temple eventually becomes District Attorney. He starts to wipe out the political gang that has been grafting on the city. Wayne, who is one of the gang that Temple is after, recognizes him, and learns that Edith is his wife. Wayne goes to Temple's home, and revealing himself to Edith, tells her that she is still his wife, but offers to remain silent if Temple will stop his prosecution of the gang. Edith, half-crazed by the situation, meets Wayne at his apartment to see if he will relent.

Myra, playing in a Chicago theater, sees Wayne, and marvels at his being alive. Investigating, she learns the true state of affairs and discovers that Edith is to meet her former husband at his apartment. She remembers the wrong she unwittingly did Edith, and desiring to do what she can to help her follows her. There, from a place of concealment, she sees Edith, attacked by Wayne, shoot and apparently kill him. She leaps out from her hiding place and hurries the other woman out of the room through the fire-escape. Then she returns, in time to be caught by the police, who have arrived, attracted by the noise of the shot.

Edith goes to her home all unnerved, and confesses everything to her husband. He loves her well enough to stand by her, and conducts an investigation into the entire affair. The search reveals the fact that, instead of having been killed by Edith, Wayne was shot by a man who had lain in wait for him for that purpose. Myra's sacrifice was therefore made unnecessary and she is released, bearing with her, none the less, the blessings of her former sweetheart and his wife.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Chapter 15—"The Human Tiger"—Two Parts—Nov. 27).—Dr. Montrose decides his only escape from the clutches of the Crimson Stain gang is to destroy the apparatus, the drug, and the formula. In his laboratory he picks up an iron bar, but just as he is about to smash the frail machine, Kiel and Tanner, entering unnoticed, spring upon him. Vanya and the cripple lend their aid, and in a few minutes the doctor is on the floor helpless. The door opens and Florence enters with a pistol in her hand. At her command the four super-criminals file out the door and down the stairs in search of a policeman. In the main hallway of the Montrose home they meet Parrish, the detective, Parrish handcuffs the quartet and marches them off to the police station. But just as soon as Parrish and his prisoners get out of sight of the house, Parrish unlocks the handcuffs and sets the gangsters free.

Parrish follows Vanya to Robert Clayton's studio. Alone in the studio Parrish makes violent love to Vanya, and in the midst of it all Clayton comes. Angered at the woman's perfidy, Clayton orders them both from his studio. Glancing out the window, Clayton sees Pierre La Rue. Clayton gives chase, and follows Pierre to the Montrose home. He sees Pierre pass into Dr. Montrose's laboratory through the secret panel. As Clayton steps into the room Pierre attacks him and puts him under hypnotic control. Pierre then turns his attention to the apparatus, and with the help of the hypnotized Clayton, carries it outside to a waiting motor truck. The motor truck leaves and Pierre and Clayton return to the Doctor's laboratory. Pierre ties Clayton hand and foot in a chair. The next morning Clayton is found by Dr. Montrose.

In Tanner's apartment several of the Crimson Stain gangsters plan to discover Pierre La Rue's identity and thus hold him in their power. That afternoon, Dr. Montrose and Florence call on Clayton at his studio to see a rare vase that had just arrived. Clayton opens a big box and as he tears the wrapping aside Pierre La Rue springs out. Dr. Montrose tears off Pierre La Rue's disguise, revealing to the astonishment of all present, and Tanner, Kiel, and Vanya who are peeking through the skylight, the face of (?)

THE CRIMSON STAIN (Episode No. 16—"The Unmasking"—Two Parts—Dec. 4).—Alone in his laboratory, Dr. Montrose is startled by a noise at the secret panel. As the panel opens Dr. Montrose springs forward to halt the intruder. After a brief struggle in the passageway Pierre La Rue enters the laboratory. On the floor, half inside the laboratory and half outside, is the body of a man. Pierre La Rue takes Dr. Montrose's diary, then picking up the body of the man on the floor he exits through the panel, closing it behind him.

Harold Stanley is coming up the stairs. He sees a man crouching at the laboratory door. The man enters. Stanley follows and sees the man about to escape through the panel. Stanley captures him and discovers he is Felix. Stanley forces Felix to disclose to him the mystery of the Crimson Stain Gang. Felix gives his life's history as follows:

He was a student of chemistry when he met Dr. Montrose, who gave him the job of personal assistant. Shortly afterward Felix fell in love with Florence, but Dr. Montrose objected. Then Dr. Montrose discovered the element which he believed would stimulate the human mind to flights of genius. Dr. Montrose chose Tanner, Morrison, Vanya Tosca, and Layton Parrish as the subjects of his experiments. Dr. Montrose's discovery proved all he had hoped it would. Felix angered at Dr. Montrose's refusal of his daughter, injected a poison into Dr. Montrose's discovery, which created criminals instead of geniuses. Then came Pierre La Rue.

Felix sees a pistol in the drawer of the laboratory table. With a swift movement Felix pulls out the pistol and orders Stanley to throw up his hands. Felix forces Stanley into the secret passage-way, then escapes through the front door. Florence and Clayton set Stanley free. Stanley and Clayton leave the house in pursuit of Pierre La Rue.

In Tanner's apartment are the Crimson Stain Gangsters. Tanner mutinies. He declares La Rue is Harold Stanley. A police whistle. The door is flung open, framing the cripple who throws off his disguise, revealing himself as Harold Stanley. Policemen rush in. Pierre La Rue and the Black Mask escape. Stanley pursues Pierre while Clayton goes after the Black Mask. The Black Mask gains the roof, but before he can leap to safety Clayton throws him down. Tearing off the mask there is disclosed to Clayton's astonishment Layton Parrish.

Pierre La Rue escapes in an automobile. Stanley pursues in another car. The race continues for several miles. An obstruction stops the race. Pierre sets out on foot, followed by Stan-

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ley. La Rue accidentally plunges over a cliff. Reaching his side Stanley finds he is dying. La Rue removes his disguise and Stanley is shocked to see that it is Dr. Montrose! Realizing the end is near, Dr. Montrose begs Stanley never to tell the truth to Florence. He dies.

Dr. Montrose's body is brought home and Stanley tells Florence the necessary lie that her father was killed by an automobile, and that Pierre La Rue was drowned trying to escape from the police. No one knows the truth but Harold Stanley, and he promises himself never to reveal it, least of all to his wife, Florence.

BLUEBIRD PHOTOPLAYS, INC.

THE PRICE OF SILENCE (Five Parts—Dec. 11).—The cast: Helen Urmy (Dorothy Phillips); Aline (Vola Smith); Oliver Urmy (Frank Whitson); Edmund Stafford (Lon Chaney); Jenny Cupps (Evelyn Selbie); Billy Cupps (Jay Belasco); Ralph Kelton (Jack Mulhall); Landlord (Eddie Brown). Scenario written by Ida May Park. Directed by Joseph De Grasse.

Helen Urmy and Ralph Kelton are in love, but there is parental opposition to Helen marrying a poor man when she has many wealthy suitors. Ralph starts to drive Helen to the home of her old nurse, in the country, late one afternoon, and when a violent storm breaks, early in the evening, they are compelled to find shelter in a wayside inn. The torrential rains continue, and Helen and Ralph are compelled to register as man and wife and occupy the only room that is available. Dr. Stafford, who lives opposite, is watching from his window when lightning strikes the hotel at midnight. He finds that Ralph has been electrocuted by the bolt which narrowly misses setting the building on fire. Helen, distracted when she realizes her position, confesses to Dr. Stafford that she is not Ralph's wife and he promises to shield her.

In subsequent years Helen marries Oliver Urmy. They have a daughter, Aline, who falls in love with Billy Cupps, son of Helen's old nurse. One day Urmy brings Dr. Stafford into his home, introducing him as his college class mate. In Stafford's changed condition, due to the use of intoxicants and drugs, Helen does not recognize him—but the doctor clearly recalls where he saw Mrs. Urmy. When Aline returns from school Dr. Stafford falls in love with her and asks for her hand in marriage. The vast disparity in their ages makes the match seem ridiculous. Dr. Stafford recalls to Helen the incident of the lightning stroke, a secret she had safely kept, and as the price she must pay to prevent her exposure Stafford demands that she shall compel her daughter to marry him.

Jenny Cupps, upon her death bed, wires Helen that she must come to her old nurse. Helen receives a telegram that Aline and Billy Cupps have eloped and married. Helen proceeds upon her journey and finally learns the true parentage of Billy Cupps. The son Helen bore was entrusted to Jenny to rear as her own, Helen paying liberally for the boy's care and education. Some months after Helen's son died and, to keep the revenues coming, Jenny had substituted her daughter's boy and reared him secretly as the child Helen had entrusted to her old nurse to rear and educate.

The Billy Cupps, with whom Aline had just eloped, thus became acceptable as Helen's son-in-law. While Helen is away Oliver Urmy takes Dr. Stafford for an automobile ride. Stafford, under the influence of drugs, starts to make a disrespectful remark about Mrs. Urmy. Loosening his hold upon the steering wheel, Urmy grabs Stafford by the throat. The machine veers from the road, rolls down an embankment and Stafford is killed while Urmy escapes; miraculously, with slight injury.

Helen returns home, after remaining at Jenny Cupps' bedside until the old nurse dies, and learns the news of Stafford's death. With her secret now safe in her own keeping and her daughter married, Helen lives her remaining days happy in the love of her husband with her unfortunate past obliterated.

Pathe Exchange, Inc.

PATHE NEWS NO. 95 (Nov. 25).

Oakland, Cal.—Five hundred Boy Scouts participate in a grand rally exhibition illustrating their preparedness, as the citizens of tomorrow. Subtitles: Demonstrating their training in field wireless work and quick aid to injured. "We pledge allegiance to our flag."

Norfolk, Va.—The rapid increase in the cost of living is causing great demand for cheap but substantial food, and the peanut industry is one now facing unprecedented prosperity. Subtitles: Huge machines separate the peanuts from the vines, the dust being drawn out through a large blowpipe. Although a comparatively cheap commodity, the peanuts are carefully assorted.

Vienna, Austria.—His Majesty, Francis Joseph, late Emperor of Austria-Hungary, as he appeared shortly before his death, after a memorable rule of sixty-eight years. Subtitle: The Archduke Charles Francis Joseph, who succeeds to the throne of the dual monarchy, burdened with the responsibility of the great war.

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Oissel, France.—Eight large engines saved by the Belgian troops when the Germans swept over their country, are now made ready to be shipped to the Russian Government.

Salonica, Greece.—The cause of the National Party is greatly increased when Colonel Christodoulos arrives with three thousand men to join the Allied forces. Subtitles: General Zumbrakakis welcomes the addition to his army. The new Macedonian Allies are given a warm reception. Ex-Premier Venizelos, founder and leader of the national movement, addresses a crowd of ardent followers.

Now You See It! Now You Don't! (Magazine Section).—An Animated Cartoon by John C. Terry. Subtitle: But wily John Bull also produces a mysterious war weapon able to smash through the Teuton defense.

Winchedon, Mass.—Little children must be happy on Christmas day and so toy town is now busily engaged producing enormous quantities of playthings for Santa Claus' bags. Subtitles: The rocking horses are handsomely painted to attract the child's fancy. The village emblem.

Santa Monica, Cal.—America's greatest speed kings enter their little racers in the Grand Prix Race in a final effort to capture the auto honors of the season. Subtitles: Rounding "death" curve. Johnny Aitken is again the peer of the contestants as he crosses the line in the lead. But demon speed does not overcome the hazards of the race as Lewis Jackson's car smashes into a tree, killing him and three spectators.

Oakland, Cal.—Thousands cheer as the Norweigian Freighter Talabot glides from the ways into San Francisco Bay after being christened by Mrs. John Snyder. Subtitle: Mayor Rolph of San Francisco congratulates Mrs. Snyder.

Philadelphia, Pa.—Congressman-elect O. D. Bleakley discovers a new way of reaching the Capital by flying as a passenger of Aviator William C. Ocker of the United States Army. Subtitle: He lands at Washington after a flight of one and one-half hours.

PATHE NEWS NO. 96 (Nov. 29).

New York City.—The memorable evacuation of the city by the British 133 years ago is fittingly celebrated by the Old Guard Veteran Battalion of New York. Subtitle: A salute is fired over the Battery Wall as the flag is raised.

Raymond, Maine.—Officials of the State Fish Hatcheries take steps to preserve the increasing collection of salmon in Sebago Lake, and sweep the spawning beds for the valuable fish. Subtitle: Maine salmon bid fair to rival the famous Northwestern product.

Amsterdam, Holland.—The Steamship Columbia which is run ashore in the Gulf of L'yji after being struck by a submarine torpedo.

London, England.—Sir C. C. Wakefield, retiring Lord Mayor of the world's largest metropolis, spends his last day reviewing part of the city's contribution to Britain's army. Subtitles: The British machine guns are easily carried by the troops. A detachment of Scotch Infantry ready to leave for the Front.

Exquisite Designs for Milady's Wear This Season (Magazine section)—As shown by the Pathe-Florence Rose Fashions. Subtitles: For the afternoon, there is everywoman, cream lace over black. Black and white velvet hat. The favorite top coat is the Mile a Minute, plum velours and beaver. A well chosen gown is Silver Moon, black faille brocaded in silver with silver lace. A particularly pretty style is the Rainbow Princess, metallic brocade with silver lace.

New Haven, Conn.—King Football reigns supreme as a record-breaking crowd of 80,000 people packs the huge Yale Bowl to see the Bulldog strive to wrest the football laurels from Old Harvard. Subtitle: Crashing through the Crimson defense, Yale carries the honors of the day by the score of 6—3.

New York City.—The season brings together rival Elevens of the Army and the Navy, and all the Cadets and the Middies are out to cheer their gladiators on the gridiron to success. Subtitles: Bang! The clash is on! The game is marked by fast and close play, the Army winning by score of 15 to 7. Part of the Atlantic Squadron which arrived in New York so that the sailors may root for their team.

Chicago, Ill.—The Windy City is determined to discover a means to cheat the high cost of living and so twelve healthy boys and girls are selected to live on a diet of forty cents a day. Subtitles: May Thompson weighs the martyrs to Society before they start their experiment. Health Commissioner Robertson offers this thirteen-cent menu—soup, fish or roast, bread, butter and cocoa.

Charleston, S. C.—Hundreds of citizens are out to start the Good Roads Campaign and help to dig the new road. Subtitle: The youngest advocate of "Good Roads."

Houston, Texas.—Governor Whitman journeys to the border to review the New York National Guard remaining in Uncle Sam's service. Subtitle: Governor Whitman and General O'Ryan.

Jersey City, N. J.—Happy to be home again, the crack "Seventh" of New York's National Guard returns from the border as the Mexican difficulties gradually settle. Subtitles: Up Fifth

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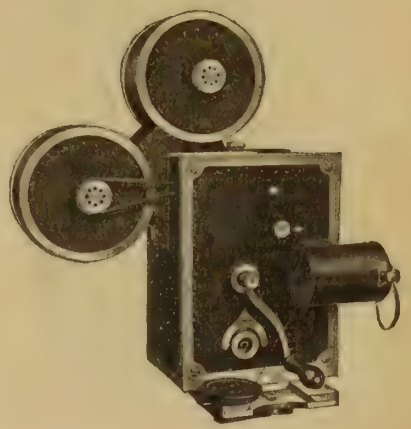

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Philadelphia, Pa.—The large tank steamship, William Rockefeller, glides down the ways at Cramps Shipyard, after being christened by Mrs. Emma Rockefeller McAlpin.

Seattle, Wash.—One thousand members of the I. W. W. participate in the funeral of their comrades killed in the recent struggle at Everett.

PEARL OF THE ARMY (Episode No. 2, "Found Guilty"—Astra—Two Parts—Dec. 10).—Captain Payne is court-martialed and convicted of treason because he lost a secret dispatch under suspicious circumstances. Unable to explain, he is placed in prison preparatory to being drummed out of service. In his solitary prison room, Pearl Dare visits him and, placing her hands in his, tells him she has come to say she believes in him. Before he can voice his gratitude, an orderly enters announcing the time is up.

The news of his downfall comes as welcome news to Major Brent, a less favored rival for Pearl Dare's hand and—millions. But on the horizon of his hopes a cloud drifts from out of the past in the person of Bertha Bonn, a girl he has wronged and who has a miniature signed by him years ago "to my darling wife." During a stormy meeting with her, Brent is astounded to discover that the locket which holds his portrait is strangely like the one lost by Payne, but he is unable to secure it from her, and lives in constant fear of its power.

The Silent Menace visits Col. Dare's home, and is discovered and pursued by Pearl in a taxi. A rug in the taxi suddenly comes to life. It overcomes her, and when next she gains consciousness she is in an unknown spot. Following some foot prints she discovers the secret meeting place of the Foreign Alliance, where the plots for the downfall of this Nation are hatched. She contrives an entrance, overcomes the Silent Menace with an ornament, and has nearly succeeded in snatching the mask from his face when his lieutenants discover her, and she is compelled to flee.

THE SHIELDING SHADOW (Episode No. 11 of "The Great Sacrifice"—Astra—Two Parts—Dec. 10).—Fleeing from her husband and the hirlings of Bianca, queen of the underworld, Leontine and her mysterious protector, Ravengar, find a haven of refuge in a cottage in the woods where he leaves her and returns to search for the mantle which has been stolen by Ruggles. Ravengar falls from a ledge, and Bianca and her men, finding his unconscious body, carry it to the shack where Leontine is hiding. Bianca seeking for some spirits to revive Ravengar, finds herself facing the shot gun in Leontine's hands. When she finds that Bianca is really trying to save him from the men who want his life she begs her to unlock the back door and let her go for help. This she does and Bianca, as Ravengar shows signs of returning consciousness, whispers to him to make a dash for the trap door when she opens it. With the gun she keeps them at bay until he makes the cellar and then joins him. Their shots fired at the two in the cellar failing to drive them out, they resort to a stick of dynamite. Bianca bravely picks it up and carries it upstairs, but not in time to save herself. It explodes and Bianca makes the great sacrifice for the man she loved.

THE CHALLENGE (Gold Rooster—Five Parts—Dec. 10).—A young civil engineer exposes his superior for crooked work in a card game, and thus makes a bitter enemy. The other waits his chance for revenge, and through a "plant" sends him to prison. While he is serving his term, there is cradled in the heart of the West one of the largest engineering projects ever attempted.

After a futile search for a man big enough to tackle the job, those behind the gigantic deal realize that he is in prison. Through men of national importance he is pardoned and is given a golden opportunity. In the West he meets his old enemy, still cheating in the game of life. This time he has marked for his victim an unsophisticated little heiress who trusts him.

How the young engineer wins over the little feminine tornado, exposes the other man's villainy and causes the girl who has grown to love him not only to withdraw the challenge she had made, but to help him to the successful completion of his work, makes this a charming story.

FLORENCE ROSE FASHIONS, NO. 10 ("Fashions and Charity"—Dec. 10).—In this number we see those who possess everything, arranging a benefit for the less fortunate. A Fashion Show is arranged at the Ritz-Carlton, the proceeds of which are to go to crippled kiddies in the hospital. This theme with its interesting reel wherein Dame Fashion and Charity go hand in hand.

LUKE—RANK IMPERSONATOR (Robin — Dec. 10).—Luke is a busy Beau Brummel. He is the paprika in the social baked potato and when they dress him up in an open-faced suit, he puts pep in a pitiful party.

THE FAITHLESS FRIEND (Reissue—Two Parts—Dec. 10).—This tale of rugged western life is colored throughout with the tender love of an Indian maiden for a white man.

Triangle Film Corp.

THE WHARF RAT (Fine Arts—Five Parts—Dec. 9).—The cast: Carmen Wagner (Mae Marsh); Edward Holmes (Robert Harron); Carl Wagner (Spottiswoode Aitken); Mrs. Wagner (Lillian Langdon).

Carmen Wagner is an orphan, the daughter of a musician whose career was ruined by the nagging of her stepmother. Her grandfather, a violinist also, hates all women because of his son's ruined career. He tries to save his granddaughter, whom he adores, from the stepmother. He also makes his granddaughter a woman hater and brings her up disguised as a boy. While in this garb she meets Edward Holmes, a law clerk, and the two become friends. The stepmother, catching the grandfather giving Carmen music lessons, drives him from the house. Carmen runs away, joins him, and they become vagabond musicians.

They take passage on a ship, and Edward Holmes, the law clerk of the firm, consulted by the stepmother, is delegated to find them. He takes passage on the same ship, identifies an innocent Italian musician and his daughter, whom he arrests. For this false arrest Edward is discharged. And in this plight he meets Carmen and her grandfather, who live in a derelict vessel and who make a living by the violin playing in the streets.

While protecting Carmen from a drunken sailor Edward is badly hurt and is taken in and cared for in the old hulk. Carmen throws aside her boy's clothes and puts on feminine apparel and imitates the dock watchman's daughter and coquettes with Edward, who at last identifies her as the girl whom he was originally employed to seek. They are in love, but keep it secret from the woman hating grandfather.

Other detectives, employed by the stepmother this time, have located Carmen, and Edward in defending her is knocked out, while the stepmother and Carmen take a steamer home. Edward with a friend in a fast motor boat follows, and Carmen jumps from the steamer and is rescued by Edward. The stepmother pursues in a pilot boat, but they finally make their escape to marriage and happiness.

BAWBS O' BLUE RIDGE (Ince—Five Parts—Dec. 9).—The cast: Barbara Colby (Bawbs) (Bessie Barriscale); Ralph Gunther (Arthur Shirley); Phineas Bradley (Joe Dowling).

"Bawbs," whose real name is Barbara Colby, lives in the mountain wilderness of "Ol' Virginny" with her spinster aunt, "Maw Becky." Her parents died when she was an infant. She can read with effort and write just a bit. "Maw Becky" goes to town in the valley below about twice a year, but never takes "Bawbs," as she does every thing to prevent her meeting men.

Ralph Gunther, an author, comes to the Blue Ridge mountains seeking solitude while writing a new novel, and sees "Bawbs" dancing in the woods. She leads him a merry chase, but he finally finds her, and they are sitting on a big rock, chatting, when "Maw Becky" discovers them, and sends "Bawbs" to the house, and threatens to kill Gunther on sight if he is caught with her again. On the way to the cabin "Bawbs" chances to pick up a letter dropped by Gunther, which she reads that night. It states that Gunther must put up one thousand dollars at once as advance expense to the publishers of his books or all work will be stopped. This convinces her that he is "pore."

The next day "Maw Becky" leaves for her semi-annual trip to Wild Goose Bend, and a landslide causes her death. Her last words reveal the fact that "Bawbs" is rich, money left by her father being in a box in front of the fireplace under the stones. "Bawbs" cries all that night, waiting for the "writin' man" to come, but he does not know of her bereavement. After several days, during which time he has hunted for her in the woods, he decides to visit the cabin, and finds her at the grave of her aunt, but she repulses his advances, being aggrieved at his neglect.

Phineas Bradley, an aged and miserly hermit, who has buried three wives, hears of "Bawbs'" wealth, and comes to court her. She has sent her money to Gunther, believing he needs it to go on with his writing. She tells Bradley of this, and he leaves when he realizes she has given away her money. Gunther sends back the fortune and starts for Wild Goose Bend. "Bawbs" realizes, when he returns the money, that she loves him, and hurries to Wild Goose Bend to intercept Gunther. Gunther recognizes her coming in the distance. They embrace and kiss. "Bawbs" asks him to take her to his mother in Philadelphia, which he promises to do.

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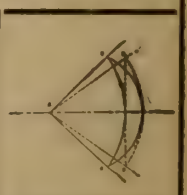
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Universal Film Mfg. Co.....1572-74
Vim Comedies 1687
Vogue Films, Inc.....1592
World Film Corp.....1598-99

MISCELLANEOUS.

Automatic Ticket Sell. C. R. Co.....1692
Bioscope, The 1711
Bradford & Co., Inc.....1712
Cinema Camera Club.....1694
Cine Mundial 1703
Corcoran, A. J.....1693
Creatonia Arts Adv. Co.....1669
Eastman Kodak Co.....1707
Erbograph Co. 1692
Evans Film Mfg. Co.....1713
General Chemical Co.....1707
Gunby Bros. 1713
Il Tirso Cinematografo.....1713
Johns-Manville, H. W. Co.....1703
Kalem Co. 1694
Kinematograph Weekly, The.....1692
Kraus Mfg. Co.....1691
Marion, Louise M.....1711
Moore, Wm. N.....1713
Motion Picture Directory Co.....1709
M. P. Electricity.....1711
M. P. W. Circulation Coupon.....1677, 1713
National Cash Register Co.....1715
National Ticket Co.....1697
Pacific Tank & Pipe Co.....1692
Richardson, F. H.....1709
Richardson's M. P. Handbook.....1709
Rothacker Film Mfg. Co.....1707
Salvation Army Free Xmas Dinner.....1694
Standard M. P. Co.....1691
Superior Films, Inc.....1692
Wayne Motion Picture Co.....1712
Willis & Ingils.....1691

MOVING PICTURE CAMERAS.

Gennert, G. 1709
Los Angeles M. P. Co.....1692
Simplex Photo Products Co.....1699
Universal Camera Co.....1712

MUSIC AND MUSICAL INSTRUMENTS.

American Photo Player Co.....1693
Seeburg Piano Co., J. P.....1695
Sinn, Clarence E.....1693

POSTERS AND FRAMES.

Kline Poster Co.....1710
Menger & Ring.....1693

PROJECTION MACHINE MANUFACTURERS.

American Standard M. P. Mch. Co.....1693
Enterprise Opt. Mfg. Co.....1712
Power Co., Nicholas.....1716
Precision Mch. Co.....1705

PROJECTION SCREEN MANUFACTURERS.

Atmospheric Screen Co.....1711
Genter, J. H., Co., Inc.....1694
Gold King Screen Co.....1713
Minusa Cine Products Co.....1709
Radium Gold Fibre Screen, Inc.....1693
Universal Picture Screen Corp.....1669

THEATRICAL ARCHITECTS.

Decorators' Supply Co.....1711

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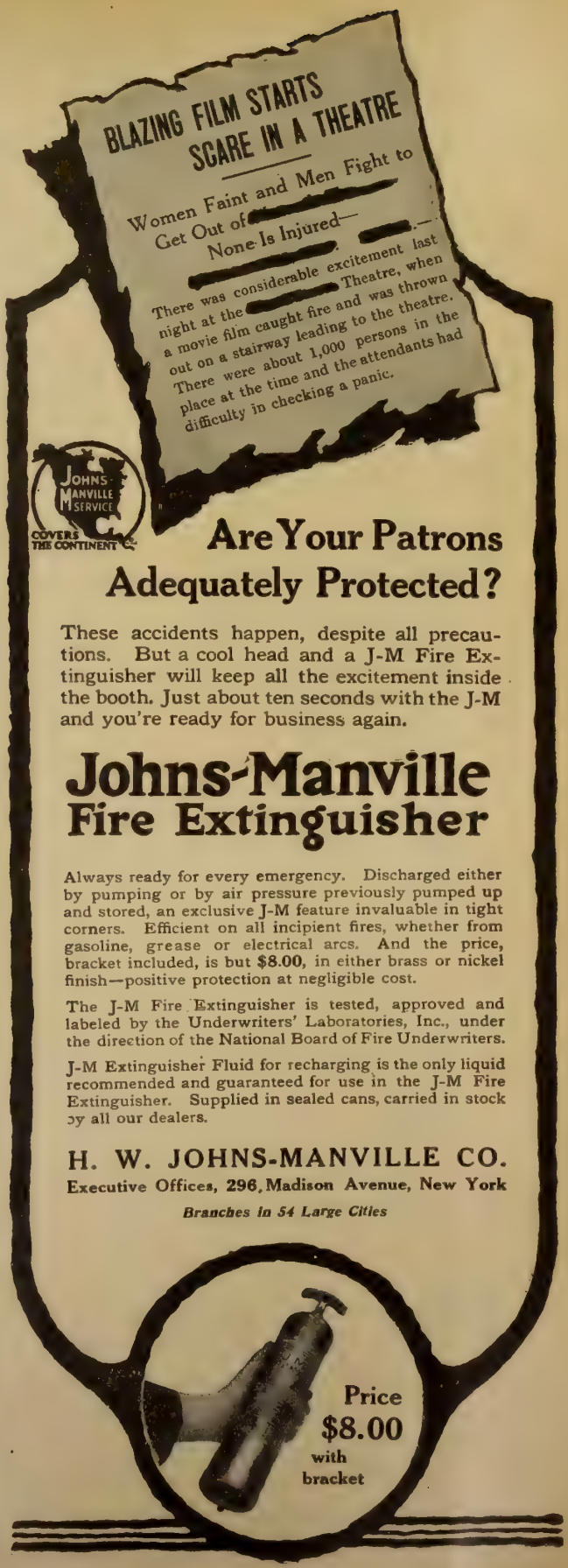
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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1686, 1688.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Nov. 27—The Influence of the Unknown (Drama) (Biograph - Reissue No. 100).

Nov. 29—The Wages of Sin (Three parts—Dr.) (Biograph Reissue No. 101).

Dec. 4—My Baby (Comedy—Biograph Reissue).

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).

Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).

Dec. 13—The Honor of the Law (Two parts—Drama) (Biograph reissue).

ESSANAY.

Nov. 18—His Moral Code (Three parts—Drama).

Nov. 21—Unto the Least of These (Two parts—Drama).

Nov. 22—Some Bravery (Comedy).

Nov. 25—The Border Line (Three parts—Dr.).

Nov. 28—A Tin Soldier (Two parts—Comedy).

Nov. 29—Dreamy Dud Joyriding With Princess Zilm (Cartoon—Comedy).
—A scenic subject on the same reel.

Dec. 2—The Final Fraud (Three parts—Dr.).

Dec. 5—The Egg (Two parts—Comedy).

Dec. 6—A Waiting Game (Comedy).

Dec. 9—A Failure at Fifty (Three parts—Comedy-Drama).

Dec. 12—In a Looking Glass (Two parts—Dr.).

Dec. 13—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy).
—Long Beach, Cal. (Scenic).

Dec. 16—Is Marriage Sacred? No 1, "The Burning Band" (Two parts—Drama).

KALEM.

Nov. 21—Rival Fakers (Comedy).

Nov. 22—The Fight for Paradise Valley (No. 16 of "The Girl from 'Frisco") (Two parts—Drama).

Nov. 24—The House of Three Deuces (No. 6 of "Grant, Police Reporter") (Dr.).

Nov. 25—The Forgotten Train Order (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

Nov. 28—Dudes for a Day (Comedy).

Nov. 29—Border Wolves (No. 17 of the "Girl From 'Frisco") (Two parts—Dr.).

Dec. 1—The Wizard's Plot (No. 7 of "Grant, Police Reporter") (Drama).

Dec. 2—The Trial Run (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).

Dec. 5.—Jailbirds (Comedy).

Dec. 6—The Poisoned Dart (No. 18 of the "Girl from 'Frisco" Series—Two parts—Drama).

Dec. 8—The Trunk Mystery (No. 8 of "Grant, Police Reporter"—Drama).

Dec. 9—The Lineman's Peril (No. 109 of the "Hazards of Helen" Railroad Series—Drama).

Dec. 12—The Icemen and the Artist (Comedy).

Dec. 13—The Stain of Chuckawalla (No. 19 of the "Girl and the Game") (Two parts—Drama).

Dec. 15—The Menace (No. 9 of "Grant, Police Reporter") (Drama).

Dec. 16—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series) (Drama).

SELIG.

Nov. 13—The Selig-Tribune No. 91, 1916 (Topical).

Nov. 16—The Selig-Tribune No. 92, 1916 (Topical).

Nov. 18—The Girl Detective (Drama).

Nov. 20—The Sheriff's Blunder (Two parts—Drama).

Nov. 20—The Selig-Tribune No. 93, 1916 (Topical).

Nov. 23—The Selig-Tribune No. 94, 1916 (Topical).

Nov. 25—Hedge of Heart's Desire (Comedy).

Nov. 27—Following the Flag (Three parts—Drama).

Nov. 27—The Selig-Tribune No. 95, 1916 (Top.).

Nov. 30—The Selig-Tribune No. 96, 1916 (Top.).

Dec. 2—Mistakes Will Happen (Drama).

Dec. 4—The Brand of Cain (Two parts—Dr.).

Dec. 4—The Selig-Tribune, No. 97, 1916 (Topical).

Dec. 7—The Selig-Tribune, No. 98, 1916 Topical).

Dec. 9—The Purchase Price (Drama).

Dec. 11—Twisted Trails (Three parts—Drama).

Dec. 11—Selig-Tribune, No. 99 (Topical).

Dec. 14—Selig-Tribune, No. 100 (Topical).

Dec. 16—The Road to Fame (Drama).

VIM FEATURE COMEDY.

Nov. 1—Gertie's Garters (Comedy).

Nov. 8—Marked No Funds (Comedy).

Nov. 15—His Wedding Promise (Comedy).

Nov. 22—The Good Stenographer (Comedy).

Nov. 29—Hubby's Chicken (Comedy).

Dec. 6—Hubby's Chicken (Comedy).

Dec. 13—Charity Begins at Home (Comedy).

VIM.

Nov. 17—Good and Proper (Comedy).

Nov. 23—Mother's Child (Comedy).

Nov. 24—Money Maid Men (Comedy).

Nov. 30—The Prize Winners (Comedy).

Dec. 1—Ambitious Ethel (Comedy).

Dec. 7—The Guilty One (Comedy).

Dec. 8—A Rare Boarder (Comedy).

Dec. 14—No release this day.

Dec. 15—What's the Use (Comedy).

VITAGRAPH.

Nov. 17—The Luck of Jane (Comedy).

Nov. 18—The Man Who Went Sane (Three parts—Drama) (Broadway Star Feature).

Nov. 20—The Fasters (Comemdy).

Nov. 24—Justice A La Carte (Comedy).

Nov. 27—Taking the Honey Out of Honeymoon (Comedy).

Dec. 1—Have You Heard About Tillie? (Com.).

Dec. 2—Our Other Lives (Three parts—Drama) (Broadway Star Feature).

Dec. 4—Where Is Your Friend? (Comedy).
—Swedish Model Farm (Educational).

Dec. 8—His Wife's Allowance (Comedy).

Dec. 11—Accident Is the Best Policy (Com.).

Dec. 15—Bears and Bullets (Comedy)

Dec. 16—Pep's Legacy (Three parts—Drama)

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 4—The Heart of a Fool (Vitagraph—Three parts—Drama).

Nov. 18—The Who Went Sane (Vitagraph—Three parts—Drama).

Dec. 2—Our Other Lives (Three parts—Dr.).

Dec. 16—Pep's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Nov. 24—Twin Souls (Three parts—Drama).

Dec. 1—Butts Casey—Crook (Two parts—Dr.).

Dec. 8—Master of Her Soul (Three parts—Drama).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1686, 1688.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 6—Number 49 (Topical).
Dec. 13—Number 50 (Topical).
Dec. 20—Number 51 (Topical).

BIG U.

Nov. 26—The Heroine of San Juan (Two parts—Drama) (Special).
Nov. 30—The Mother Call (Drama).
Dec. 1—The Circle of Death (Drama) (Special).
Dec. 7—(No release this day).
Dec. 7—Seeds of Jealousy (Drama) (Special).
Dec. 15—The Wrong Heart (Drama) (Special).
Dec. 21—No regular Big U this day.
Dec. 21—Special release, title not yet reported.

BISON.

Nov. 25—The Lost Lode (Two parts—Drama).
Dec. 2—The Greater Power (Two parts—Dr.).
Dec. 9—The Good Woman (Two parts—Dr.).
Dec. 16—The Taint of Fear (Two parts—Dr.).
Dec. 23—Fighting Joe (Two parts—Drama).

GOLD SEAL.

Nov. 28—Should She Have Told (Three parts—Drama).
Dec. 5—Ashes (Three parts—Drama).
Dec. 12—The Two Roads (Three parts—Dr.).

IMP.

Dec. 1—The Mansard Mystery (Two parts—Drama).
Dec. 3—The Wall of Flame (Drama).
Dec. 8—The Call of the Unborn (Two parts—Drama).
Dec. 10—(No release this day).
Dec. 10—Bubbles (Drama) (Special).
Dec. 15—Scratched (Two parts—Drama).
Dec. 17—No release this day.
Dec. 22—In the Dead O'Night (Two parts—Drama).
Dec. 24—No regular Imp this day.
Dec. 24—Special release, title not yet reported.

JOKER.

Nov. 25—A Janitor's Vendetta (Comedy).
Dec. 2—Scrappily Married (Comedy).
Dec. 9—The Tramp Chef (Comedy).
Dec. 16—Their Dark Secret (Comedy).
Dec. 23—Jags and Jealousy (Comedy).

LAEMMLE.

Dec. 2—A Designing Woman (Drama—Special).
Dec. 6—(No release this day).
Dec. 6—The Strange Mother (Drama) (Special).
Dec. 9—(No release this day).
Dec. 13—Green Eyes (Drama).
Dec. 16—No release this day.
Dec. 16—Mother's Guiding Hand (Drama) (Special).
Dec. 20—No regular Laemmle this day.
Dec. 20—Homeless (Special Release—Drama).
Dec. 23—No regular Laemmle this day.

L-KO.

Nov. 22—Where Is My Wife? (Two parts—Comedy).
Nov. 29—Eat and Grow Hungry (Comedy).
Dec. 1—Tattle Tale Alice (Comedy).
Dec. 3—No release this day.
Dec. 6—The High Diver's Curse Two parts—Comedy).
Dec. 13— Murdered by Mistake (Two parts—Comedy).
Dec. 20—Shooting His 'Art Out (Two parts—Drama).

NESTOR.

Nov. 20—How Do You Feel? (Comedy).
Nov. 24—Married a Year (Comedy).
Nov. 27—The White Turkey (Comedy).
Dec. 4—Pass the Prunes (Comedy).
Dec. 8—Oh You Honeymoon (Comedy).
Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).

POWERS.

Dec. 3—Sammie Johnsin's Love Affair (Comedy-Cartoon).
—The Great Temple of Rameswaren (Educ).
Dec. 7—(No release this day).
Dec. 10—The Trials of a Movie Cartoonist (Comedy-Cartoon).
—Superstitious Ceylon (Educational).
Dec. 14—In the Land of King Cotton (Educ.)
Dec. 17—Sammie Johnsin and the Wonderful Lamp (Comedy-Cartoon).
—Majestic Ceylon (Educational).
Dec. 21—No regular Power's this day.
Dec. 24—Nervy Nat Has His Fortune Told (Comedy Cartoon).
—In the Heart of India As Seen by Dr. Dorsey (Educational).

RED FEATHER.

Nov. 13—The Heritage of Hate (Five parts—Drama).
Nov. 20—The Devil's Bondwoman (Five parts—Drama).
Nov. 27—The Mainspring (Five parts—Dr.).
Dec. 4—Kinkaid, Gambler (Five parts—Dr.)
Dec. 11—The Morals of Hilda (Five parts—Drama).
Dec. 18—Mixed Blood (Five parts—Drama).

REX.

Dec. 1—No release this day.
Dec. 9—A Story from Life (Drama) (Special).
Dec. 10—The Penalty of Treason (Drama).
Dec. 14—The Lawyer's Secret (Two parts—Drama.)
Dec. 15—No release this day.
Dec. 17—No release this day.
Dec. 17—Love or an Empire (Two parts—Dr.) (Special).
Dec. 21—The Ivy and the Oak (Two parts—Drama).
Dec. 23—Special release, title not yet reported.
Dec. 24—Mr Vampire (Two parts—Drama).

VICTOR.

Dec. 3—Just Her Luck (Two parts—Comedy-Drama).
Dec. 5—(No release this day).
Dec. 5—His Golden Hour (Comedy) (Special).
Dec. 7—The Shadow (Two parts—Comedy—Drama).
—Racoons (Educationel).
Dec. 12—No release this day.
Dec. 12—Billy the Bandit (Comedy (Special).
Dec. 14—It Didn't Work Out Right (Comedy).
Dec. 19—No regular Victor this day.
Dec. 19—So This Is Paris (Special release—Comedy).
Dec. 22—It's Great to Be Married (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.
Dec. 8—Number 2.
Dec. 22—Number 3.

UNIVERSAL SPECIAL FEATURE.

Nov. 20—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).
Nov. 27—Liberty No. 15, "The Flag of Truce" (Two parts—Drama).
Dec. 4—Liberty No. 16, "Court Martialed" (Two parts—Drama).
Dec. 11—Liberty No. 17, "A Trail of Blood" (Two parts—Drama).
Dec. 18—Liberty No. 18, "The Wolf's Nemesis" (Two parts—Drama).
Dec. 19—Little Partner (Three parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Nov. 20—The Measure of a Man (Five parts—Drama).
Nov. 27—The Bugler of Algiers (Five parts—Drama).
Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).
Dec. 18—The Right to Be Happy (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama).
Nov. 23—The Star Bucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 4—The Eternal Challenge (Two parts—Drama).
Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

GAUMONT.

Nov. 26—Reel Life, No. 30 (Mutual Film Magazine).
Nov. 28—Mutual Tours Around the World, No. 4 (Travel).
Nov. 29—See America First, No. 64 (Scenic).
—Kartoon Komics (Cartoon-Comedy).
Dec. 3—Reel Life, No. 31 (Mutual Film Magazine).
Dec. 5—Mutual Tours Around the World, No. 5, "Through the Swiss Alps, St. Gothard Tunnel" (Travel).
Dec. 6—See America First, No. 65, "The New River West Virginia"—Scenic).
—Kartoons Komics (Cartoon-Comedy).
Dec. 10—Reel Life No. 32, "The Olive Industry" (Two parts—Mutual Film Magazine).
Dec. 12—Mutual World Tours, No. 6, The Nile, Carcassone and Lake Luzerne (Travel).
Dec. 13—See America First (Scenic).
—Kartoon Komics.

MUTUAL.

Nov. 30—The False Clew (Two parts—Drama).
Dec. 2—Grouchy (Comedy).
Dec. 4—The Turn of the Wheel (Two parts—Drama).
Dec. 7—His Uncle's Ward (Two parts—Comedy-Drama).
Dec. 8—Uncle Sam's Defenders, No. 1 "From Citizen to Soldier."
Dec. 9—Admirer's Three (Comedy).
Dec. 11—The False Clue (Two parts—Drama).
Dec. 14—Gertie's Latest Love Affair (Com.).
Dec. 15—Uncle Sam's Defenders, No. 2, "Our Boys at the Border" (Topical).
Dec. 16—Title not yet reported.
Dec. 16—One Dollar Please (Comedy).

MUTUAL WEEKLY.

Nov. 15—Number 98 (Topical).
Nov. 22—Number 99 (Topical).
Nov. 29—Number 100 (Topical).
Dec. 6—Number 101 (Topical).
Dec. 13—Number 102 (Topical).
Dec. 20—Number 103 (Topical).

MUTUAL CHAPLIN.

The Pawnshop (Two parts—Comedy).
Nov. 13—Behind the Screen (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL STAR PRODUCTIONS.

Nov. 13—Peck o' Pickles (American—Five parts—Drama) (No. 152).
Nov. 23—Lone Star (American—Five parts—Drama) (No. 155).
Nov. 27—A Dream or Two Ago (Five parts—Drama) (No. 156).
Dec. 4—The Valley of Decision (American—Five parts—Drama) (No. 158).
Dec. 11—Lonesome Town (American—Five parts—Drama) (159).
Dec. 11—Miss Jackie of the Navy (Five parts—Drama) (160).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

(*Mutual Releases continued on page* 1708.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1686, 1688.)

(*Mutual Releases continued from page* 1706.)

SIGNAL FILM CORPORATION.

Nov. 20—A Lass of the Lumberlands, No. 5, "The Burned Record" (Two parts—Drama).
Nov. 27—A Lass of the Lumberlands, No. 6 (Two parts—Drama).

VOGUE.

Nov. 19—With or Without (Two parts—Com.).
Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Fracas (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Black Black Butterfly (Five parts—Drama).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDIES.

Nov. 27—Their Counterfeit Vacation (Comedy).

FAMOUS PLAYERS.

Nov. 27—Nanette of the Wilds (Five parts—Drama).
Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).

KLEVER PICTURES.

Dec. 4—The Best Man (Comedy).

LASKY.

Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).

MOROSCO.

Dec. 7—The Road to Love (Five parts—Dr.).
Dec. 28—The Redeeming Love (Five parts—Drama).

PALLAS.

Dec. 21—The Right Direction (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).

PARAMOUNT-BURTON HOLMES.

Nov. 20—British Egypt (Scenic).
Nov. 27—The Real Streets of Cairo (Scenic).
Dec. 4—The Lower Nile (Scenic).
Dec. 11—The Upper Nile (Scenic).

Pathe Exchange, Inc.

ASTRA.

Dec. 3—The Shielding Shadow, No. 10, "The Disappearing Mantle" (Two parts—Drama).
Dec. 3—Pearl of the Army, No. 1, "The Traitor" (Two parts—Drama).
Dec. 10—The Shielding Shadow, No. 11, "The Great Sacrifice" (Two parts—Dr.).
Dec. 10—Pearl of the Army, No. 2, "Found Guilty" (Two parts—Drama).
Dec. 17—The Shielding Shadow, No. 12, "The Stolen Shadow" (Two parts—Dr.).
Dec. 17—Pearl of the Army, No. 3, "The Silent Menace" (Two Parts—Drama).

GOLD ROOSTER PLAYS.

Nov. 26—Arms and the Woman (Five parts—Drama).
Dec. 3—Divorce and the Daughter (Five parts—Drama).
Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).

PATHE.

Nov. 26—The Resurrection (Three parts—Dr.).
Nov. 26—Florence Rose Fashions No. 9, "The Beginning of the Social Season" (Fashion).
Dec. 3—The Old Fogy (Three parts—Drama).
Dec. 3—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 3—How Matches Are Made (Industrial).
—The Island of Kyuschu, Southernmost Japan (Scenic) (Colored).
Dec. 10—The Faithless Friend (Two parts—Drama).
Dec. 10—Florence Rose Fashions, No. 10, "Fashions and Charity" (Fashions).
Dec. 17—The Taint (Three Parts—Drama).

PATHE NEWS.

Dec. 6—Number 98, 1916 (Topical).
Dec. 9—Number 99, 1916 (Topical).
Dec. 13—Number 100, 1916 (Topical).
Dec. 16—Number 101, 1916 (Topical).
Dec. 20—Number 102 (Topical).
Dec. 23—Number 103 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).
Dec. 17—Luke's Fireworks Fizzle (Comedy).
Dec. 17—Bobby-Bear, Investigator (Educational—Colored).
—Spanish Costumes and Dances (Costumes—Colored).

Triangle Film Corporation.

FINE ARTS.

Nov. 26—The Children Pay (Five parts—Dr.).
Dec. 2—Children of the Feud (Five parts—Drama).
Dec. 9—The Wharf Rat (Five parts—Drama).
Dec. 16—The Matrimaniac (Five parts—Dr.).

INCE.

Nov. 26—The Devil's Double (Five parts—Dr.).
Dec. 2—The Criminal (Five parts—Drama).
Dec. 9—Bawbs o' Blue Ridge (Five parts—Drama).
Dec. 16—The Sin Ye Do (Five parts—Drama).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 8—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

Unicorn Film Service.

BUFFALO.

Oct. 30—The Rose of the Prairie (Drama).
Nov. 4—The Brand of the Sagebrush (Dr.).

GAYETY.

Nov. 3—Fath Was Right (Comedy).

HIPPO.

Oct. 30—Dan Daly's Nightmare (Comedy).
Nov. 2—Billy Forgot (Comedy).

JOCKEY.

Oct. 31—Love and Kerosene (Comedy).

JUDY.

Oct. 19—Over the Hills (Comedy).
Oct. 22—Disposing of a Lover (Comedy).
Nov. 1—Married Misery (Comedy).
Nov. 4—His Disjointed Honeymoon (Comedy).

PURITAN.

Oct. 30—Heart of the Flame (Drama).
Nov. 1—Naked Souls (Drama).

RANCHO.

Oct. 31—The Echo of France (Drama).

Nov. 2—The Trail of the Rattlesnake (Two parts—Drama).

SUNSET.

Nov. 4—The Strength of the Conscience (Dr.).

SUPREME.

Oct. 6—The Guilty One (Two parts—Drama).
Nov. 5—Life's Stepping Stones (Three parts—Drama).

UNICORN.

Nov. 3—Mayor's Wife (Two parts—Drama).

Feature Releases

ART DRAMAS, INC.

Dec. 14—The Lash of Destiny (Van Dyke Film Co—Drama).
Dec. 21—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Dec. 28—The Rainbow (Sherrill Feature Corp.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.

Nov. 20—Some Kid (Comedy).
Nov. 27—Tramp, Tramp, Tramp (Comedy).
Dec. 4—The Sea Nymphs (Comedy).
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

FOX FILM CORPORATION.

Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Island of Desire (Five parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Nov. 27—An Enemy to the King (Vitagraph—Five parts—Drama).
Nov. 27—The Scarlet Runner, No. 9, "The Gold Cigarette Case" (Vitagraph—Two parts—Drama).
Dec. 4—Rose of the South (Vitagraph—Five parts—Drama).
Dec. 4—The Scarlet Runner, No. 10, "The Lost Girl" (Vitagraph—Five parts—Drama).
Dec. 4—Hash and Havoc (Comedy).
Dec. 4—Capt. Jinks' Evolution (Comedy).
Dec. 11—The Scarlet Runner, No. 11, "The Missing Chapter" (Two parts—Drama).
Dec. 11—The Enemy (Five parts—Drama).
Dec. 11—Rah, Rah, Rah! (Comedy).
Dec. 11—Capt. Jinks' Hidden Treasure (Com.).
Dec. 18—Whom the Gods Destroy (Five parts—Drama).
Dec. 18—Help, Help, Help (Comedy).
Dec. 18—Capt. Jinks' Sprained Ankle (Com.).
Dec. 18—The Scarlet Runner, No. 12, "The Car and the Girl" (Last No.) (Two parts—Drama).

INTERNATIONAL FILM SERVICE INC.

Nov. 14—Hearst-International News Pictorial, No. 91, 1916 (Topical).
Nov. 16—Hearst-International News Pictorial, No. 92, 1916 (Topical).
Nov. 20—Beatrice Fairfax, No. 16 (Two parts—Drama).
Nov. 21—Hearst-International News Pictorial, No. 93, 1916 (Topical).
Nov. 23—Hearst-International News Pictorial, No. 94, 1916 (Topical).
Nov. 28—Hearst-International News Pictorial, No. 95, 1916 (Topical).
Nov. 30—Hearst-International News Pictorial, No. 96, 1916 (Topical).
Dec. 5—Hearst-International News Pictorial, No. 97, 1916 (Topical).
Dec. 7—Hearst-International News Pictorial, No. 98, 1916 (Topical).

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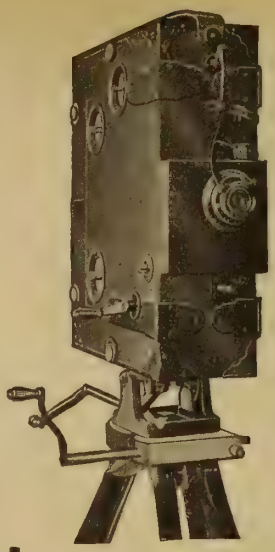

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1686, 1688.

IVAN FILM PRODUCTIONS.

November—The Sex Lure (Six parts—Drama).

Dec. 1—Enlighten Thy Daughter (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Nov. 13—The Cossack Whip (Edison—Five parts—Drama).

Nov. 20—The Chaperon (Essanay—Five parts—Drama).

Dec. 4—The Breaker (Essanay—Five parts—Drama).

Dec. 11—A Message to Garcia (Edison—Five parts—Drama).

Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).
December—The Argyle Case (Drama).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Nov. 27—The Men She Married (Five parts—Drama).
Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).

States Right Features

ARGOSY FILM INC.

December—The Celebrated Stielow Case (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORPORATION.

Nov.—The Woman Who Dared (Seven parts—
December—The Passion Flower (Drama).

EDUCATIONAL FILMS CORP.

December—Snow White (Four parts—Fairy Tale).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.).

HENRY W. SAVAGE.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

UNITY SALES CORPORATION.

Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).

Oct. 30—The Yellow Menace, No. 9, "The Time Clock Bomb" (Two parts—Drama).

Nov. 6—The Yellow Menace, No. 10, "A Message from the Sky" (Two parts—Drama).

Nov. 6—Humanizing Mr. Winsby (Five parts—Drama).

Nov. 13—The Yellow Menace, No. 11, "The Half Breed's Hatred" (Two parts—Drama).

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).

Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).

Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).

Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

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December—Robinson Crusoe.

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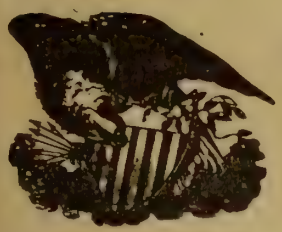

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MOVING PICTURE WORLD
17 Madison Avenue, New York

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Your most consistently helpful and dependable paper has always been the MOVING PICTURE WORLD

The MOVING PICTURE WORLD has always been free and independent of any trade connection, either manufacturing or exhibiting.

Its policies are founded on principle and consider only the best interests of all. Injustice to any one side can only mean ruin in the long run.

We offer, now or never, *no bribes for your support or the endorsement of any special interest in the trade.* With us no endorsement has been necessary outside of furnishing the best and most reliable paper that you can read.

We stand on no insecure foundation of false claims as to exhibitors representation, either organized or unorganized, nor any equally false intimations as to independance of advertising patronage.

We have, for nearly ten years, *given the best value by long odds to exhibitors and advertisers impartially and without special favor to any.*

We thank you for your confidence and support heretofore and solicit a continuance of same, believing we are in position to give you even better value through our greater experience and understanding of all your problems.

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NOW --- TODAY --- THIS MINUTE

Business is booming as never before

Theaters are crowded. Exhibitors are hustling. Now is the time to install a complete N. C. R. Ticket-Printing Register to help you to make money

This register will print your tickets as they are called for at the window.

It will record them as they are printed, and issue them direct to patrons at the rate of over 100 per minute.

It will enable you to do away with costly preprinted tickets (another saving to you), and will give you absolute control over your box office receipts, whether present or away.

If the National Ticket-Printing Register did no more than this, it would make you money.

But it can be ordered to print either plain or stub tickets, and from one to five at a time.

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IN LONG DISTANCE PROJECTION
—— OF MOTION PICTURES ——
THINK OF THE RECORD MADE BY

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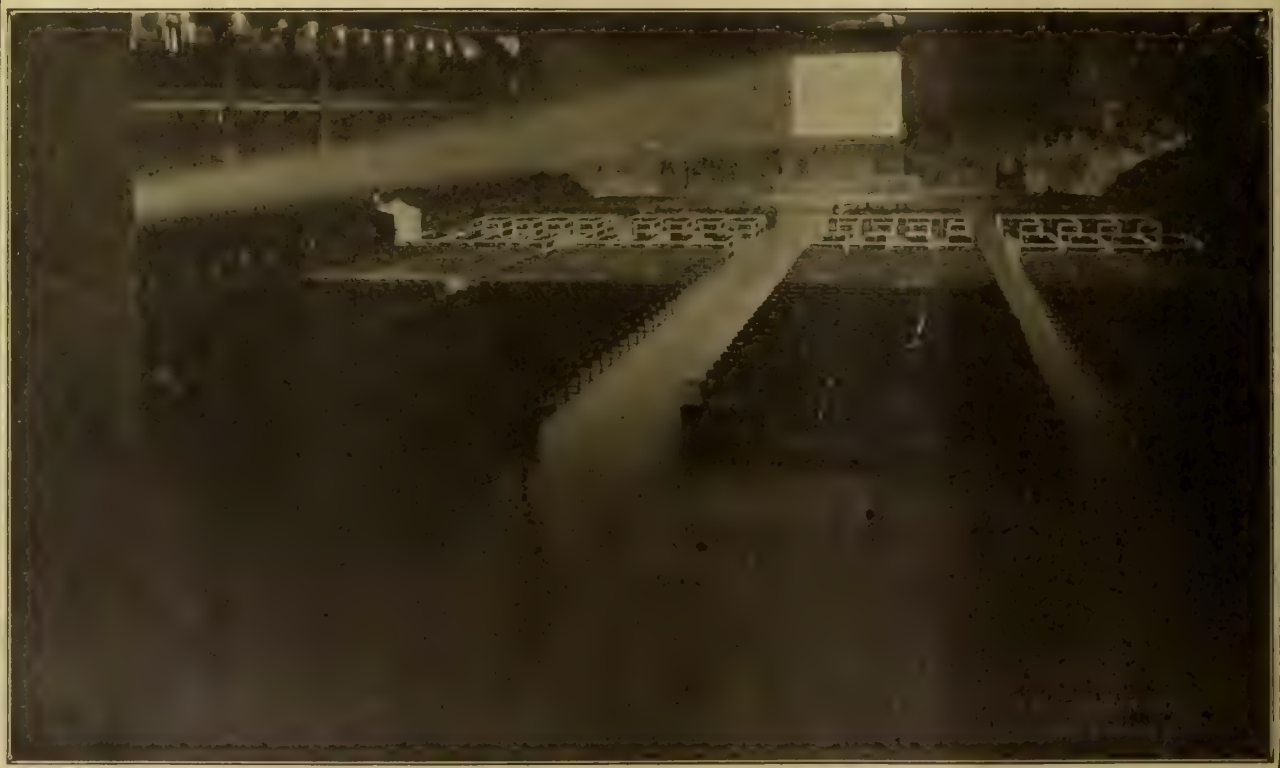

AT MADISON SQUARE GARDEN

NEW YORK CITY

300 FOOT THROW **34** FOOT PICTURE

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

Vol. 30, No. 12 December 23, 1916 Price 15 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Pride of the Clan" (Artcraft).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

Photographs by Ira Hill, Underwood & Underwood, Sarony, White Studio and Davis & Sanford.

SEVEN DEADLY SINS

The first five-reel series, produced by the men who invented the motion-picture serial, and backed by

McCLURE PUBLICITY

Released by Superpictures, Inc.
Through Triangle Exchanges

McCLURE PICTURES

TO MY PHOTOPLAY FRIENDS IN AMERICA:

I am on the job with Essanay at last. I'm here to stay. Count up my forty-six trunks and you will see I am prepared for some time.

Some people say you can't come back. I have exploded that theory for I am back after two years in the French army corps.

I have a new line of comedies which I believe better than any I have produced. I am jumping right into this work now and will be ready to announce my first release shortly.

I have been reported dead. I was wounded, but I am now feeling very much alive. I object to sitting at my own autopsy as long as I have laughs left in me. If I ever cease to make the public laugh, I will be willing to consider myself a dead one. But not till then.

I will be with you personally, on the screen, soon.

Yours for fun,

MAX LINDER

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

UNIVERSAL PICTURES PRESENT THE TWO

Grace Cunard

and Pur

IN

The Super Serial of the Season—
MYSTERY
ADVENTURE
LOVE . . .
ROMANCE
THRILLS

Written
Staged
and
Produced by—

FRANCIS FORD
GRACE CUNARD

The Most Popular Serial Stars of the Day.

GREATEST SERIAL STARS ON EARTH

Francis Ford

ple Mask!

Another UNIVERSAL SERIAL achievement par excellence. Another gem added to the Universal's all-star collection of serials. A tremendous opportunity for every Exhibitor in the land to crowd his theatre to capacity on every episode. A serial that is 100 per cent. **there** from every angle—a box-office, money-getting attraction that will make moving picture serial history.

BOOK NOW RELEASED December 25 FOR BIG PROFIT

You can learn every detail of this big attraction from "The Purple Mask" Advertising Campaign Book—JUST OFF THE PRESS—FREE to Exhibitors only.

It tells you the fascinating story of the play; it tells you how to put the picture over so as to get the most out of it; it gives you a complete line of ready prepared advertisements, general publicity matter; heralds, banners, novelties—every conceivable help that experience can suggest to make "The Purple Mask" get over the way it deserves. You have only to follow the suggestions to score a huge success. If you want to connect with a winner, write your nearest Universal Exchange, today, for a booking reservation, a copy of the BIG BOOK, and complete information. Or address

UNIVERSAL

FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

READ what PRESIDENT WILSON'S Cabinet, Secretary of War Baker, and National Board of Industrial Preparedness SAID ABOUT

A Thundering Drama

"THE EAGLE'S WINGS"

With a Thundering Message

A BLUEBIRD Photoplay *From the virile pen of Rufus Steele*

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Day Letter	Blue
Night Message	Nite
Night Letter	N L

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GENERAL MANAGER

BLUEBIRD PHOTO PLAYS 1600 BWAY NEW YORK.

SPECIAL BLUEBIRD FEATURE EAGLES WINGS WAS SHOWN HERE TODAY TO THE SECRETARY OF WAR MEMBERS OF CABINET AND NATIONAL BOARD OF INDUSTRIAL PREPAREDNESS SECRETARY OF WAR BAKERS FIRST WORD AFTER VIEWING EAGLES WINGS WERE INTENSELY INTERESTING STRIKINGLY FORCEFUL WONDERFUL PICTURE EVERY MEMBER PRESENT SHOWED KEEN INTEREST AND APPLAUDED GENEROUSLY.

FAIRMONT FILM AND FEATURE CO

WASHINGTON BRANCH C R MILLIMAN MANAGER.

Originally intended for a State Rights Production "THE EAGLE'S WINGS" made so strong an impression upon BLUEBIRD Executives that they paid an enormous sum for it, so that it might carry the BLUEBIRD Brand. BLUEBIRD Exhibitors and others are notified that it is not on the regular BLUEBIRD Program. You must expect to pay well for it, because it will pack your house at every performance, and net you a good profit. Book Now. Full particulars from your local BLUEBIRD exchange, or

BLUEBIRD Photoplays (Inc.)

Executive Offices:

1600 BROADWAY, NEW YORK

Red Feather Photo Plays

Book through any
UNIVERSAL
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"Fighting for Love"

The Fascinating Romance of a Queen and a Cowboy

Featuring

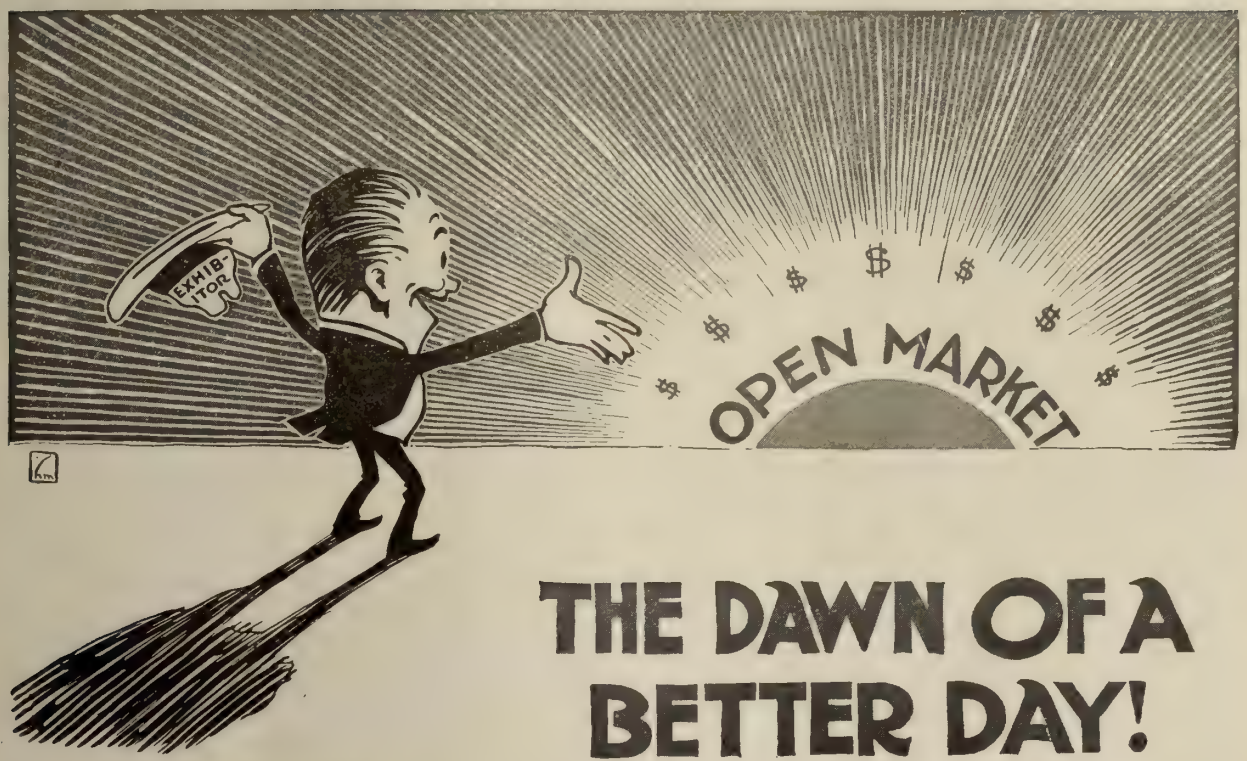
RUTH STONEHOUSE and JACK MULHALL

Directed by Raymond Wells

Released January 8

RED FEATHER PHOTOPLAYS

STATE RIGHTS
——Now selling, on the Universal's great dramatization—"ROBINSON CRUSOE," featuring Robert Leonard, Margarite Fischer and an all Star cast. A box office attraction par excellence. Write, wire or phone for territory, terms, and complete detailed information to the STATE RIGHTS DEP'T of the
Universal Film Manufacturing Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York
UNIVERSAL
FEATURES PRESENT
A TREMENDOUS DRAMATIZATION
of Daniel DeFoe's Thrilling Adventure Story
"ROBINSON CRUSOE"
With Robert Leonard
Supported by
MARGARITE FISCHER AND AN ALL STAR CAST



THE DAWN OF A BETTER DAY!

The OPEN-MARKET release for January 18th is

Cupid's Uppercut

featuring Neal Burns and Betty Compson

Investigate CHRISTIE COMEDIES —you'll start booking them at once.

MORE and more exhibitors are realizing that the OPEN MARKET method of film renting is the most profitable, the fairest, and in every way the most advantageous to them. It is the only method whereby the exhibitor can pick just *what* films he likes, *when* he likes, *where* he likes. The time is rapidly approaching when *all* film manufacturers will see the wisdom of helping the exhibitor make a greater success of his theatre by releasing their films on the OPEN MARKET.

THE CHRISTIE FILM COMPANY is one of the pioneer producers of OPEN MARKET RELEASES. Each week of the year the foremost INDEPENDENT exchanges everywhere offer a new, *clean, sensible, laughable*

CHRISTIE COMEDY

CHRISTIE COMEDIES are produced by Al. Christie, and feature the popular Betty Compson, Billy Rhodes, Neal Burns, Harry Ham, Eddie Barry and Horace Davy.

Christie Film Co.

Office and Studios, Sunset Blvd. at Gower St.

LOS ANGELES, CAL.

The Greatest Shakespearian Spectacle of All

FREDERICK WARDE in "KING LEAR"

"HOW SHARPER THAN A SERPENT'S TOOTH IT IS TO HAVE A THANKLESS CHILD!"

THANHOUSER-MADE

Pathé Gold Rooster Play

RELEASED DECEMBER 17

A Drama of Powerful Heart Interest
Staged in Barbaric Splendor

THANHOUSER FILM CORPORATION

NEW ROCHELLE, N.Y. Edwin Thanhouser Pres. JACKSONVILLE, FLA.

EUROPEAN OFFICE, THANHOUSER FILMS LTD. 166 SHAFTESBURY AVE., LONDON.

Pathé

The season's most noteworthy offering—

Pearl White

the serial star of the world in the military-mystery serial

Pearl of the Army

All star cast:
Great and timely story by Guy McConnell:
advertised everywhere:

Produced by
Astra
and directed by
Edward José

Booked solid in the Wm Fox houses

Mr. Charles Pathé says:

Mr. Charles Pathé.

MR. J. A. BERST,
Vice-President and General Manager,
Pathe Exchange, Inc.,
New York.

My Dear Mr. Berst:

I want to congratulate you upon

THE SHIELDING SHADOW

serial. The initial showing in Paris was greeted with enthusiasm. I want you to send me at once 250 prints to be Pathe-colored for European showing.

With felicitations, I am,

Sincerely yours,

CHARLES PATHE

Europe wants 250 prints! You want <u>one</u> in your theatre!

Mr. J. A. Berst

Produced by
Astra
under the direction of
Louis J. Gasnier and
Donald Mackenzie

Pathé presents
William Courtenay
and
Alice Dovey
the famous stars, in the five part
Gold Rooster Play
The Romantic Journey

Produced by Astra
Directed by George Fitzmaurice

Released Dec. 24

Current Gold Rooster Plays
"Divorce and the Daughter" Dec. 3 "The Challenge" Dec. 10
"King Lear" Dec. 17

Pathé

"Luke comedies give universal satisfaction to our patrons."

Harry Bernstein, M'g'r, Colonial Theatre, Richmond, Va.

Mr. Bernstein in his letter further says he regrets that these comedies do not come <u>every</u> week instead of twice a month.

See them - then book them.

Produced by Rolin

BLUEBIRD PHOTOPLAYS PRESENT
"THE RIGHT TO BE HAPPY"
A SCREEN VERSION OF CHARLES DICKENS' IMMORTAL CLASSIC
"A CHRISTMAS CAROL"
FEATURING RUPERT JULIAN & AN ALL STAR CAST, INCLUDING FRANCELIA BILLINGTON CLAIRE McDOWELL & ROBERTA WILSON
DIRECTED BY RUPERT JULIAN

FROM Maine to California and from Oregon to Texas, BLUEBIRD Photoplays are sweeping the country with a tremendous wave of popularity, and the fact we want to drive home is that BLUEBIRD popularity and BLUEBIRD superiority has not been won thru advertising or publicity BUT ENTIRELY ON THE EXTRAORDINARY MERITS OF THE PRODUCTIONS THEMSELVES.

There are no finer feature productions now being offered in any market in the world. Comparison picture for picture, considering every minute detail, from the faithfulness of the details up to the story and Stars, NO FEATURE PRODUCTIONS BEGIN *to compare* with BLUEBIRDS.

Many feature producing oncerns are shouting STAR-STAR without regard to story or play; without regard to many other things necessary for *perfect* productions such as BLUEBIRD Photoplays, while BLUEBIRD takes everything into consideration, with the PLAY always first—then the Stars and then the details.

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Book through your local BLUEBIRD Exchange
or Executive Offices

BLUEBIRD PHOTOPLAYS, (Inc.)
1600 BROADWAY, NEW YORK

PARAMOUNT believes that Deception is Fraud dressed up in gentlemen's clothes.

Paramount has its Great Program composed of Famous Players, Lasky, Morosco and Pallas Productions, and its Great Service for Sale—*not* its Good Name.

There are many exhibitors who will wish to start the New Year with Paramount Pictures. They are referred to their local Paramount Exchanges.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED MONDAY, DECEMBER 11th

JESSE L. LASKY

PRESENTS

MARIE DORO

IN

OLIVER TWIST

An elaborate adaptation of Charles Dickens' Immortal work.

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED THURSDAY, DECEMBER 14th

JESSE L. LASKY

PRESENTS

LOU-TELLEGEN

IN

THE VICTORIA CROSS

A spectacular reproduction of the celebrated military drama

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L, LASKY	ARTHUR S. FRIEND	CECIL B. DeMILLE
President	Treasurer	General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE or FORTY FIRST ST.
NEW YORK, N.Y.

Paramount announces

Victor Moore

in the second one reel "Klever Komedy"

"IN SOCIETY-AND OUT"

Vic. takes a whirl at Society and gains a new pal---"that dog."

LAUGHS! SCREAMS AND LAUGHS!

Guaranteed by the Pure Fun Act!

Released, December 18, 1916.

Produced by

KLEVER PICTURES, Inc.

220 West 42nd Street New York

Distributed through

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

The World's Greatest Author
HALL CAINE
The World's Famous Star
DERWENT HALL CAINE
Son of the Author
The World's Famous Story
ARROW

GEORGE M. COHAN

IN

"BROADWAY JONES"

Production Supervised by

CECIL B. DE MILLE

Presented by

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE, NEW YORK

GEORGE M. COHAN
IN
"BROADWAY JONES"

MEANS A TWO DOLLAR STAR IN A TWO DOLLAR SHOW AT
MOTION PICTURE PRICES

FILMERIKA HAS WAITED LONG AND PATIENTLY FOR HIS ENTRANCE INTO PICTURES
AT LAST HE'S HERE—RELEASED SOME TIME IN FEBRUARY

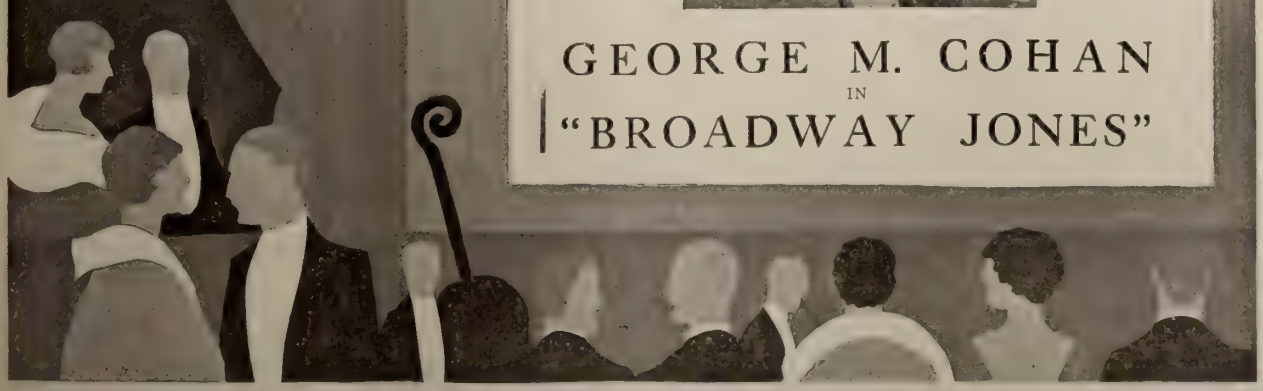
George M. Cohan is Webster's Motion Picture Definition of
SUCCESS

APPLICATIONS CONSIDERED IN ORDER OF RECEIPT

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVENUE, NEW YORK

Release Date Later

GEORGE M. COHAN
IN
"BROADWAY JONES"



KEEN CARTOONS

A Comedy Service

that is entirely different

A series of 500-ft. pen comedies, *not* "fillers" but highly entertaining box office attractions to be released on the

OPEN MARKET

One every week through foremost Independent Exchanges of the United States—Beginning December 18th, 1916

DISTRIBUTORS

The open market policy means that we must make GOOD comedies—the kind you want—the kind you are glad to get.

Keen Cartoons

are produced with the object of creating laughs and are so unique, unusual and different from any other cartoons, they eliminate competition.

All Exchanges holding contracts will be announced next week. Will it be YOU or your competitor?

NOW READY FOR REVIEW

1. Henry W. Zippy Buys a Pet Pup
2. Easy Money — Jerry McDub Collects Some Accident Insurance
3. Jeb Jenkins, The Village Genius
4. The Old Forty-Niner
5. Mose Shakes the Rheumatism
6. Dr. Zippy Opens a Sanatorium

EXHIBITORS

GOOD comedies are vitally essential to the success of your program.

Your patrons like to laugh because they go home with a good taste in their mouths.

Keen Cartoons

are clean, wholesome mirth-makers—they have sensible plots, are hilariously funny and get the laugh from all without offending any. Be the first in your neighborhood to book this comedy series. It will mean money to you.

Arrange to have these consistently clean, amusing, and distinctly different laugh-producers on your program. Write or wire for full information,—NOW

KEEN CARTOON CORPORATION

729 Seventh Avenue, New York

MUTUAL

SIGNAL FILM CORPORATION PRESENTS

The Fearless Film Star

HELEN HOLMES in

A LASS OF THE LUMBERLANDS

READ WHAT THESE EXHIBITORS SAY:

"'The Lass of the Lumberlands' is packing our house both afternoon and evening. We had to close the ticket-window several times, as we had no standing-room to sell, but they always come back."

L. J. Hathaway, Mgr., Theatorium, Richmond, Ind.

"Pardon us for not answering your wire regarding second day's booking on 'Lass of the Lumberlands.' I desired to know first if business would warrant it. I find that it does, so kindly arrange bookings for Thursday and Friday hereafter."

C. W. Gates, Mgr., Bijou Theater, Aberdeen, S. D.

"'The Lass of the Lumberlands' bids fair to outdo 'The Girl and the Game' which was one of the best money-getting serials we ever had in the history of the Gem Theatre."

C. Carlin, Mgr., Gem Theatre, Cincinnati, O.

"Contrary to all expectations, which led me to believe that every serial starts out better as to attendance than it continues, I notice that my receipts are increasing weekly as I continue showing 'The Lass of the Lumberlands.'

I can't account for this pleasing condition excepting this serial gets the valuable mouth-to-mouth advertising that no exhibitor can buy."

F. R. Trottman, Mgr. Greenfield & Gem Theatre, Milwaukee, Wis.

"After showing the fourth chapter of Helen Holmes in "A Lass of the Lumberlands," enclosed please find check IN FULL PAYMENT of the 15 chapters."

Edward G. Sourbier Amusement Enterprises Indianapolis, Ind.

15 CHAPTERS **DIRECTED BY J. P. McGOWAN**

NOW BOOKING AT 68 MUTUAL EXCHANGES

MUTUAL

THE PEER OF GIRL RE

Featuring
EARL METCALFE
HELEN GREEN
ZENA KEEFE

RELEASED
DEC. 28th.

Produced by
NIAGARA FILM STUDIOS
Directed by
GEORGE TERWILLIGER

MUTUAL

PERILS OF OUR GIRL REPORTERS

15 Startling Motion Picture Stories—*Each Complete*

Newspaper life as it really *is*. Real stories of the thrills of newspaperdom. The editor tells the girl reporter to "Get the Story!" She always gets it. But few of us realize the exciting events connected with the securing of the news of the day. HOW it is secured forms the basis of this snappy and unique serial — "The Perils of Our Girl Reporters." It's a real house packer. Wire or write your nearest Mutual Exchange at once.

BOOKING NOW
-at 68 Mutual Exchanges

The Stories in "The Perils of Our Girl Reporters"

1. The Jade Necklace
2. The Black Door.
3. Ace High
4. The White Trail
5. Many a Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiters
15. Kidnapped

WORLD PICTURES BRADY-MADE

ARE YOU BUILDING UP A BUSINESS OR JUST RUNNING ONE?

Does every week show up a little better than last?

Or, are receipts on the see-saw, sometimes up, sometimes down?

Your observations, as a business man;
The words and letters of others;
The way in which, as you know, we have sensed the public taste;
The way in which, as you know, our circle of Exhibitors is increasing rapidly;
Must have convinced you that

WORLD PICTURES BRADY-MADE ARE A THOROUGHLY DEPENDABLE BUSINESS-BUILDING SEAT-SELLING INVESTMENT FOR YOU.

CLARA
KIMBALL YOUNG
in "The Rise of Susan"
A WORLD PICTURE
(First time ever released)

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 17TH

BESSIE LOVE

IN

"The Heiress at Coffee Dan's"

FINE ARTS

A powerful human interest story of "Waffles," a little waitress at a "hash-house" in San Francisco, who almost becomes a millionairess through the machinations of a band of crooks. It's strong, sincere and deep with interest. The characters are real flesh and blood. The exhibitor will not have an over-abundance of such attractions as "THE HEIRESS AT COFFEE DAN'S."

CLARA WILLIAMS

IN

"Three of Many"

KAY BEE

A new war drama from the pen of C. Gardner Sullivan. A compelling visualization, bordering on spectacle, of battle horror and human problems. With the battle fields as a background a drama, revolving around two men and a woman, has been worked out of real force and intensity. READ THE REVIEWS.

A Picture That Will Pack Your Theatres.
Check This.

MACK SENNETT-KEYSTONE COMEDIES

Two each week. The best in the world.

Your patrons are waiting for that MACK SENNETT-KEYSTONE

WHARTON—

CLARA WILLIAMS
in
"THREE OF MANY"

KAY BEE

"THREE OF MANY" is a pulsating drama of the Great War.

Full of red-blooded dramatic action, strong-hearted interest and genuine appeal. A distinctive play by a distinguished author. The characters are portrayed by real artists under the direction of a master of his craft. A production which will uphold and add to the success of Triangle Plays, which public favor and press criticism has set so high. We refer exhibitors to the unbiased reviews of this play and to the play itself. We are proud of it.

WHARTON

RETROSPECT AND A PROMISE

IVAN PICTURE PLAYS

HAVE WON A DISTINCTIVE
PLACE IN THE PHOTOPLAY WORLD.

BECAUSE THEY HAVE BEEN ENACTED BY THE FINEST ENSEMBLE OF PLAYERS, EACH SELECTED FOR HIS OR HER PECULIAR FITNESS FOR THE CHARACTERIZATION

BECAUSE THEY HAVE BEEN PRODUCED UNDER THE PAINSTAKING DIRECTION OF IVAN ABRAMSON, WHOSE GENIUS FOR EXPRESSING THE DRAMATIC IS UNIVERSALLY RECOGNIZED

IVAN PICTURE PLAYS DURING 1917 WILL CONTINUE TO SHOW THE WAY. THEY WILL MARK THE PROGRESS OF THE DRAMA IN THE FILMS

THERE WILL BE APPROXIMATELY 12 REGULAR IVAN PLAYS AND TWO OR THREE SPECIAL PRODUCTIONS.

THESE WILL BE PRODUCED UNDER THE GENERAL DIRECTION AND SUPERVISION OF MR. ABRAMSON WITH ADEQUATE CO-WORKERS.

THEY WILL BE DISTRIBUTED BY THE MOST EFFICIENT DISTRIBUTORS IN THE STATES . . .

NOW IN THE COURSE OF COMPLETION
A DYNAMIC DRAMATIC THUNDERBOLT

BASED ON
A STIRRING HEART STORY

BACKED BY
A POWERFUL ADVERTISING CAMPAIGN OF
NATION WIDE IMPORTANCE

IVAN FILM

126 WEST 46th STREET, N.Y.C.

TO THE EXHIBITORS OF GREATER NEW YORK

IN ORDER TO PLACATE CERTAIN PERSONAGES WHO TOOK EXCEPTION TO THE TITLE

The SEX LURE

WHICH CHARACTERIZED OUR RECENT RELEASE

THE IVAN FILM PRODUCTIONS INC.

HAS CAUSED THIS TITLE TO BE SUPPLANTED BY ONE JUST AS POTENT AND JUST AS APPROPRIATE TO THE POWERFUL STORY CONVEYED. HENCE IN THE CITY OF NEW YORK THAT FEATURE FORMERLY KNOWN AS

"THE SEX LURE"

WILL BE DISTRIBUTED UNDER THE TITLE

"THE GIRL WHO DID NOT CARE"

THAT WE ARE JUSTIFIED IN THIS PRODUCTION IS ATTESTED BY THE TREMENDOUS POPULARTY OF THIS DRAMATIC DOCUMENT . . .

EXHIBITORS OF THE HIGHEST STANDING HAVE SOUGHT AND SECURED BOOKINGS ON THE PRODUCTION TO SUCH AN EXTENT THAT WE ARE JUSTIFIED IN SAYING THAT THE INDUSTRY AS A WHOLE WILL RECOGNIZE THE MERIT OF MEETING THE REQUEST OF THE OFFICIAL WHO DESIRED A CHANGE OF TITLE FOR NEW YORK CITY . . .

NOTE-THIS CHANGE OF TITLE APPLIES ONLY TO GREATER NEW YORK

NEW ADVERTISING ACCESSORIES IMMEDIATELY FORTHCOMING UNDER NEW TITLE

PRODUCTIONS, INC.

Foreign Distributor HAWK FILM COMPANY, 145 W. 45TH ST., N.Y. CITY

SELZNICK PICTURES

WHAT
AMERICAS GREATEST CRITIC SAID OF
HERBERT BRENON'S
PRESENTATION OF
NAZIMOVA
"In"
"WAR BRIDES"
By Marion Craig Wentworth

"There Is Nothing on Broadway That Can Begin to Compare With 'WAR BRIDES'! It Is The Finest Movie I Have Ever Seen"
Allan Dale

NEXT BRENON PRODUCTION
FLORENCE REED
IN A SUPERB SPECTACLE

WATCH FOR
CLARA KIMBALL YOUNG'S
NEW YORK APPEARANCE
NEXT WEEK IN
"THE FOOLISH VIRGIN"
By Thomas Dixon

READ THE PRESS COMMENTS
ALBERT CAPELLANI
DIRECTOR GENERAL

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

JOSEPH M. SCHENCK
PRESENTS

NORMA TALMADGE
In
"PANTHEA"

By
Monckton Hoffe

A Photo-Drama For Those
Who Are Tired of
"Movies"

Directed By
ALLAN DWAN

(BY ARRANGEMENT WITH KLAW AND ERLANGER)

HARRY RAPF
PRESENTS

ROBERT WARWICK
In
"THE ARGYLE CASE"

By Harvey J. O'Higgins, Harriet Ford
and William J. Burns

THE BIGGEST DETECTIVE
DRAMA EVER FILMED

DIRECTED BY
RALPH W. INCE

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

TRIUMPH FILM CORPORATION

JULIUS STEGER, Pres. Presents

What the New York Critics say about "The Libertine"

Extracts from New York Newspapers

Depicted with absolute fidelity to life, arousing the interest of the spectator to the highest pitch and holding it every inch of the way.—MOVING PICTURE WORLD.

"The Libertine" will make people talk. Every second of it is a thrill; it makes one's hair stand on end.—MOTION PICTURE MAIL, New York.

A film that will pack a theatre not only for a day but for a week. One of the best pictures ever screened.—MOTION PICTURE NEWS.

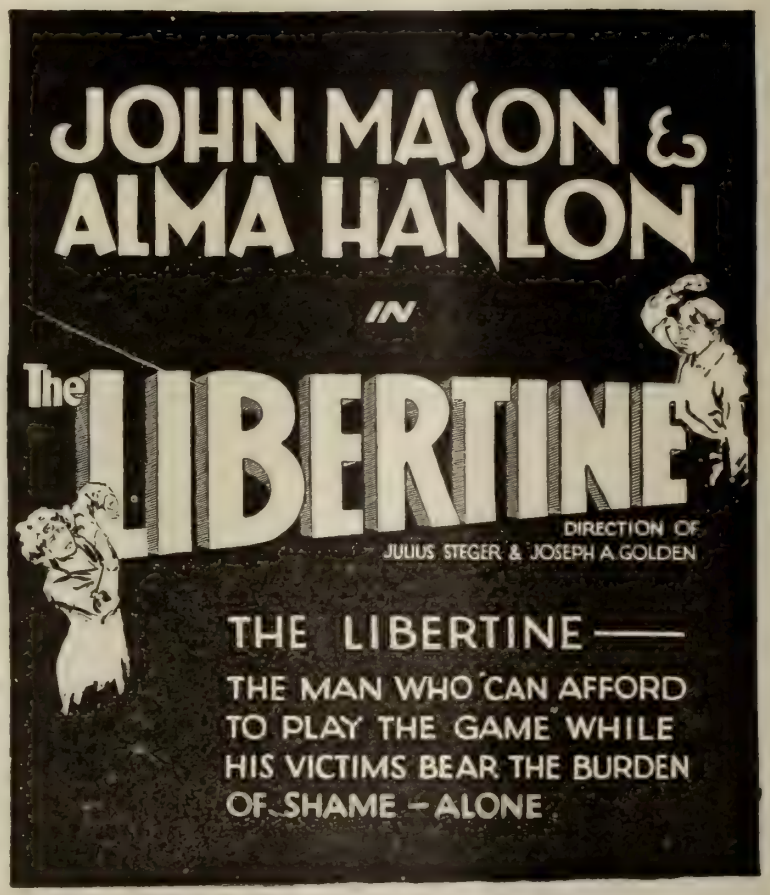
A strong and vital picture with a punch that will put it over anywhere. It teaches a great moral lesson.—NEW YORK REVIEW.

Strong and gripping story of modern life. A surprise finish comes like a breath of June roses, bringing close to the hearts of the audience a powerful and timely moral.—N. Y. EVENING JOURNAL.

John Mason has never done anything better, and Alma Hanlon was beautifully effective. The kind of a picture to attract capacity houses.—NEW YORK TRIBUNE.

Every man, woman and child in this great land of ours should see "The Libertine." It leaves a lasting impression—and a commendable one.—NEW YORK STAR.

A theme which will prove valuable to the exhibitor, and is sure to satisfy audiences by its many fine features.—NEW YORK DRAMATIC MIRROR.


JOHN MASON & ALMA HANLON
IN
The LIBERTINE
DIRECTION OF JULIUS STEGER & JOSEPH A. GOLDEN
THE LIBERTINE —
THE MAN WHO CAN AFFORD TO PLAY THE GAME WHILE HIS VICTIMS BEAR THE BURDEN OF SHAME - ALONE

This picture is bound to command the patronage of lovers of the film world.—NEW YORK DRAMATIC NEWS.

The story and its fascinating action will attract the picture fan.—VARIETY.

Admirably presented drama setting forth a vital moral lesson.—CHICAGO MOTOGRAPHY.

Held the breathless attention of the large audience from start to finish.—NEW YORK TIMES.

A wonderful production that should make a lot of money for the exhibitor. A remarkably absorbing and wholesome dramatic entertainment. NEW YORK CLIPPER.

You should get a lot of money with this. "The Libertine" is forceful drama which presents a lesson in a human manner and hammers it home.—WIID'S.

MAMMOTH FILM CORPORATION

NEW YORK
729 Seventh Avenue
New York City

NEW ENGLAND STATES
729 Seventh Avenue
New York City

NEW JERSEY
729 Seventh Avenue
New York City

ALL STAR FEATURES DIST., Inc.

SAN FRANCISCO—234 Eddy Street
LOS ANGELES—514 West 8th Street

DE LUXE FEATURE FILM CO.

SEATTLE—1216 3rd Avenue

MASTERPIECE FILM ATTRACTIONS

PHILADELPHIA—1325 Vine Street
PITTSBURGH—Seltzer Bldg., 1201 Liberty Ave.
CLEVELAND—724 Columbia Building
CINCINNATI—Address to be announced later
CHICAGO—1408-1410 Consumers' Bldg.

Mary Jane Holmes the famous novelist wrote the book which was read and is being read by everybody

TEMPEST and SUNSHINE

THE DIXIE FILM COMPANY produced it, featuring

Evelyn Greeley

who is supported by a star cast of popular screen artists working under the direction of

Carlton King.

TEMPEST and SUNSHINE is a five reel master picture recommending itself to the STATE RIGHT BUYER as a big box office attraction.

address all communications to JNO. W. HEANEY-
1480 Broadway, New York City, N.Y.

B.S.MOSS

729 SEVENTH AVENUE, NEW YORK CITY

PRESENTS

MARIE EMPRESS

IN A PHOTOPLAY SERMON FOR PARENTS

A Daring, Frank Photoplay Handled With Rare Delicacy

"THE GIRL WHO

A Drama of the Screen

True to every day life—sure to be one of the most discussed motion pictures of the year.

READY NOW!

Without knowledge even the best home influence is weak and powerless when the test comes.

Ignorance Is a Child's Weakness —Knowledge Her Strength—

"The Girl Who Doesn't Know" is intended to awaken society to its age-old crime of silence.

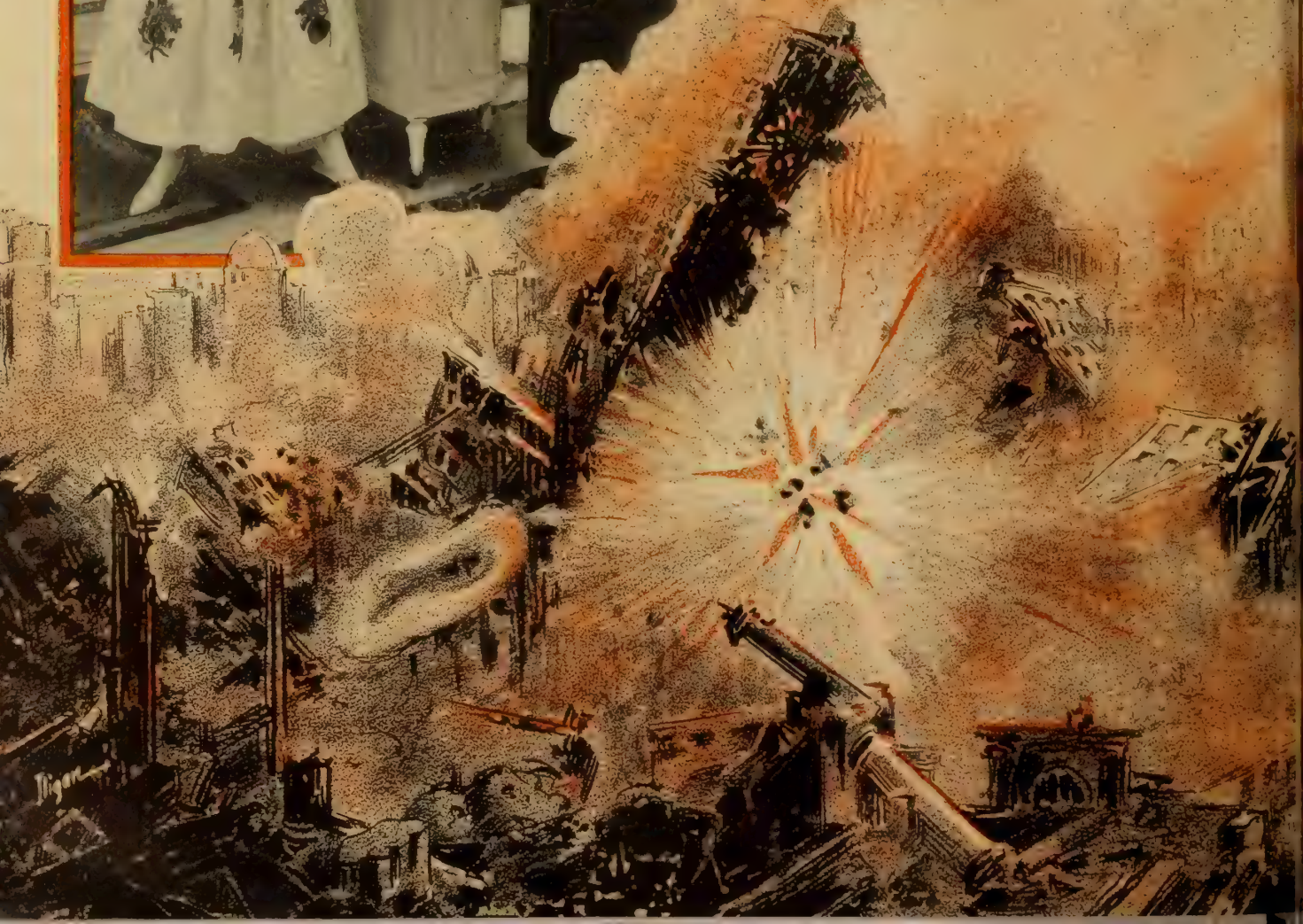
"DOESN'T KNOW"

What Becomes of the Children ?

PATRIA
The Serial Supreme
with
Mrs
Vernon
Castle
Released January 1st
INTERNATIONAL

Mrs. Vernon Castle

The Best Known Woman in America



in PATRIA

The Serial Supreme Whose Theme is Preparedness Released January 1st

INTERNATIONAL

Patria to Have Greatest Advertising and Publicity Campaign Ever Launched

WITH the definite conclusion to release Patria on January 1st, the International announces the most stupendous advertising and publicity campaign ever launched in connection with a motion picture serial. Patria has already been enormously advertised. The real campaign is now starting.

Patria will be advertised in the newspaper with the largest circulation in 30 of the largest cities in the United States. Full page, half page and quarter pages will be used.

Because of the popularity of Mrs. Vernon Castle, the star, and of Louis Joseph Vance, the author of Patria, newspapers are clamoring for the privilege of publishing the story in serial form. So far arrangements have been made with 25 of the leading ones to that end.

On the Sunday preceding the release of Patria three full pages will be used in each of the Hearst Sunday newspapers, whose combined circulation is more than 2,000,000.

Before the campaign closes, Patria announcements will appear in Cosmopolitan, the magazine with the largest circulation in the world, Hearst's Magazine, Harper's Bazar, Good Housekeeping, Motor and Motor Boating.

Supplementing all of this, more than 200 small newspapers throughout the country will carry the message of Patria.

Before the campaign closes, practically every city, town and hamlet in the United States will have been reached.

International knows Patria is the greatest serial ever produced. It is backing this knowledge with the greatest advertising campaign ever known.

A fortune in box office receipts awaits the exhibitors who book Patria. Films are now in International exchanges, together with a remarkable assortment of paper and exhibitor's helps.

EXCHANGES

ATLANTA
146 Marietta St.

BOSTON
148 Piedmont St.

CHICAGO
207 So. Wabash Ave.

CINCINNATI
532 Walnut St.

CLEVELAND
750 Prospect Ave., S.E.

KANSAS CITY
1305 Walnut St.

LOS ANGELES
912 So. Olive St.

NEW YORK CITY
729 Seventh Ave.

OMAHA
1417 Harney St.

PHILADELPHIA
1335 Vine St.

PITTSBURGH
804 Penn Ave.

SAN FRANCISCO
280 Golden Gate Ave.

SEATTLE
1214½ Third Ave.

ST. LOUIS
3313 Olive St.

WASHINGTON
712 11th St., N. W.

AGENCIES

ALBANY
68 State St.

BUFFALO
39 Erie St.

DETROIT
71 Griswold St.

INDIANAPOLIS
New Lyric Theatre Bldg.

MINNEAPOLIS
606 Produce Exch. Bldg

NEW ORLEANS
338 Barronne St.

SALT LAKE CITY
131 E. Second South St.

INTERNATIONAL

THE SERIAL OF ALL SERIALS

"JIMMIE DALE ALIAS THE GREY SEAL"

E.K. LINCOLN
EDNA HUNTER

SIXTEEN TWO-CHAPTER EPISODES

PAUL PANZER
DORIS MITCHELL

BASED UPON THE SENSATIONAL "PEOPLE'S MAGAZINE" STORIES BY FRANK L. PACKARD

Produced By MONMOUTH FILM CORPORATION

THE UPROARIOUS BILLY WEST COMEDIES

(TWO-REELS—NOW BOOKING)

"HIS MARRIED LIFE" "BOARDERS & BOMBS" "HIS WAITING CAREER," Etc.

AN EDITORIAL FOR YOU FROM THE N.Y. TELEGRAPH

A serious situation in the motion picture business seems to have arisen in the growing scarcity of short-length films. Producers who have in mind only the exploitation of stars and the possibilities of metropolitan productions, are by way of forgetting the many thousands of small town houses which cannot afford-by reason of small seating capacity and limited attendanee-to pay for great features, great names and celebrated productions. The same is true of many of the small neighborhood picture theatres where small prices accompany a general desire for variety.

On the regular stage, the stars of the drama are seldom within the reach of the small houses or the patrons of vaudeville. These facts make plain the need and the commendability of the short film for the 5,000 to 7,000 lesser picture houses which cannot afford the great features or the star performers.

THE ANSWER? UNICORN!

UNICORN'S 1-2-3 REEL MODERN DRAMAS

UNICORN'S STRIKINGLY "DIFFERENT" COMEDIES

UNICORN'S BIG "WESTERNS" and GENERAL SERVICE

UNICORN'S TWENTY-ONE REELS A WEEK PROGRAM

Unicorn Film Service CORPORATION

IKE SCHLANK, Pres.

126-30 W. 46th ST. N.Y. CITY

TWENTY-EIGHT EXCHANGES THROUGHOUT THE U.S.

Form 9

WESTERN UNION TELEGRAM

GEORGE W. E. ATKINS, VICE-PRESIDENT NEWCOMB CARLTON, PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

RECEIVED AT NEW YORK DEC 4 / 16 191

NUMBER	SENT BY	REC'D BY	CHECK
412	E	CH	161 NL

DATED LOS ANGELES CAL DEC 3/16

To MR STATE RIGHT BUYER AND MR EXHIBITOR

THIS IS THE BIGGEST AND MOST IMPORTANT FILM MESSAGE YOU HAVE EVER RECEIVED TWO MASSIVE PRODUCTIONS OF PROVEN BOX OFFICE VALUE ARE TO BE LEASED ON A NEW PLAN RAMONA IN TEN REELS AND MY LATEST SUCCESS THE EYES OF THE WORLD FROM HAROLD BELL WRIGHTS FAMOUS STORY ALSO IN TEN REELS RAMONA HAS BEEN CALLED BY ONE NOTED CRITIC THE FARTHEST NORTH IN MOTION PICTURES AND WAS ACCORDED THE HIGHEST RATING EVER GIVEN BY NATIONAL BOARD OF REVIEW ON OCCASION OF ITS

PREMIERE IT PLAYED TEN WEEKS TO OVER TWO HUNDRED THOUSAND PATRONS AT AUDITORIUM LOS ANGELES LARGEST THEATRE WEST OF CHICAGO BOOK RAMONA HAS BEEN SOLD TO FIVE MILLION BUYERS SINCE 1880 EYES OF THE WORLD HAS HAD SALE TWO MILLION COPIES THIS PRODUCTION MADE AT UNLIMITED COST AND SIX MONTHS UNDIVIDED LABOR WITH ACTIVE COOPERATION OF NOTED AUTHOR WHEN SHOWN IN CABRILLO THEATRE SAN DIEGO WEEK NOV 6 THOUSANDS UNABLE TO GAIN ADMITTANCE CRITICS SAY GREATEST PRODUCTION RECENT YEARS WRITE OR WIRE BEFORE TOO LATE MY REPRESENTATIVE H O MARTIN NOW IN EASTERN TERRITORY WITH BOTH PRODUCTIONS WILL EXPLAIN PLAN WHICH IS WITHIN YOUR REACH HE CAN COMMUNICATE QUICKLY ADDRES ALL MESSAGES AND LETTERS TO 547 SOUTH BROADWAY LOS ANGELES ACT QUICK, THIS IS THE TIME AND THE DAY

W H CLUNE

EVERY DAY

We Get

LETTERS LIKE THIS

SIDNEY ASCHER, President — JOSEPH A. JACOBS, Treasurer

ASCHER'S ENTERPRISES

ASCHER'S WONDERLAND THEATRE
ASCHER'S COLONIAL THEATRE
ASCHER'S 161st STREET THEATRE
ASCHER'S CLASSIC CO. (Inc.)
SUCCESS FEATURE FILM CO. (Inc.)

OFFICE OF THE PRESIDENT
2952 THIRD AVENUE
PHONE, 8596 MELROSE

DATED NEW YORK | December 1st, 1916

Unity Service Corporation
729 Seventh Ave.,
New York City,
N. Y.

Dear Sirs:-

I have run many serials in my theatres, but with absolutely none have I done anything, like the business I am doing at Wonderland & Colonial with the "Yellow Menace".

It is swift moving, full of "Punch", up-to-the-minute in theme, and for getting the money, beats any that I have ever seen.

The exhibitor that shows it cannot go wrong.

Very truly yours,

Sidney Ascher

IS IT CONVINCING?

UNITY
729 7th AVE., NEW YORK

Released on the
METRO
Program
December 25

YORKE
FILM CORPORATION
presents

HAROLD LOCKWOOD
and MAY ALLISON

in

Harold MacGrath's

PIDGIN ISLAND

A METRO wonderplay
in Five glorious acts
adapted for the screen
and directed by
Fred J. Balshofer

Do you realize

what it means to your box office

to have the two idols of the motion picture public appearing at *YOUR* THEATRE once each week *for* FOURTEEN consecutive weeks?

The Great

A whirlwind campaign—
Newspaper and Billboard,—
Unique in Motion Picture Advertising

RELEASED THROUGH METRO

FRANCIS X. BUSHMAN and BEVERLY BAYNE

IN Wm. Christy Cabanne's master production of love, mystery, romance and power

Greater than the Greatest

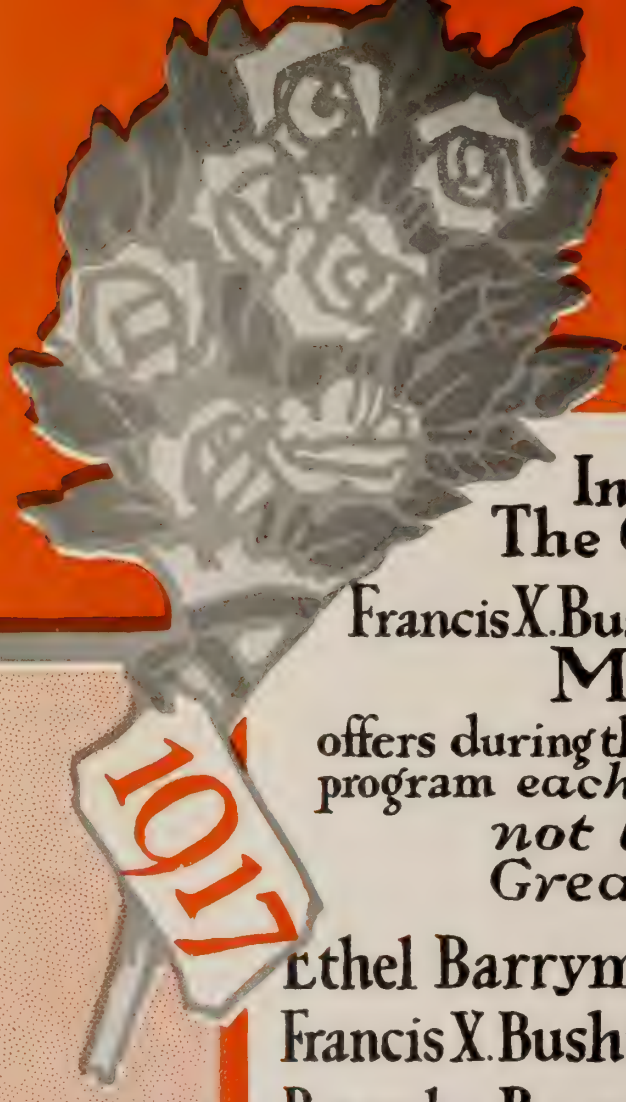
Secret

Story by Fred de Gresac.

Presented by QUALITY Pictures Corporation

Produced by SERIAL Producing Company

EXCHANGES



To Exhibitors

In addition to
The Great Secret
with
Francis X. Bushman *and* Beverly Bayne

METRO

offers during the year 1917 on its regular program *each* of these great stars in *not less than eight Great Features.*

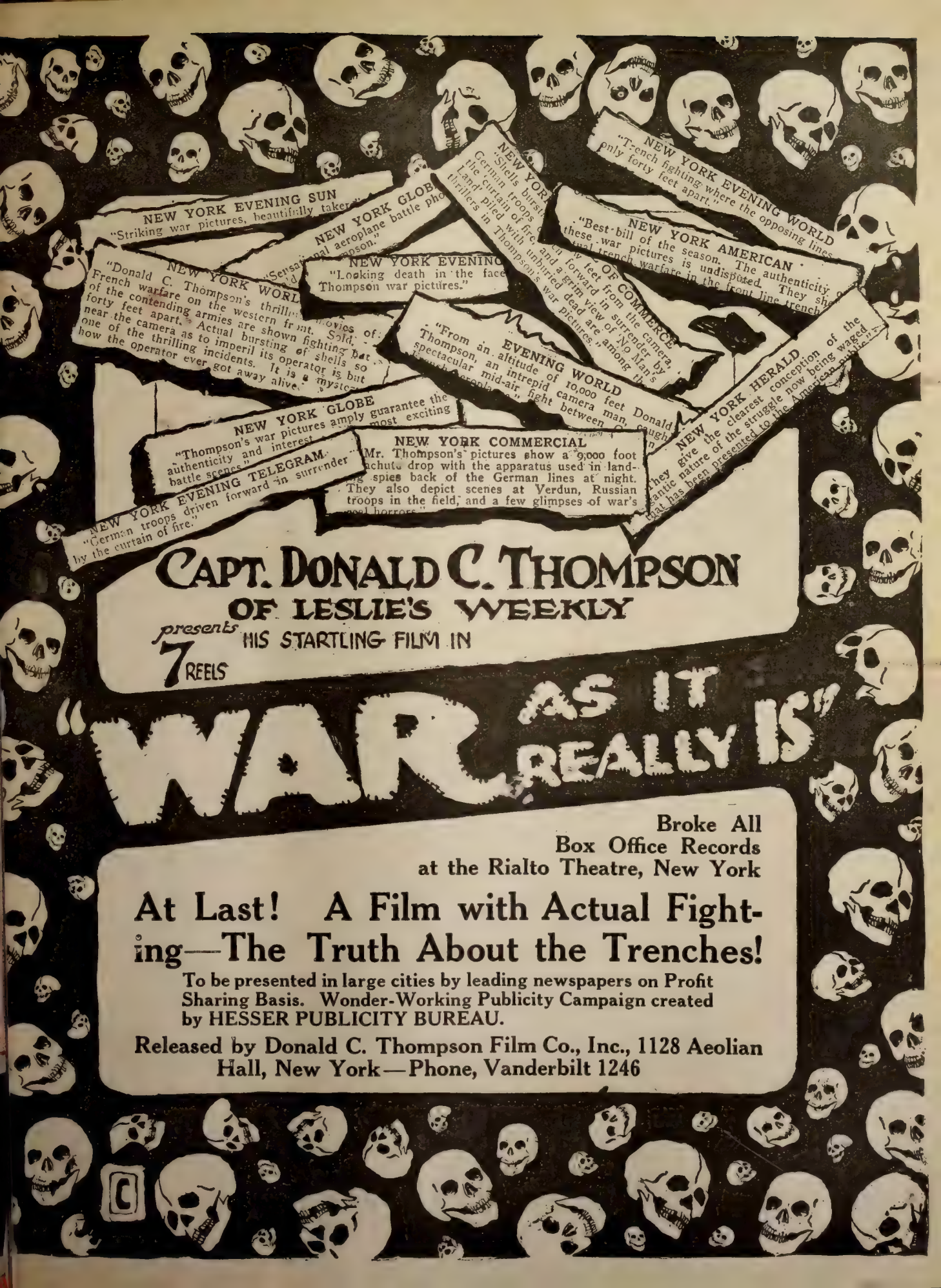
Ethel Barrymore
Francis X. Bushman
Beverly Bayne
Mme. Petrova
Harold Lockwood
May Allison

together with
supreme features starring

Emily Stevens
Viola Dana
Emmy Wehlen
Mabel Taliaferro
Lionel Barrymore
Frances Nelson

and the famous
METRO-DREW Comedies

YOUR attractions for the year are box office attractions—
You know their drawing power.


NEW YORK EVENING SUN
"Striking war pictures, beautifully taken."
NEW YORK GLOBE
NEW YORK EVENING
"Looking death in the face
Thompson war pictures."
NEW YORK WORLD
"Donald C. Thompson's thrilling
French warfare on the western front. Sold
of the contending armies are shown fighting bat
forty feet apart." Actual bursting of shells so
near the camera as to imperil its operator is but
one of the thrilling incidents. It is a myste
how the operator ever got away alive."
NEW YORK EVENING WORLD
"T-ench fighting where the opposing lines
only forty feet apart."
NEW YORK AMERICAN
"Best bill of the season. The authenticity
these war pictures is undisputed. They sh
trench warfare in the front line trench
OF COMMERCE
EVENING WORLD
"From an altitude of 10,000 feet Donald
Thompson, an intrepid camera man,
spectacular mid-air fight between
NEW YORK HERALD
of the
clearest conception of the struggle now being waged
antic nature of the
that has been presented to the American public."
NEW YORK GLOBE
"Thompson's war pictures amply guarantee the
authenticity and interest
battle scenes."
NEW YORK EVENING TELEGRAM
"German troops driven forward in surrender
by the curtain of fire."
NEW YORK COMMERCIAL
Mr. Thompson's pictures show a 9,000 foot
chute drop with the apparatus used in land-
ing spies back of the German lines at night.
They also depict scenes at Verdun, Russian
troops in the field, and a few glimpses of war's
CAPT. DONALD C. THOMPSON
OF LESLIE'S WEEKLY
presents HIS STARTLING FILM IN
7 REELS
"WAR AS IT REALLY IS"

Broke All Box Office Records at the Rialto Theatre, New York

At Last! A Film with Actual Fighting—The Truth About the Trenches!

To be presented in large cities by leading newspapers on Profit Sharing Basis. Wonder-Working Publicity Campaign created by HESSER PUBLICITY BUREAU.

Released by Donald C. Thompson Film Co., Inc., 1128 Aeolian Hall, New York—Phone, Vanderbilt 1246

WILLIAM FOX

presents

THEDA BARA *in*

Productions

De Luxe

Special Features of the Highest Dramatic Art on the REGULAR FOX PROGRAM

Released Jan. 22. 1917

The Darling of Paris

Suggested by Victor Hugo's "The Hunchback of Notre Dame"

Directed by J. Gordon Edwards

FOX FILM CORPORATION

WITH A CURSE ON HER LIPS

A beautiful Mexican girl dying in the desert sees the man she loves riding away with the woman she hates — See the

WILLIAM FOX

PHOTOPLAY OF LOVE AND WAR

THE LOVE THIEF

WITH BEAUTIFUL

GRETCHEN HARTMAN

AND

ALAN HALE

WRITTEN BY N.P. NIESSEN.
DIRECTED BY RICHARD STANTON

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

FOXFILM COMEDIES

Independent of regular program
Available for all exhibitors

BOOK THEM NOW

and

Show them weekly beginning Jan. 1, 1917

then

Watch Your Box Office Receipts Grow

WILLIAM FOX has a NEW YEAR'S gift for motion picture exhibitors all over the world,—something they have never had before, something no other producer offers them,—real laugh makers—

FOXFILM COMEDIES

SCREEN COMEDIES are the most popular box office attractions in filmdom. They are also the most difficult to obtain. Mr. Fox sought to add comedies to his offerings, but he found he could not buy real gloom-dispelling pictures, because nobody made them, so he made them himself,—

FOXFILM COMEDIES

THESE PRODUCTIONS constitute his New Year's gift to exhibitors. A two-reel COMEDY PRODUCTION will be released each week, beginning January 1, 1917. They are available for all exhibitors.

Early Releases Include

"SOCIAL PIRATES," with CHARLES ARLING
"CHASED INTO LOVE," with HANK MANN
"THE CLOUD PUNCHER," with HANK MANN
"HER FATHER'S STATION," with ANNA LUTHER
"THERE'S MANY A FOOL," a burlesque based on "A Fool There Was," with HANK MANN and CARMEN PHILLIPS

Wire, write or call at the nearest Fox Exchange

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

William Fox

Presents That Distinquished Star

WILLIAM FARNUM *in*

Eight Super

De Luxe

special productions during the year 1917 released on the

REGULAR FOX PROGRAM

The Premier Presentation will be

The Price of Silence

A truly remarkable photo-play which will be the salvation of the Nation's children

RELEASED JAN. 8th 1917

FOX FILM CORPORATION

MUTUAL
The FOUR GAUMONT Single-Reels scintillate with bright pictures, keeping patrons interested all the time
REEL LIFE TOURS AROUND the WORLD
MUTUAL WEEKLY
SEE AMERICA FIRST
with
GAUMONT KARTOON KOMICS
Gaumont
Gaumont Co.
FLUSHING, N. Y.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 23, 1916

"The Perils of Our Girl Reporters" Is New Mutual Serial

NEWSPAPER life is the background for the newest Mutual serial. "The Perils of Our Girl Reporters" is its title. The serial consists of 15 stories each complete in itself. Each story deals with a powerful incident in real newspaper life. Each tells the story from the "inside"—depicting in detail the way in which front page news is collected. Many of the stories are founded on real facts. They show girl reporters exposing the evils of the underworld—securing confessions from crooks—interviewing society debutantes—aiding the government in capturing counterfeiters and blackmailers—ferreting out strange crimes—foiling evil plots.

Newspaper Life From the "Inside."

It is hard to conceive anything more fascinating than newspaper life. The whole world lies before the eyes of the star reporter. He delves into all that is queer and unusual. He mingles with the biggest men of the land and the most unscrupulous. Bankers and crooks, presidents and politicians, clergymen and murderers are all "copy" to him. Make the reporter a girl and you double the interest in the situations. Tell the stories from the "inside" and you again increase its fascination. Nothing to compare with this series of newspaper tales has ever before been revealed on the screen.

Each Story Complete.

Each chapter of this fascinating new serial is complete in itself. Each tells the story of a bit of "front-page news" that is more interesting than the news itself. New and unusual thrills will be found in each chapter. "The Perils of Our Girl Reporters" was produced by Niagara Film Studios. The pictures were directed by George Terwilliger. They feature such stars as Earl Metcalfe, Helen Green and Zena Keefe. Each chapter is two reels in length. The first is released December 28. Bookings on this new serial can now be made at any of the 68 Mutual Film Exchanges.

Gaumont's mystery-detective series, "The Vampires," has broken box-office records in many theaters. Its exposure of life in the underworld of Paris is unusually vivid. The surprising twists and turns in its plot keep audiences constantly on edge, and with curiosity whetted for the next episode in the series. Interested exhibitors can obtain bookings on applying to their nearest Mutual exchange.

Mutual Star Productions For December

Week Beginning December 4th.

Title. Lead.

The Valley of Decision.....
.....Richard Bennett

Week Beginning December 11th.

Lonesome Town.....Kolb & Dill
Miss Jackie of the Navy.....
.....Margarita Fischer

Week Beginning December 18th.

The Twinkler.....William Russell

Week Beginning December 25th.

The Innocence of Lizette.....
.....Mary Miles Minter

Powell Studios Are Greatly Enlarged

The studios of the Frank Powell Producing Corporation are being greatly enlarged. In these new and enlarged studios will be made the Nance O'Neil and Marjorie Rambeau Mutual Star Productions, mentioned in these columns the last few weeks. The augmented studios will have a total floor space of 16,000 square feet and be equipped with every modern device that will tend for better pictures. Miss Rambeau's first appearance will be made in "The Greater Woman." This is an adaptation of Algernon Boyeson's famous play of the same name which has been a tremendous success in Europe. Nance O'Neil will make her Mutual debut in "Mrs. Balfame." This play is a dramatization of the celebrated novel by Gertrude Atherton. Thousands have read the novel and are sure to look forward with interest to the picturization of the story. President Freuler paid Mrs. Atherton a tremendous sum for the exclusive right to film this successful book. In so doing he is carrying out his avowed intention of securing the works of the very best authors for film purposes. Bookings on both the Rambeau and O'Neil pictures can now be made at any of the Mutual Exchanges. The exact dates of the first releases featuring these talented stars will be announced shortly.

Chaplin in "The Rink"

Chaplin grows more versatile with each new release. You have seen him in all sorts of situations. But this is his first opportunity to demonstrate his ability as a roller skater. He surely makes the most of it. The very thought of seeing Chaplin on roller skates will bring thousands to the theaters showing "The Rink."

William Russell Is At His Very Best In "The Twinkler"

"THE TWINKLER," a five reel William Russell Mutual Star Production, is scheduled for release the week of December 18. This production was made at the studios of the American Film Company, Inc., at Santa Barbara, Cal. It is a powerful human interest tale of the underworld. It was written by a convict in Sing Sing penitentiary. It is based on real facts. It gives William Russell a chance to do some of the best acting of his entire career.

Powerful Situations.

Powerful situations abound throughout the picture. Surprises follow one another thick and fast. "The Twinkler" is a light-fingered thief—a "dip"—in police parlance. His "best girl" is sentenced to be electrocuted. "The Twinkler" seeks a pardon for her. The governor's own secretary sets out for the prison with her pardon. On the train the secretary accidentally displays his wallet. The temptation is too strong for "the Twinkler" to resist. He nips the wallet. After hopping off the train he finds within the wallet his sweetheart's pardon. His robbery has sent his loved one to the chair.

Big Human Interest Appeal.

Theater audiences the country over are sure to be held spellbound by the human interest appeal of the tale. The ending of the story is particularly unique. The biggest surprise of all is reserved for the last. Popular though William Russell is today, "The Twinkler" will make him more so. Bookings on all of the Russell pictures can be obtained at any of the 68 Mutual Film Exchanges.

"Diamond" Sequel Plays to Capacity Business

Reports so far received on the business done by the sequel to "The Diamond From the Sky" prove that it is even a greater box-office magnet than was predicted. Turnaway business has been done at practically every theater showing it. In some places the crowds were so great that it was with difficulty that pedestrians could make their way past the theaters. In several cases re-bookings have already been arranged, so great a drawing card did it prove.

In the latest chapter of "A Lass of the Lumberlands," Helen Holmes performs no less than four separate "stunts" in this single episode. Exhibitors are declaring this chapter play a real house-packer.

MUTUAL

FRANK POWELL
Announces
The Peerless Emotional Actress

NANCE O'NEIL
in
"MRS. BALFAME"

Adapted from the famous novel by Gertrude Atherton.

This first of the Nance O'Neill Mutual Star Productions is now being staged at the studios of the Frank Powell Producing Corporation. Release date will be announced shortly. Bookings can be arranged at any of the 68 Mutual Exchanges.

MUTUAL

FRANK POWELL
Announces

Broadway's Favorite Star

MARJORIE RAMBEAU
in
"THE GREATER WOMAN"

Arranged from Algernon Boyeson's Remarkable Stage Success.

An all-star cast, headed by the great Belasco star, Aubrey Beattie, will support Miss Rambeau in this first of her Mutual Star Productions. ~ ~ ~ Produced by Frank Powell Producing Corporation. Release date announced shortly. ~ Now booking at 68 Mutual Exchanges.

MUTUAL

AMERICAN FILM COMPANY, INC., *Presents*

WILLIAM RUSSELL

in

"The TWINKLER"

An epic of the underworld. A real story of a "dip's" life and heroic sacrifice. Written by a convict in Sing Sing penitentiary. Marvelous in its realism. ~ ~ Astounding in its heart appeal.

A Mutual Star Production in five powerful acts. Filmed at the studios of the American Film Company, Inc., at Santa Barbara, California. ~ ~ Released the week of December 18th through 68 Mutual Exchanges

WILLIAM RUSSELL MUTUAL STAR PRODUCTIONS *Now Playing:*–

"THE HIGHEST BID" ~ "THE STRENGTH OF DONALD McKENZIE"
"SOULMATES" ~ "THE MAN WHO COULD NOT DIE" ~ "THE TORCHBEARER"
"LONE STAR" ~ "THE LOVE HERMIT"

WARNING!

CAN THEY GIVE YOU TIN WHEN YOU WANT "STERLING ? CAN THEY ?

WHEN HENRY W. SAVAGE made **"ROBINSON CRUSOE"** in five reels, he created a new record for STATE RIGHT pictures.

With this success came a series of attempts to launch on the market a number of "CRUSOE PICTURES." A few of these scheming sharps we caught red-handed—they are no more.

We therefore want to warn you against further deception, to make sure that you get only the **"ROBINSON CRUSOE"** which is in **5 Parts,** the product of **HENRY W. SAVAGE,** master craftsman of the American stage.

His name is the mark **"Sterling."**

"ROBINSON CRUSOE" carries a splendid array of five styles of paper up to 24 sheets and extensive press helps, lobby frames, heralds de luxe, etc., etc.

THERE IS ONLY ONE GENUINE

HENRY W. SAVAGE'S ROBINSON CRUSOE in 5 REELS

WARNER BROS., Distributors
729 Seventh Ave., New York City

Kleine-Edison-Selig-Essanay Service

By special arrangement with H. Zugsmith Jr.
GEORGE KLEINE presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by Henry Kolker
A Motion Picture Novel by Mr and Mrs.
RUPERT HUGHES

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Exhibitors presenting this Selig Red Seal Play De Luxe everywhere report the S. R. O. sign. Exchanges report that the re-bookings of this drama have broken all previous records!

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HENRY B. WALTHALL

with

MARY CHARLESON

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Victor Rousseau's powerful drama of a

HIDDEN MENACE

"THE TRUANT SOUL"

WALTHALL'S GREATEST PLAY

SCREEN TIME 2 HOURS

A photoplay of intense passions—of hate, greed, shame, pride, revenge, sacrifice, love. It shows man sunken to the depths of vice and degradation, man raised to sublime heights. It grips the very soul and holds the spectator fascinated, breathless, from beginning to end.

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RICHARD C. TRAVERS

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GERTRUDE GLOVER

are presented in

"The Phantom Buccaneer"

By VICTOR BRIDGES

Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.

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General Film Service

BIG SEAT SELLING ATTRACTION

The First

ESSANAY-CHAPLIN

REVUE OF 1916

will not only fill your theatre but keep the people standing in line waiting for a chance to get in. Read what these theatre owners say:

Mr. George K. Spoor, President,
Essanay Film Mfg. Company,
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"Broke all records in my largest theatre on the Essanay-Chaplin Revue of 1916. I congratulate you and recommend it to any exhibitor as a big money getter."

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TRADEMARK
Reg. U. S. Pat. 1907

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IS MARRIAGE SACRED?

Essanay's New Stock Company

Including

Marguerite Clayton **Edward Arnold**
Lillian Drew **Sydney Ainsworth**

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It is a flaming banner that will attract every individual for it touches on a subject close to every heart.

Look over this list of titles.

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"Dancing with Folly"	Dec. 23	"Shifting Shadows"	Feb. 3
"Wife In Sunshine"	Dec. 30	"Desertion and Nonsupport"	Feb. 10
"The Sinful Marriage"	Jan. 6	"Ashes on the Hearthstone"	Feb. 17
"When The Man Speaks"	Jan. 13	"The Extravagant Bride"	Feb. 24
"The Wide Wrong Way"	Jan. 20	"Social Obligations"	Mar. 3
By Charles Mortimer Peck		*Directed by E. H. Calvert*	

SCREEN TIME APPROXIMATELY 33 MINUTES

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

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General Film Service

"The Golden Thought"

A **Selig** Feature Play Released **Monday, December 25,** in General Film Company's **regular** service.

J. A. Lacy's thrilling romance of love and adventure.

"The Right Hand Path"

A heart-stirring drama released in General Film Company's regular service on Dec. 30.

The Selig-Tribune

The world's greatest news reel released every Monday and Thursday in General Film Service.

Selig Polyscope Company

Chicago, Illinois

General Film Service

DECEMBER 21

BABE HARDY & KATE PRICE & ETHEL BURTON IN "HE WINKED & WON"

DECEMBER 22

BURNS & STULL AS POKES & JABBS IN "RECKLLESS ROMEOS"

General Film Service

Knickerbocker

Star Features

Present Dec. 22'

FRANK MAYO
GLORIA PAYTON
MYRTLE REEVES
IN
"The DAWN OF WISDOM"

3 ACTS

Supervised by
H.M. & E.D. HORKHEIMER

General Film Service

THE HAZARDS of HELEN

—the ORIGINAL, railroad series that holds all records for sustained interest and profit-earning power.

Now sweeping triumphantly on through its THIRD YEAR.

NEXT EPISODE:

"THE VANISHING BOX CAR"

A leap from a speeding auto to a speeding train provides Dare-devil Helen Gibson with one of several opportunities to again prove that she is absolutely fearless.

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"Grant, Police Reporter"

Kalem's single reel super-series written by Robert Welles Ritchie. Each episode a complete story, featuring George Larkin and Ollie Kirkby.

There are more genuine thrills in

"The Tiger's Claw"

than can be found in most five or six-reel pictures.

Released Friday, Dec. 22nd

"The Girl from Frisco"

Kalem's two-reel series of red blooded stories, featuring Marin Sais and True Boardman. Each two part adventure is a complete story.

Your patrons will thoroughly enjoy

"On the Brink of War"

because it was made on the Mexican border and provides thrills galore.

Released Wednesday, Dec. 20th.

Another HAM COMEDY, "The Fatal Violin," will be released Tuesday, December 19th. A welcome addition to any program.

Attention-compelling one and three sheet posters on all one reelers; one, three and six sheets on "The Girl from Frisco."

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

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(*Index to this issue will be found on page* 1868.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, December 23, 1916

Facts and Comments

Yes, we would rather have a million friends than a million dollars, and it is a dead sure thing that money could not buy a single friend worthy of the name.

* * *

INTERESTING, indeed, have been some of the figures published in this paper showing the relation of cost to attendance. On a snap judgment it might seem more profitable to play at an increased rental an attraction that brings in receipts in excess of the added cost, but the real figure to be studied is the relative *advance* in the cost of film. This is something to which few have given serious thought, and yet presently they must give this matter their most earnest consideration. Some years ago a vaudeville manager displayed his books, showing that his attendance figures remained stationary, while each year the cost of his program advanced about one hundred dollars a week. As the house was then showing an average profit of less than eight hundred dollars a week, it seemed as though in the ninth year the cost of the bill would exceed the box office receipts. As a matter of fact, the house turned to pictures some four years later as the simplest way out, but it is again facing the problem of increasing rentals. The cumbersome statistical system sometimes advised are more of a nuisance than the evils they are supposed to check, but some elementary statistical system is necessary to the manager who hopes to remain in the exhibiting business. He must not only know where he stands, but whither he is heading.

* * *

THE man who reads aloud the titles as they flash upon the screen has long been the butt of the picture paragraphist, but he is not at all the joke he seems to be. He is a nuisance against whom other patrons are entitled to protection, and some means should be found to curb his activities. Direct approach is, perhaps, the best way, but this approach must be tactfully made lest the patron be offended. At the same time it is better to lose one patron through direct offense than to suffer a greater loss through the irritation of many. It is not possible to draw the line too strictly, nor should a manager insist upon absolute silence in his auditorium, but there should be some happy medium between perfect order and the riot that obtains in some theaters. Tact will bring about this condition.

* * *

CORDWOOD and vegetables have long been "current funds" in the practice of the rural newspapers, but until lately food in exchange for entertainment has been more of a press stunt than a practical charity, save around Christmas at some special matinee. This year numerous houses are running "potato matinees" and the like to good purpose, and the Strand, of Muncie, Indiana, has a regular schedule of three potatoes, three apples, three onions, three turnips, one egg (storage not barred), two oranges, one can of tomatoes or one jar of jelly or preserves as the admission price to a special matinee given each day between the regular afternoon and evening performances. Each night the collections are turned over to the Winter Relief Association and the scheme was continued for an entire week. This is a practical charity in that while the house benefits from the advertising, the poor are fed, and all at a slight additional cost for current.

* * *

EVEN the prisons are being robbed of some of their hardships. More than one alert press agent has made the State reformatory at Ossining the basis of film publicity, but in other penal institutions the motion picture has, in more legitimate fashion, brought cheer into desolate lives. Good Words, the prison paper of the Federal Prison at Atlanta, Ga., chronicles the opening of the season with Essanay's "The Man Trail" on November 13th, followed by Fox's "The Two Orphans" the next day with Essanay's "The Raven" on the same bill. On the 20th the Theda Bara "Carmen" and Chaplin and Ritchie comedies were much appreciated. At one time it was not uncommon for dramatic companies to visit prisons for a brief entertainment, but these were irregular in occurrence, and, naturally, incomplete in scope, but it is a real and solid charity to brighten the drab lives of men with good pictures, and since it merely involves the loaning of film it is a thing to be commended to exchanges everywhere. Most prisons now own projection machines and the only cost is expressage. Prisons should not be made too attractive, else there is danger of a waiting list, but even men who have erred are entitled to some brightness in life, and nothing brings greater entertainment at smaller expense than a good program of pictures.

Creative Methods—Shaw

By Louis Reeves Harrison

PICTURE if you can a certain illustrious member of the Zeletical Society, also of the Dialectical Society, his whiskers shaved off, prowling around the studios with a scenario under his arm, modestly introducing himself as Mr. G. Bernard. Notwithstanding the fact that he is on easy terms with the most difficult medium of expression in the world, he has come to the conclusion that moving pictures, with their direct appeal to millions of people naturally progressive, offer a superior opportunity to irrigate, freshen and brighten millions of minds, and he has written a scenario.

This scenario has been rejected several times, along with the script of Soda-Fountain Willie and that of Nellie the Beautiful Typist, but G. Bernard is in a state of revolt—he is pre-eminently an intellectual rebel, a hater of dull monotony, especially of the flat and treeless desert of adaptation. He manages to get in contact with the President of a producing concern, and he attempts some of the logical wit that has made him a successful dramatist. "You say that I am disagreeable," he cries, thumping the presidential desk with his fist. "I am glad you think so, for I have roused you from your stupid torpor and made you think a new thought."

"But—ah—" says the President after a half hour's chat over the 'phone with his leading lady, "Mr.—ah—I think you said your name was Bernard—people do not go to the picture show to think. I have just engaged Lily Sapphed to act for us, and she will draw more dollars than all the high-brow stuff you can write." Mr. G. Bernard, having penetrated the art of humbug in an older art of expression, is neither discouraged nor abashed.

"You have a right," declares Mr. Bernard with another thump of the fist, "to make a perfect ass of yourself in private life with one pretty saphead or another, and you may think that you have an inalienable right to make a fool of yourself in business, but you are abusing that right. This pretty girl—there are many thousands in the states—costs two-thirds of your production. You get it back by charging from seventy-five to a hundred dollars a day for exhibition. You kill off the small exhibitor, and thus the great support of the mass who made moving pictures possible and profitable. You have found an easy way to help yourself along while destroying the greatest value of this new art, its popularity with people of limited means."

"Don't interrupt me," roars G. Bernard. "The trouble with you is that you do not take pains—or you do not know how—to publish the right thing to say with such grace, such levity, such charm, that it seems to be a delightful, off-hand utterance. Jar the dulled sensibilities of people if you like. Rouse sluggish blood with some vital motive behind the surface action. You are only administering a soothing syrup. It may taste sweet just now, but it will become sickening as a steady diet. You are trying to inject lassitude into the veins of a people whose race characteristic is energy. Are you wise?"

A sick smile appears on the President's face, an expression of patient boredom, as he calls his typist and asks what time Miss Sapphed is expected in her mauve limousine. G. Bernard rises, throws down a card with his full name and exits. "Say!" the President exclaims to his typist, "don't let any more of those fellows in." Then on scanning the card, "Hurry! Chase after that man. Bring him back. His name on a billboard is worth a fortune to us."

Genius is not so rare as many imagine. The beautiful flower of it is seldom hardy enough, however, to thrive on next to nothing in an unfavorable environment until it attains full growth. The sturdy vigor of Shaw, a native endowment, his pugnacious optimism and a certain amount of newspaper opportunity enabled him to endure hardship and eventually compel recognition. The warm hearthstone is now his, but it is his warm heart that keeps alive recognition that the greatest art of expression is that which reaches out to the minds of the greatest number. With the common people always in mind, he adapts himself tactfully to the claims of commercialism.

"I have to consider," he says, "the extent to which the magic of art can break through commercial prudence, the limits set by honor and humanity to the tasks I may set to my fellow artist the actor: in short, all the factors must be allowed for before the representation of a play becomes practicable or justifiable; factors which some never comprehend, and which others integrate almost as unconsciously as they breathe or digest food." The great dramatist is generous even to the fakir—he must live, but he is inclined to think that while the clockwork mouse may be as amusing as the real one, it will kill the cat who swallows it in good faith.

That great compassion which accompanies breadth of view enables Shaw to see sympathetically all sides of a question. He examines every facet, once the diamond of a thought is cut, and turns on a soft light well calculated to modify its brilliance. There is to be illusion, but no obscurity. He has looked into the depths of human nature and discovered that the light of truth sometimes hurts the eyes.

Only half awake, most of us are unable to stand the full radience of truth, but it may filter through the lace curtains of romance in serene purity and show us where we are. Maintaining the illusion in his attractive presentations, Shaw permits none as to the social complex with which he deals. However he may tone down the light, it must be that of the sun. When he jars us, as he does occasionally, it is because we are slow to free ourselves of theatrical tradition and contemporary prejudice. Then most of us have been wrongly taught at some early period of life, and we are reluctant to leave the stand we have taken for one of unproven safety.

The great dramatist claims boldly and frankly that artistry of presentation is only an instrument, to be employed for definite purposes. "What I really do," he says, "is to take the events of life out of where they have no real bearing on a question and show them in their spiritual and actual relation to each other. I have to connect them by chains of reasoning, and to make bridges of feeling." What are his purposes but those of clarifying what we do not fully comprehend, to call upon us to give up false ideas we are cherishing.

Like Mark Twain, Bernard Shaw is big enough to see the utter hopelessness of the sermon. Preaching lost its hold when human nature refused to be scared by hell fire out of its folly. The only methods by which we can get rid of it now is to reason it out for ourselves, or have some brilliant mind help us to laugh it away. We are just beginning to appreciate that our great humorist was a very serious man at heart. Like Shaw, he simply tried to make us realize our debt to humanity.

We did wonder a bit last summer at receiving quite a lot of reasons from the publicity office of a film-producing concern as to who should be head of the Exhibitors' Organization. We did not need any space fillers at the time, but, gee, they would make interesting reading now. Darn that waste paper basket!

The Problems of the Small Exhibitor

THE big libraries haven't killed the magazine business, nor will the big theaters make the neighborhood houses take a back seat. They are the backbone of the business today, and will be that fifty years from now in all probability. The small exhibitor need not despair of a good living. The best in quality of human minds is not, necessarily, so ambitious that it is dissatisfied and jealous of other men's big successes so long as it has a good thing itself. The good sense and judgment of the many smaller showmen and their money is in the aggregate more valuable to the business than the fewer big contracts of the 3,000-seat exhibitors. They are likely to remain so. The man with a small theater is often a bigger man than his ambitious competitor who speculated and made a big success.

In a village there'll be no big theater in competition and in a small city there aren't likely to be more than two or three. The difference these big houses will make will be more temporary than lasting. Everyone who goes about town knows of them, and many "take in" the show there once in a while or often. Their overhead is enormous; they are too big to be personal, and they are often inaccessible to the patron. What the big theater would like to do is to use up the picture appetite of the whole community. They can't begin to do it. If the three, where there are three, operate on an understanding and run all the good films for one night only they merely advertise the best shows for the neighborhood man to run later. You don't see many old films in these houses. If they make long runs the policy, they have to leave a bonanza untouched. The big house can afford many things beyond the reach of the small exhibitor; but if the patron wants to see a picture, and be sure he does want to, and is going to want to, he'll go where the picture is shown. The business of supplying films may not be ideal just at present, and this may put difficulties in the way of the small man. It will correct itself. The maker who caters to smaller theaters will find that it pays to cater to them even better. The outlook for the future is brighter than the present state; but the present state isn't bad.

The exhibitor has to use his brains and has to get all the help he can from the trade journals and his other friends. If a picture has made a hit downtown he ought to know of it. If it is making hits in other places he should know of that, and he ought to have at hand good, able reviews of all the pictures, and he ought to read them.

What Practical Exhibitors Say

FOR the past few months the stream of correspondence reaching this office in regard to proposed restrictions and special legislation on moving picture theaters has increased very considerably. Most of this correspondence is from exhibitors direct, some of it inclosing editorials from local newspapers.

All of it constrains the MOVING PICTURE WORLD to say for the hundredth time that if ever legalized censorship comes the industry will have to thank those within its own ranks, both producers and exhibitors, who make and exhibit productions that offend public taste.

The industry is big, but not big enough to overlook, nor will it ever be too big, to give careful heed to public opinion. Here is an extract from a letter, dated December first, from a firm of exhibitors controlling three fine theaters in one of our most progressive southern cities. Doubtless there are many other exhibitors in this same position:

The people in this city are certainly on the war path over some of the pictures that have been shown here recently, and unless the makers of regular programs and feature services quit sending us the stuff they are now sending our business is going to follow the saloon and restricted districts and cease to be.

If we take a regular service we are forced to play what is sent us or close up. If we buy in the open market we have to buy trash and sensational stuff.

However, you know all this without our telling you. We could write a book on the subject of what is the matter with the exhibitors' business, but this is a letter of thanks, not of protest. Yours very truly,

MUDD & COLLEY AM. CO.

For all the years of its existence the MOVING PICTURE WORLD has led in the fight against legalized censorship of the moving picture, either local, state or federal. It has done this through its editorial columns, it has spent many hundreds of dollars in sending members of its staff to Albany, to Washington, D. C., and elsewhere, to protest and argue the case before legislative bodies, and it has cheerfully paid all the expense of members of its staff to attend innumerable gatherings of exhibitors for the same purpose. We have mailed to exhibitors everywhere a mass of helpful information on the subject.

In the face of all this it is almost beyond belief to learn that there are exhibitors still in business who do not only flout public opinion, but who attempt to add a few dollars to their miserable receipts by advertising the fact that they have a questionable film or one that has caused censorship troubles in other towns. Only a few weeks ago we cited the case of an exhibitor who hired a brass band to advertise the fact that he had legally fought the local city authorities and won on a film that has stirred up the censorship question all over the country. What short-sighted, asinine reasoning leads anyone to think that he gains anything by antagonizing his fellow townsmen and the very people on whose patronage he depends.

Verily the fools are not all dead yet, as the following letter from President Glamann of the Kansas League will show. The advertisements he refers to were in local Missouri papers, one theater boasting that it was showing only problem plays, and referred to one production which the city authorities had prevented them from showing. The other advertisement was practically along the same lines. Again we say the industry has more to fear from those inside its own ranks than from all outside influences combined.

Nov. 21st, 1916.

Motion Picture World,
New York, N. Y.

Gentlemen:—I am inclosing two "ads" which I cut from the Kansas City Star today, which will give you some idea of what we Kansas exhibitors will have to contend with when we ask for the repeal of the censor law at the meeting of our next legislature in January.

A few exhibitors are running the picture business, it would seem, for a little extra money. They do not care for the future or for their brother exhibitors. It is such pictures as these which cause censorship.

We realize we have a very hard fight on our hands when we ask for the repeal of the censor law, but if the exhibitors would use a little judgment it would be a very easy victory for us. Missouri does not have a league at the present time, which makes it impossible for us to ask for help through that channel. Won't you please make an appeal through your valuable paper for the good of the whole business to run clean pictures? Very truly yours

C. E. CLAMANN,
President M. P. E. of Kansas.

P. S.—The Kansas City Star is a Missouri paper and the two houses which I have reference to are in Kansas City, Mo.

KEEP THE PICTURES CLEAN AND KEEP THEM OUT OF POLITICS.

Famous Players-Lasky Takes Over Paramount

Big Distributing Organization Absorbed by Producers—No Change in Personnel of Officers

ONE of the most important combinations of interests recently effected in the motion picture industry occurred December 8, when the Famous Players-Lasky Corporation, which includes among its subsidiaries the Famous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco Photoplay Company, and Pallas Pictures, acquired the controlling interest in the Paramount Pictures Corporation, the distributing medium of the photoplays of those companies.

This musical alignment of photoplay interests places under one control producing and distributing resources. The array of stars under the management of the Famous Players-Lasky Corporation, the studios of its various companies in New York City, Los Angeles and Hollywood, and the chain of exchanges controlled by Paramount form through the consummation of this coalition what is undoubtedly one of the greatest single motion picture organizations and a most comprehensive interlinking of the various units of the business.

The capital stock of the Famous Players-Lasky Corporation is $12,500,000 and that of Paramount $10,000,000, giving total aggregate resources of $22,500,000. There will be no change of administration in either the parent or the new subsidiary company, Adolph Zukor remaining president of the former and Hiram Abrams continuing as the head of Paramount. The other officers of the Famous Players-Lasky Corporation are Jesse L. Lasky, vice-president; Arthur S. Friend, Treasurer; Elek J. Ludvigh, secretary; Cecil B. De Mille, director general; Emil E. Shauer, assistant treasurer, and Ralph A. Kohn, assistant secretary. The Paramount staff, which continues in office, is as follows: Hiram Abrams, president; William L. Sherry, vice-president, and James Steele, treasurer and secretary.

The reason for the taking over of control of Paramount by the producing combination lies in its determination to come into a closer direct relationship with the exhibitor, to unify the producing and distributing branches of the business, and to concentrate its activities on a direct photoplay service from producer to theater.

In conformity with the policy that followed the creation of the Famous Players-Lasky Corporation all the subsidiary companies will preserve their individual identities and will simply be guided in their general policy by the parent company.

"We consider this move to be the logical solution of many of the difficulties which at the present time beset the film business," said Mr. Zukor. "So vast has become the industry in which we are engaged that every step which leads to the solidification of its component parts is inevitably a step in the right direction. The interests of the producer and those of the exhibitors have erroneously been considered to be at variance, and I have always believed this impression to be one of the greatest deterring factors in the art's development. It has therefore been the aim of the Famous Players-Lasky Corporation to establish direct contact with the exhibitors, who will readily perceive the possibility of the economies that will automatically result from this combination of interests and which will become manifest to them in the form of better productions."

"When I assumed the duties of President of Paramount," said Mr. Abrams, "I found that the co-operation which then existed between the producers and Paramount virtually amounted to the unification of the entire system into one great whole. The complete merging of our interests was practically inevitable. The assumption of control by the Famous Players-Lasky Corporation of its distributing medium means one thing—better pictures, because the avenues between studio and theater will now be so much more direct. I am confident the result will be a program of photoplays more consistent in excellence than was ever possible under former conditions of divided interests and authority."

The tracing of the events which led up to the consummation of this great deal is like recounting the history of the development of the feature play from its inception.

It was in April, 1912, that the Famous Players Film Company was formed for the express purpose of introducing to the motion picture public the great stage stars who had thus far refused to appear on the screen. Having had great difficulty in obtaining the type of photoplay which he demanded for his own theaters, Adolph Zukor determined he would go into the producing field himself and make feature photoplays that would conform to his standards as an exhibitor.

Despite the fact that there was scarcely a stage star of any repute who would appear on the screen at that time, Mr. Zukor interested Daniel Frohman in his idea, and the Famous Players proceeded to enlist one stage celebrity after the other, until to-day that company has the unique record of having introduced no less than forty-five well-known stage stars on the screen, many of whom have become permanent photoplayers.

Though the Famous Players Film Company was the first to institute a program of feature productions, its pioneer work was so successful that the company was soon forced to increase its annual output.

In November, 1913, the Jesse L. Lasky Feature Play Company was organized with the purpose of increasing the artistic possibilities of the screen. It has among its stars many notables, among them Geraldine Farrar, whose entry into the motion picture world was one of the most sensational events of last year.

The desire of these two producing companies to ally themselves on the same program resulted in the formation of the Paramount Pictures Corporation in September, 1914, which included in its program of releases the productions of the Oliver Morosco Photoplay Company and of Pallas Pictures.

Thomas A. Curran—Thanhouser Leading Man

THOMAS A. CURRAN, who is "James Palmer," the villainous pursuer of Jeanne Eagels in Thanhouser's "The World and the Woman," soon to be released through Pathe, is an Australian. Born in the antipodes, he went to San Francisco, seeking his fortune as an actor. He learned his profession in stock and vaudeville on the Pacific Coast and decided that his best opportunity lay in his home country. He returned to Australia and for several years played in musical comedies, touring Australia, New Zealand and South Africa.

In 1912 he came back to the United States and played in vaudeville in a sketch, "His Father's Son." He joined "Oh, Oh, Delphine" and later played the Englishman in "Excuse Me."

Mr. Curran decided to try motion pictures and was immediately successful. After several engagements with Metro, Universal and Famous Players, he joined Thanhouser.

Mr. Curran gained great fame as the artist in Audrey Munson's "Inspiration" and as the elder brother in Frederick Warde's "Silas Marner," both well known Thanhouser productions. He has important parts in "The Pillory," featuring Florence La Badie; "A Modern Monte Cristo," in which Vincent Serrano is to be starred, and in "The Vicar of Wakefield," a Frederick Warde play now being made at the Thanhouser studios.

Thomas A. Curran.

CONNESS IN SHERRILL PRODUCTION.

Robert Conness is now engaged in a picturization of "The Rainbow," in which he is playing Henry Miller's old part. The picture will be released by the W. L. Sherrill Feature Corporation December 21.

To You Our Readers

A

Right Merry Christmas

A

Happy and Prosperous

New Year

From the Staff of the

Moving Picture World

Christmas 1916

Christmastide with its glad Message of Peace and Goodwill is with us once more. The thoughts of millions, not only in this great country, but all over the world, turn toward their fellowmen with a kindlier feeling, and especially toward the young. We vie with each other in an endeavor to bring some additional happiness into other lives and often wish that the spirit of Christmas might remain throughout the year.

Can we not feel that our great moving picture industry comes nearer being an all year round Santa Claus than anything else we can think of? When we remember the millions who receive entertainment, amusement, relaxation and mirth from the moving picture every day of the year, and when we also remember that this great art is educating all races through a language understood by all and bringing a clearer and better knowledge and understanding between peoples, surely we may be proud of the industry and its achievement.

Let us determine that it shall be rid of all harmful influences and everything that gives needless offense, and that it shall fill more completely than ever before during the coming year its great mission of good cheer, harmless amusement and helpful and educational entertainment.

Stanley Mastbaum Is Host to Film Men

Over Two Hundred Producers, Exchangemen and Exhibitors Dine and Listen to Interesting Speeches

PHILADELPHIA film men showed New York something on the evening of Wednesday, December 6. It was an occasion that big and elaborate it sort of made New Yorkers present feel their own town needed to take a real brace. Stanley V. Mastbaum, the big film man of the City of Brotherly Love, was host to producers, exchangemen and exhibitors to the number of an even dozen over two hundred. There was a dinner on the roof of the Bellevue-Stratford, there was a vaudeville entertainment—it did entertain, too—and there were many speeches by men representing big business, the bar, the censors, the producers, the exhibtors, the distributors and the press.

Stanley V. Mastbaum.

The dinner primarily was given to the members of the Stanley Exhibitors' Association, the organization of Pennsylvania showmen who book their films through the Stanley company. Present to meet them were many producers and film men from New York, invited, according to Mr. Mastbaum in a welcoming address, to afford the exhibitors of Eastern Pennsylvania an opportunity to come in contact with the men who make the pictures they exhibit. Present also were Louis J. Breitinger, the head of the censorship board of the Keystone State, and Joseph L. Kun, his legal adviser, of the staff of the Attorney General.

Siegmund ("Pop") Lubin received one of the heartiest greetings of the night. The pioneer was seemingly in good health and certainly in the cheeriest mood. He kept the party in continual laughter, following his opening remark that he recalled the time when he took a picture of a horse eating hay there was no one then to censor the picture. George H. Earle, Jr., introduced as a doctor of business, and Felix Isman, the big real estate operator, also spoke.

Among the New Yorkers present were Hiram Abrams, Felix Feist, Arthur S. Friend, Samuel Goldfish, Walter E. Green, Earl Gulick, Walter W. Irwin, Carl Laemmle, Al Lichtman, Mitchell H. Mark, B. S. Moss, Carl H. Pierce, Lewis J. Selznick and Adolph Zukor.

The party gathered at 6 o'clock. After three-quarters of an hour of informal converse the guests filed into the dining hall. The tables, decorated with freshly cut roses, were arranged in the form of a letter M. Over the stage at the end of the room was printed in letters of light, "Stanley—In Union There Is Strength." On the stage were massed two-score musicians from the Stanley theaters, playing the stirring strains of the Stanley March, dedicated to Mr. Mastbaum. It was an inspiring beginning. Joseph M. McCready, who had that day been elected president of the Stanley Exhibitors' Association, introduced Mr. Mastbaum, who asked that business be suspended until the dinner was finished, when he intimated there were many things to be talked over by the guests. In the meantime he urged them to go the limit and enjoy themselves.

During the serving of the dinner, which in itself was representative of the best that Philadelphia affords—or any other old town, for that matter—there was a vaudeville entertainment. It consisted of singing, dancing and instrumental numbers. One of the latter that made a marked hit was the violin playing of Miss Ollie White, from Croskey's theater.

During the course of the evening Mr. Mastbaum was presented with a large loving cup by the members of the Stanley Exhibitors' Association, as a token of the esteem and affection of the men who compose it. After the cigars had been lighted Toastmaster McCready called on a long line of speakers. Near the end of the program he surrendered the gavel to Jules Mastbaum, "Exhibit B," as one of the lawyers present described him. He kept up the pace of his predecessor, inquiring at the close if there was any one who wanted to talk who might have been overlooked.

The speakers were, besides those already mentioned, John McCarthy, Lewis J. Selznick, who aroused great enthusiasm when he said the Lubin studios had been brought under his jurisdiction; Adolph Zukor, Harry Jordan, Horace Stern, W. W. Irwin, Harry Knapp, dramatic critic of the Inquirer; George Blaisdell, Samuel Spedon, W. Stephen Bush, Mitchell Mark, Felix Isman, Samuel Goldfish, Arthur Friend, Richard Beamish, Colonel Samuel D. Lit, William Smith and Abe Einstein, the latter of whom is credited with being the father of the splendid arrangements for the night. It is said and it is entirely creditable he has worked on them for a month, from sun-up to midnight. Letters of regret were read from William A. Brady, Frank J. Rembusch, Herbert Brenon and Jesse L. Lasky.

During the evening a motion picture was taken and one was shown. About 250 feet were taken by the Tisdale Industrial Motion Picture Company, which had installed many lamps for the purpose. These were exhibited in Philadelphia the evening following. The showing of the single picture marked one of the prettiest incidents of the night. It was a close-up of the mother of the host, taken that morning for the occasion. It was greeted with prolonged applause.

Those present other than those already named were:

David Aloe, Sydney Aloe, George Ames, Frank V. Armato, Jules E. Aronson, Albert D. Austin, Charles Bacharach, Charles Baruch, Lawrence C. Beggs, Marcus Benn, A. Berman, Sol. Berman, William Bethel, A. Beyfuss, H. J. Bissinger, Morris Boney, Howard Bonte, Oscar F. Bower, J. B. Bowker, Alexander R. Boyd, James Brennan, Edward Brylasky, Albert C. Brown, E. D. Brown, Frank W. Buehler, S. H. Burbank.

Charles Calehuff, Charles J. Calhoun, J. Camac, V. Carrick, L. J. Chamberlain, Edwin Clark, John D. Clark, J. Solas Cohen, J. E. Commerford, Clement Congdon, William Connor, C. Cook, John E. Cook, William Crozer, Boyd Cunningham, J. Cunningham, Herman Dieck, Jack Delmar, Bushnell Dimond, John Eckel, E. S. Edmondson.

Herbert Effinger, Abe L. Einstein, Charles Elias, Herbert Elliott, Harry E. Ertel, A. J. Feeley, Frederick Felt, Maurice E. Felt, R. Ferris, William E. Finley Alfred W. Fleisher, D. T. Fleisher, A. G. Fontana, Earl Forte, William Freihofer, David S. Fuhrman, E. C. Gaskill, J. M. Gaites, Felix Gersen, Isaac Gerstley, J. J. Gins, Herbert W. Given, William Godfrey, Elliott J. Goldman, George J. Gormley, J. M. Graver, Abe Greenberg, Albert Greenfield, William Greenfield, Moe Greenwald.

Charles Hall, M. F. Hanson, Col. Lee S. Harris, Clifford Hawley, Nicholas J. Hayes, Joseph Hebrew, William J. Heenan, J. E. Hennessy, William Herchenrider, Milton Herold, M. Hershfeld, Carl Hess, C. I. Hexter, William Hoffman, Wm. H. Hoodles, J. W. Hunt, Edward E. Hyneman, Walter Jacobs, Harry T. Jordan, Andrew Kaas, William Katz, Frank Keeney, H. M. Kendrick, P. A. Kinsley, Harry Knapp, J. A. Korpel, George Krupa, Jacob D. Lit, Jerome H. Louchheim, Arthur Lucas, Robert Lynch.

P. Magaro, George M. Mann, Jay Mastbaum, Joseph Mastbaum, John McCarthy, George McClelland, David McCoach, Kenneth MacGowan, John J. McGurk, George Metzel, M. Milder, Dick Miller, William W. Miller, Oscar Morgan, George Morris, Samuel E. Morris.

Leon D. Netter, Charles F. Oldt, H. M. Osborne, Dr. H. N. Phenager, Alvin Plough, Dr. J. B. Potsdamer, Frank J. Price, Jr., H. Quicksall, Emerson Richards, Jules Robison, William Rodelheim, Harold Rodner, Milton Rogazner, Milton H. Russell.

Abe Sablosky, L. Sablosky, William Sachsemeyer, H. J. Schad, E. R. Schayer, Eugene Schloss, J. V. Schreck, Harry Schwalbe, Harry Scott, C. W. Seeley, Charles Segal, W. Shugard, David Smiley, William E. Smith, David J. Smyth, Joseph Snellenburg, John L. Snyder, William H. Synder, Columbus Stamper, James A. Steele, M. Steifel, Horace Stern, Walter Stuemfig, Adam Sulke, Lewis M. Swaab, Earl Sweigert.

M. W. Taylor, Thomas D. Taylor, Bert F. Tickner, B. R. Tolmas, Fred W. Wagner, Frank Weiner, Jake Wells, Leon S. Wescoat, Clarence Wolf, Morris Wolf, H. B. Wooiston, Winfield W. Yonker, Michael Zineman.

What Some of the Speakers Said.

"Two years ago, when the Stanley Company was formed," said Toastmaster McCready in his opening remarks, "it furnished bookings for eleven theaters. Today eighty-five theaters are booking through that office. I am going to say that a year hence, when we again celebrate, there will be one hundred and eighty-five theaters. The name Stanley has burst the bonds of a local tradition and is now spreading fast through the country. All the theaters now booking through the company approximate in valuation $8,000,000. That is some sum of money. This association was formed permanently today and I have been elected to its presidency."

Mr McCready then presented to Mr. Mastbaum the loving cup, the acceptance of which was followed by the cheers of the diners.

"We welcome investigation of conditions in this territory," said Mr. Mastbaum, after his formal acceptance of the token. "That is why we arranged this dinner, so that exchangemen, film men and exhibitors could meet so many interested people. We welcome you all."

"The motion picture not only brings back to us something of the past," said Attorney John A. McCarthy, who spoke as a "fan" rather than as a lawyer professionally interested in the industry, "but also brings to us something we hope for in the future."

"Mr. Mastbaum converted me just as he has converted you," said Mr. Selznick. "He satisfied me that you were getting a square deal. If at any time you feel as if you wanted relief take your case to Mr. Mastbaum. If you can't get it from him come to me." Mr. Selznick then made the announcement in regard to taking over the Lubin studios.

"This gathering is an inspiration to me," said Mr. Zukor. "Looking back four or five years, to the time when the formation of the Famous Players company was under consideration, when we were in doubt as to whether the project would be a success or a failure, I cannot help thinking if then we had had the good fortune to look upon such an intelligent audience as we have here tonight and all interested in motion pictures, there would have been no doubt as to the success of our undertaking. At that time it was a question whether pictures of quality and with nothing sensational in them would attract the exhibitor. I did believe they would attract the great public. Since then conditions have changed and to our faith in the industry we have been amply rewarded. Undoubtedly, we all owe a great deal to such men as Mr. Mastbaum, men with vision. Mr. Mastbaum was one of the first to book pictures for a run.

"One of the principal reasons operating against the run was the small capacity of the theaters. Nearly every one depended on the display in the front of the theater to attract passers-by. Mr. Mastbaum was the first to take a theater with a big capacity. I think he will bear me out in the statement that he had a struggle in the beginning. He had the nerve and foresight to stick to his policy until he turned the tide. It is men of the make-up of Mastbaum who furnish the inspiration to do the things that will attract the good American element to the picture theaters and to induce it to take them seriously. I don't think we have as yet accomplished our aim, but we are on the upward trend. We need your assistance and co-operation, you need ours.

"I want to say personally of the organization I represent, that in all dealings with exchangemen we have at no time tried to force a deal whereby we knew that they could not live or make it profitable for you gentlemen. We have at all times tried to make terms on such a basis that all could live. You must be paid for your effort and your labor and your investment must be safeguarded. If you don't make any money I want to be on the same side with you. If you are making money I want to share with you, nothing beyond."

Horace Stern was greeted with a ripple of mirth when he expressed doubt as to whether he should discuss censorship in the presence of Mr. Breitinger, chairman of the Pennsylvania censors, in view of the fact he often had to appear before that official. "Censorship should be based on public opinion, on the average intelligence of the community," said Mr. Stern. "If censorship should be based on the average moral sentiment of the community there would be no complaint. I don't think censorship should give us moral pills. If the public wants Charlie Chaplin the public should have Charlie Chaplin. The average person is entitled to his views as to what is ethical in life, and the standard should be of that average person.

"One more thought, and that is this: Censorship is based upon the fact that nothing should be produced in moving pictures that a child cannot see. I, for one, don't think this is a proper standard. If it is improper for a child to see a picture keep the child away from seeing that picture." Mr. Stern expressed his opposition to the theory that two men and one woman should say what pictures should be seen by the eight or nine millions of Pennsylvanians.

Louis J. Breitinger was next introduced as "the man who sits on the lid and who tells us what the public shall and shall not see."

"I don't see why I should be injected at this time," said Mr. Breitinger, "when criticism is in the air. I am only too glad to hear it, nevertheless. It is a very unpleasant task or duty we have to perform. I felt when the bureau was organized it really was a police task. Censorship is repugnant to the trade, to all Americans, in fact. When we think of the word censorship we feel it is an arbitrary word."

Mr. Breitinger gave some figures relating to his past year's work, saying the board had passed 45,429 reels and collected $49,000. "I trust next year we will collect no fines whatever," said the State chairman, after mentioning that the past year $5,385 was collected under that head. "I hope that you will not only live with censorship, but that you will outlive it," he said in closing.

"Some men say that censorship is an attack upon the right of free speech," said Mr. Kunz. "Free speech does not mean that you can say anything or everything at any time or place. Free speech in this great country simply means that you have the right to express your opinion, but it must be done in a legal, orderly way. Free speech does not mean that a man may use vile language. That is not the free

Dinner to the Stanley Exhibitors' Association by Stanley V. Mastbaum, Philadelphia, December 6.

speech that the constitution specifies. Thus men can only succeed by abiding with the law.

"It is not censorship that is wrong. It is not the idea. It may be that sometimes those who are temporarily in charge of the administration of the law are the very men who are not average persons. This is the real test. It is not the law. The law is all right. In high government offices you don't always have the best man to administer the law. That is the test, the thing you want to bear in mind. I suggest the censor member we have here tonight is not the unfit member. (Great cheering.)

"We have put in an amendment to the censor bill which we hope to pass at the next session to give the chairman of the board of censors the final authority on a picture. If we put that over, gentlemen, you know you will have no complaint to make. I know from the caliber of the men around this board that you will not put over on the people of this commonwealth anything they should not see. The laws of this state don't give the right to pass a picture conditionally—that children shall not be admitted. It is believed to be a sensible thing to have pictures closed to children, but we have not the power. There is ample time to prepare such an amendment."

"We have arrived at a time in this industry in this country when there must be genuine co-operation," said Mr. Irwin. "Unless we begin to organize and to co-operate we are likely to find that the larger part of the world is so closely organized we will be unable to compete with them when the war is over. The producer and the distributor will be glad to co-operate with every exhibitors' organization so long as the exhibitors select for their head men of the broad caliber, fair disposition and the integrity of Mr. Mastbaum.

"I can't understand how any one in this democracy, in this city of Brotherly Love where the constitution was signed, can say that the motion picture is different from free speech or that there is nothing wrong about censorship. The principle of censorship must be repugnant in any democracy."

"American Ambulance" Pictures at Strand

The Red Cross Picture in Four Reels Shown to Audience of Nation's Social Leaders.

THE Strand theater, with its splendid orchestra, was put freely at the services of the people who are generously promoting four reels of cinematographic film, "American Ambulance Field Service in France," already reviewed in this publication, to raise more funds to carry on the work of relief for wounded soldiers which these Red Cross ambulances are doing in France. This theater has over 3,000 seats and the house was packed at $5 a seat, with boxes in demand at $100 a box. Besides this, programs beautifully illustrated, at $1, went as fast as they could be provided. And more than this, some $36,000 was voluntarily subscribed for the cause during the performance.

As a stirring experience it was worth $5 a seat. The music, songs and speeches in conjunction with the pictures of the ambulances, their work at the front where the fighting is going on, and with added glimpses of the flying corps, made up a program of quality that is seldom to be enjoyed and only on occasions of special appeal like this. The audience was made up of many of the leaders in thought and action of this nation and was representative of American feeling in this matter of giving neutral help with the respect and gratitude which we as a nation naturally gave to the sister republic who stood by us in our need. This same enthusiasm can be made use of in every place where this picture is put on exhibition, if those who have it in charge get the right people to back it and support it.

The Strand announces that the film will be shown on its regular program from Sunday, December 10. At the showing, semi-private, of December 8, a showing which interrupted the regular show, there were at 2.45 P. M. 2,163 automobiles parked up as far as 54th street.

U. S. Theater, Bronx, Opened.

Fleischman & Goldreyer Establishes Handsome 2,400 Seat House—Charges 15 and 20 Cents Admission.

CAPACITY business marked the opening of Fleischman & Goldreyer's U. S. theater, situated at Webster avenue and 195th street, Bronx, New York City, on Saturday evening, December 2. This beautiful photoplay house, which is the newest to be opened in the Borough of the Bronx and which has a seating capacity of 2,400, was started on its career with "Civilization."

The U. S. theater represents an investment of over $100,000, and is the acme of comfort and convenience; it is a structure dedicated to the exploitation of high class motion pictures of which the inhabitants of the Bronx may justly be proud. The house is under the management of Jules Sarzin, who opened the other Fleischman & Goldreyer theater, the Majestic, 186th street and St. Nicholas avenue, a little over a year ago.

The U. S. has an orchestra of eight pieces, but it is the intention of the management to augment the musical accompaniment by the installation in the near future of a big pipe organ. The house is opened at 1:30 p. m. and gives a continuous show until 11 p. m. The Power's 6b machines are used, and the pictures are projected upon a seamless Atmospheric screen. The admission prices are 15 and 20 cents.

General Film War Pictures

Will Distribute the Charles Urban Product Taken Under Permission of British Government.

GENERAL Film Company has for distribution a series of war films. The films were photographed under the supervision of Charles Urban, who was officially appointed by the British Government, including those handled for a time by the Patriot Film Corporation. The films will be released in two-thousand-feet lengths. They will not be released on the General Film program, but will be distributed as special releases, one release a week. The first installment is scheduled for January 8, 1917. It is announced that the rentals on these films will be used to promote war relief work.

There are already in this country, it is announced, about 80,000 feet of war pictures. These will be edited and titled from official records. Among the early releases are "Kitchener's Great Army" and "Jellicoe's Great Fleet."

According to Robert W. Priest, who is one of the leaders in the exploitation of the films, the pictures will take the form of visualized news of the war, supplemented by Charles Urban's animated war maps. It is claimed for the films that they show war in its every phase—that Tommy Atkins is seen from the time he meets up with the recruiting officer until he reaches the trench, and afterward. The films are said to have been taken with the sanction of the British War Office, the British Admiralty, the Minister of Munitions and several other officials and bodies, all of which are represented in the British Cinema Committee. The films are also sponsored in this country by men and women prominent in war relief work.

P. H. Smith Makes Record With Metro

P. H. SMITH, well known in the film world and who has been in charge of the N. Y. City territory for Metro ever since the birth of that organization, has indeed good reason to feel proud of the record he has established for that concern. Mr. Smith up to the infantile paralysis ban was carrying over 55 per cent. of the theaters in N. Y. City using program service. This is remarkable, in view of the short time Metro has been in the field, and in the face of strong competition, with the numerous programs and features in the market. This has been accomplished only by hard earnest efforts and close application to his business.

P. H. Smith.

Mr. Smith has made many friends among the exhibitors through his kind and courteous treatment and by his clean honest methods of handling their accounts. Mr. Smith's territory includes not only New York City but Staten Island, Yonkers, Mt. Vernon, New Rochelle and White Plains. This he is handling entirely by himself, there being no other representative in the field.

Gosh, but it takes a whole lot of whitewash to cover a room papered with stock certificates even when experts are on the job.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Michigan Exhibitor Sounds Warning

Says the Theater Manager Must Obey the Law and Respect Public Opinion.

GEORGE W. TRENDLE says that the best method for obtaining results along legislative lines is not to be antagonistic but by co-operation with those who are advocating reforms. To the Moving Picture World representative Mr. Trendle expressed the following views:

Co-operation the Keynote.

"In the writer's opinion, the motion picture business is, at the present time, very much in the same position as the liquor business was in two years ago. Ever since then a determined effort was made on the part of the liquor manufacturers and all clean retailers to secure co-operation of the entire industry to better conditions and obtain the influence of favorable public opinion; but the unscrupulous dealer insisted upon disobeying the laws and refused to co-operate in order to make a few extra dollars, thereby succeeding in counteracting all of the efforts made, and as the public usually classes an industry by its lowest unit, the failure on the part of the selfish retailer to see far enough ahead coupled with the failure of the manufacturer to eliminate him entirely created an antagonistic condition and the election in Michigan on November 7 was the final result—i. e., failure to co-operate with those who sought the proper regulation of the industry brought disaster.

Element of Public Opinion.

"In the film business, even more so than the liquor business, does the element of public opinion enter into the future welfare of the industry, for in this business not only the wife but also the husband becomes interested in the moral standard of the entertainment which may be offered to the children from week to week, and the failure on the part of the Michigan exhibitors to follow the trend of public opinion in this particular can only result eventually in the same disastrous finale as that which the liquor interests suffered when the prohibition amendment was passed.

"Instead of trying to curb legislation to provide clean amusement for the children and the parents as well, it should be the object of exhibitors' organizations to throw the weight of their influence on the side of public opinion, which demands clean productions, whether they feel that they should do so from a sense of moral duty or not, as it is only reasonable to suppose that their financial future is absolutely controlled by public opinion, for without the good will of the public this business will not continue to be successful. The only safe way to control legislation, or secure proper laws on this great question, is by co-operation with civic bodies, instead of by antagonism. They realize that the Motion Picture Exhibitors' League knows the situation better than they themselves, and just a fair, reasonable argument will bring about legislation fair to all. Directly opposite standards, with the general public in the majority can only mean one thing, and that is, disastrous legislation, unless the manufacturers themselves realize the situation and step in before the Exhibitors' Leagues do too much damage, which is just what the breweries now regret that they did not do.

What Happened in Ohio.

"Had the Ohio State exhibitors co-operated with all of the various organizations seeking to improve the quality of motion pictures instead of openly declaring themselves to be against any censorship or improvement, the Ohio Censorship Bill would never have been introduced.

"If the motion picture exhibitors of Michigan cannot be made to see that they are on as dangerous ground and that the same result will occur unless a change of heart is experienced, the motion picture business in this State will experience serious difficulties in the very near future. While the average exhibitor will say this comparison is not a correct one, as the interests involved are entirely different and that the motion picture business of today is above criticism, the truth is that the majority of the women of our country see it differently and unless we can satisfy them the censorship question will always be before us. Therefore, I say that with the prohibition vote before us, why not forget legislation and laws and build up a machine of satisfied patrons and pleased civic societies through co-operation, rather than antagonism, which, after all, means public opinion, and as legislation always follows public opinion sooner or later, you have solved the problem."

CINCINNATI EXHIBITORS NOMINATE OFFICERS.

Candidates for the various offices in the Cincinnati Motion Picture Exhibitors' League of the Chamber of Commerce were named at a recent meeting of the organization, at which the nominating committee reported the following tickets: Red, President, F. L. Emmert; vice-president, A. G. Hettesheimer; second vice-president, Henry Hoefle; treasurer, John J. Huss; sergeant-at-arms, J. J. Meiss. Blue, president, Otto Dieckman; vice-president, Theodore Bley; second vice-president, J. J. Huebner; treasurer, J. A. Ackerman; sergeant-at-arms, Geo. F. Horning. H. Serkowich, of the Chamber of Commerce, was named as secretary on both tickets, so it seems probable that he will be elected. The election proper will be held this month.

At a succeeding meeting secret bids were filed by exhibitors for the honor of first run of the "Whoozoo?" film, in which the animals at the Zoo are featured, and part of the proceeds of which will go to the worthy purpose of buying the Zoo for the public. Competition for the use of the film is keen, and while probably every house in the city will run it, the first run will be not only popular, but profitable as well. the film is the more interesting as the first appearance as a scenario writer of Luke McLuke, otherwise J. S. Hastings, the widely-known "column" writer of the Cincinnati Enquirer.

LEAGUE MEMBERS TO SHOW ZOO FILM.

The motion picture exhibitors of Cincinnati are generously lending their screens in a popular campaign for turning the Cincinnati Zoological Gardens into a public instead of private enterprise. Two philanthropic women have each donated $125,000 and the public is called upon to donate $125,000 by January 1st to "Save the Zoo." James S. Hastings, known as "Luke McLuke," of the "Cincinnati Enquirer," has written a scenario "Whozoo," which has been produced by the Cincinnati Motion Picture Company under direction of the Motion Picture Exhibitors' League. The League's committee consists of F. L. Emmert, its president; Amos Foster, I. W. McMahan, Charles Weigen and H. Serkowich.

Arrangements have been made to exhibit this film, which depicts the consternation of the animals at the possibility of losing their homes at the Cincinnati Zoo and going elsewhere, at about 100 theaters, the owners or managers of which are members of the League. Collection boxes will be

placed at all theaters for Zoo fund contributions, and a special Zoo day is scheduled, when a percentage of the receipts of the various houses will be contributed to the fund.

Ochs Committee Meets and Adjourns

Attorney Keppler Will Be Furnished Copy of All Minutes Before Sessions Are Resumed.

A MEETING of the committee investigating the charges against Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, printed last month in Variety, was held at the rooms of the Manhattan local on Friday, December 8, at 11 o'clock in the forenoon. Present were Chairman Samuel H. Trigger, Secretary Charles Steiner, and Messrs. Oestricher, Rhonheimer, Ascher, Anson, and Samuelson. Also in attendance were J. Robert Rubin, counsel for the committee; Tobias A. Keppler and his clients, Fleischman & Goldreyer.

Mr. Trigger stated in opening the meeting that the action of the committee at its last hearing in closing the doors on the reporters was due to the advice of Mr. Rubin. He said further if the members of the press did not receive a copy of the proceedings of the secret session it was not the fault of the committee. He said the stenographer had not had time to get out the minutes, but that they would be ready at noon on that day and ready for the inspection of reporters.

Mr. Rubin said his object in advising shutting out the representatives of the trade papers had been to expedite business, that there had been noted a tendency on the part of every one connected with the hearing to "talk for the press," to "spar for position." He stated that at the previous meeting, owing to the absence of reporters, the committee had been able to make progress. He expressed his regret at the inability of the reporters to get a copy of the minutes.

Mr. Keppler called attention to the fact that he had not yet received an official copy of the proceedings of the hearing held on November 18 nor for a major part of the proceedings of December 1. He asked that the meeting be adjourned so that he could be furnished by the committee with a complete copy of the record and that the next meeting be called five days after he had received these, at which time he would be ready to proceed.

"I feel we have devoted much time to this investigation and we would like to get through," said Mr. Trigger. "One paper gave full details of the proceedings of November 18 and it was a fair report.

"In handling testimony you cannot take a newspaper report for a record," said Mr. Keppler. Mr. Keppler said he had, however, asked the paper in question, meaning the Moving Picture World, for a complete copy of its reporter's record, but that journal had deemed it advisable to decline.

Mr. Anson made a motion and Mr. Steiner seconded it that the committee adjourn in accordance with the request of Mr. Keppler. There was but one dissenting vote.

Mr. Ochs was not in attendance at the hearing.

According to the minutes of the secret session held on December 1 the proceedings were devoted to an examination of Mr. Ochs and Mr. Fleischman. The testimony had to do with the relations of the two men as neighboring exhibitors in the Bronx. There were introduced several letters written by exchange managers to Mr. Ochs denying the truth of the charges that caused the hearing.

One fact brought out in the examination of Mr. Fleischman was that the Pathe service had been restored to Fleischman & Goldreyer.

At the conclusion of the hearing Mr. Ochs asked the committee to sum up and reach a decision in the case, but the committee decided to wait for the presentation of Mr. Keppler's witnesses and any further evidence he may have to offer.

TRIGGER THROWS HATS IN TWO RINGS.

Samuel H. Trigger announced this week his candidacy for the presidency of Manhattan Local, Exhibitors' League of America, and for New York State branch. The former election will be held December 20 and the latter in February. Opposing Mr. Trigger for the position of Manhattan executive will be Charles Steiner. Mr. Steiner is secretary of the committee investigating the allegations against President Ochs of the National League and Mr. Trigger is the chairman.

Mr. Trigger, who was the first president of the State branch, will in January make a tour of the local organizations throughout New York accompanied by Emmet Cornell, State treasurer. The two offices for which Mr. Trigger is a candidate are at present held by National President Ochs.

Capitol District Association Formed

Is Combination of Exhibitors of Albany, Troy and Schenectady, N. Y.—Officers Elected.

ON THE evening of Wednesday, December 6, at a joint meeting of the members of the Motion Picture Exhibitors' League locals of Albany, Troy and Schenectady, N. Y., held at the New Mohawk hotel, Schenectady, it was decided to combine the membership under the title the Capitol District Association. These officers were elected:

President, L. A. Buettner, Cohoes; vice-presidents, Messrs. Miners, Buck and H. L. Levy; secretary, Mr. Apple; treasurer, F. N. Barhydt, Troy.

The committee in charge of the meeting was complimented for the very excellent beefsteak supper that was served just before the meeting. It was decided to hold the next meeting at the Regent theater, Albany, N. Y., on Wednesday evening, December 13.

Among the subjects discussed was the Sunday closing decision, and Mr. Bender, upon whose case the decision was rendered, said that he proposed to appeal his case.

At Leading Picture Theaters

Programs for the Week of December 10 at New York's Best Motion Picture Houses.

"Oliver Twist" at the Strand.

THE Strand theater presented Marie Doro in a photodramatic version of Charles Dicken's famous story, "Oliver Twist." Marie Doro was an ideal Oliver, when she appeared in the all-star revival of the famous play on the speaking stage a few years ago, and repeats her success in the screen version. Hobart Bosworth, Tully Marshall, Raymond Hatton, Elsie Jane Wilson, and James Neill have the other important roles.

"Our American Boys in The European War," a new comedy, another chapter of Ditmar's "Living Book of Nature," and The Strand Topical Review were also shown.

Nadine Legot and Enrico Arenzen were the soloists.

"The Witching Hour" at the Rialto.

"The Witching Hour" was the week's feature at The Rialto. The Frohman Amusement Corporation, which produced the picture, chose an excellent cast, headed by C. Aubrey Smith as Jack Brookfield, the gambler, and Marie Shotwell as the sweetheart of earlier days whose son Brookfield saves from conviction for murder. Augustus Thomas, after seeing the private showing of this picture, paid it the highest possible compliment by admitting to President Sherrill of the Frohman company that it excelled the stage version.

Beginning Monday, Charles Chaplin, in "The Rink," demonstrated the humorous possibilities of the skating craze. There were also the usual scenic and educational features, with the "Literary Digest of the Screen" for good measure. The soloists were Jenny Dugan and Vincente Ballester.

"The People vs. John Doe" at the Broadway.

At the Broadway theater the Universal Film Manufacturing Co. has launched its new feature photoplay, "The People vs. John Doe," on an engagement of two weeks. The play is being presented by the Universal under the auspices of the Humanitarian Cult, of which Misha Appelbaum is the founder and leader, and which numbers something over 100,000 members. It is an organization for the lessening of undue suffering caused through the machination of so-called justice. The film is the work of Lois Weber, and has to do with a man convicted of murder and sentenced to the electric chair. Circumstantial evidence is the closest approach to proof of his guilt.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four new pictures were shown. Monday, Tuesday and Wednesday, the screen attractions were Mae Marsh in "The Wharf Rat," and Charlie Chaplin in "The Rink."

Thursday, Friday, Saturday and Sunday, W. Desmond and Dorothy Dalton in "A Gamble in Souls" and a Keystone comedy, produced by Mack Sennett, were on the program.

GEORGE TUCKER COMING TO NEW YORK.

George Loane Tucker, the American director, who for several years has been producing with marked success for the London Film Company, sailed from England for New York on the steamship New York on December 9.

Brooklyn Exhibitors Hold Meeting

Decide to Look Into Activities of Hoy Reporting Service—F. I. L. M. Club Adjuster.

THREESCORE members of the Associated Brooklyn Exhibitors gathered at the Triangle theater for a regular session at midnight on December 9. The meeting lasted two hours and a half. In that time a mass of interesting business was brought to the attention of the members and acted upon. The Hoy Reporting Service, the "adjusting" representative of the local F. I. L. M. Club, was the subject of much discussion, and a committee of three was appointed to investigate its activities.

Executive Secretary William Brandt broke a lance on the executive committee of the board of the National League, accusing its members of accomplishing little in their periodical meetings. One question to which he tried hard to find an answer was what steps, if any, have been taken by the national executive committee to increase the membership from the reported ratio of less than 5 per cent. of the exhibitors of the country. He charged the board with laxity.

Three representatives of National President Ochs' trade paper addressed the local and asked for indorsement and the formal designation of the publication as the official journal of the body. These three were the editor, the secretary-treasurer and the advertising solicitor. The members acceeded to the former request, but flatly refused the second, one member remarking it was a "private enterprise." Secretary-Treasurer Louis Blumenthal of the new paper in the course of his remarks said that the inception of the publishing venture was primarily due to the attitude of the other trade papers last spring toward the Manhattan exhibitors during the latter's controversy with the Board of Trade over the exposition.

Louis Levine made a report for the committee on fire insurance statistics. He complained of a lack of interest in a subject of importance to exhibitors. The members were urged by President John Manheimer to forward to Mr. Levine the details of the insurance carried, the amount of premium paid and the fire loss, if any.

Mr. Levine also reported as to the result of the conference between the Brooklyn and Manhattan locals and the F. I. L. M. Club the previous Thursday evening in an effort to agree upon a common carrier for film between exchanges and theatres. There was a sentiment among the members that the exhibitors had not been fairly treated by the club, that the theater men were given no voice in the selection of a carrier. The meeting voted to disapprove the selection of the conference and to discharge the committee.

Mr. Brandt made an effort to learn what had been accomplished by the national executive committee in its recent sessions. In response to his charge that over 95 per cent. of the exhibitors of the country were without the ranks of the League, that the great deposit question remained unsolved, and that the average theater was suffering from the unfair competition of the chain houses, he was told that Fred J. Herrington had been named organizer.

"We are vitally interested in every one of these questions," declared Mr. Brant. "Here are chain houses showing eight vaudeville acts, a long feature and a Chaplin for 10 and 15 cents. We can't compete with that. The deposit system is getting worse. One of the new feature companies not only requires deposits, but asks for a certified check ten days in advance. These questions should be brought to the attention of the national committee. It seems to me it has been lax in not taking them up. The members meet and apparently do nothing. It means we will have to take care of them as a local if we can't get a hand from the national body."

"As regards the chain theaters question, the trouble does not lie with the houses," said President Manheimer. "The trouble lies with the exchanges. They give these houses service at prices less than they charge us. I can give you an instance of a feature for which you would have had to pay $100 or $150 going to one of these chain houses for $75 and the personal appearance of the very famous star of the picture thrown in—a star you could not hire to appear in your house. The exchanges say they are going to do away with the unscrupulous exhibitors. If we have unscrupulous exchangemen we must do away with them, too."

A flood of complaints followed the last remark of Mr. Manheimer. One that aroused perhaps the greatest indignation was the experience of an exhibitor who on a Saturday was notified by the license commissioner that a show he had booked up for the following Sunday and Monday was banned, that if he put it on his license would be summarily revoked. The exchange offered him no relief. The manager insisted he show the subject in spite of the inhibition, saying he would have to pay for the two days' booking.

One exhibitor read a letter threatening him with penalties if he failed to adjust a charge of $1.25, which he insisted was unjust. On top of that was a claim for an extra day's rental of a subject which he had delivered to the carrier at 11 o'clock on the night of its showing. It developed the expressman was in the hall and that he also is being charged for the loss of the entire film, the exchange claiming in one instance the film did not reach it until the next day, and in the other that it was lost altogether.

One member described how he was notified by an exchange that before he secured the final chapter of a serial for the next day's (Sunday) showing he would have to pay a charge of $40 instead of the usual $12.50. It was a Saturday and he had to have the film. Before he could get the check made out word came that the charge against him would be $65.

"In desperation I told the exchange manager over the phone that I would send him a check signed in blank, that he could fill it in, but I must have the film," went on the member. "I got the film. At 9 o'clock on Monday morning I notified the bank to stop the check. As I was coming out of the bank the check was coming in by messenger for certification. (Laughter.) Well, they are after me for that difference. I have carried to that exchange all my vouchers, which I am sure will prove I owe it nothing. The end is not yet, but I am staying right with the exchange."

As a result of the relation of other and similar experiences the president appointed a committee of three to take up the whole subject of the Hoy Reporting Service.

Gus Koenigswald, who before the Public Service Commission won the notable victory over the Edison company resulting in a reduction of from 11 to 8 cents a kilowatt hour where a rotary converter is used, presented to the local the bill he had received from his lawyer. It was decided to appeal to those exhibitors who had benefited by the decision to share with Mr. Koenigswald in the payment of the bill.

At 3 o'clock Sunday morning the members gathered around a long table in a Fulton street restaurant and discussed chop suey.

Foreign Market Good

So John R. Freuler of Mutual Reports After Investigation.

PRESIDENT JOHN R. FREULER of the Mutual Film Corporation has returned to Chicago after a week spent at his New York offices, in the course of which he closed important contracts for the distribution of various Mutual film products in Denmark, Norway, Sweden and Russia.

"The foreign film market has now reached a complete readjustment in the neutral zones and out of the range of the war," remarked Mr. Freuler. "Our films are now even working right up to the battle lines on both the north and the south of the great conflict. It has taken a good while for the foreign business to find itself in all the chaos of war and confusion of shipping and communication, but we have things operating smoothly now."

An interesting incident of war time film difficulties occurred in the Mutual offices the other day when, due to war shipping emergency, an army of office boys was set to work mailing a half a ton of posters in four-pound packages by "book post" to a foreign buyer.

PRESS AGENTS SHIFT.

Victor Johnson, formerly with the Vitagraph V. L. S. E., is now with the Kalem Company, succeeding Robert Welch, who goes to the News.

Albert S. Levino, formerly with Arrow, takes Johnson's place at Vitagraph.

Robert Priest is now a publicity dispenser at the General Film office. He was with "Civilization."

W. W. Powers, formerly with Artcraft, is now managing the Liberty Theater for "Intolerance."

E. J. O'Donnell, formerly with the Sherman-Elliott Company, is now with the Rogson Film Company.

EXCHANGE MANAGER'S WIFE DIES.

Word was received in New York Wednesday, November 29, that death had taken Mrs. Harry Bugie, wife of the Manager for Kleine-Edison-Selig-Essanay Service at Cincinnati. Mrs. Bugie had presented her husband with a daughter a week preceding her death. Mrs. Bugie was a Newark, N. J., girl and her body will be laid at rest there.

Chicago News Letter

By JAS. S. McQUADE

Four Companies of Sherman & Elliott, Inc., Will Open With "The Crisis" Dec. 24.

H. A. SHERMAN, President of Sherman & Elliott, Inc., Minneapolis, made a brief call at this office Wednesday, Dec. 6. He was accompanied by J. A. Brehany, general manager of the company. Mr. Sherman announces that he will put out four initial companies of "The Crisis," opening at Minneapolis, Denver, Omaha and Portland, Ore., about December 24. It is his intention to supplement these companies by several others, just as soon as the territory now being covered by "The Birth of a Nation" and the "Ramona" companies is clear. Wm. Sievers, of the Grand Central Amusement Co., St. Louis, will also open "The Crisis" in the Grand Central Palace on the same date.

Mr. Brehany intends in the near future to make Chicago his headquarters. He has at present general management of all the road shows of Sherman & Elliott, and when a theater is secured in Chicago for the presentation of "The Crisis," Mr. Brehany will have charge. Mr. Sherman has hopes of being able to close with a certain first class theater in the city around the opening of the new year, for the run of "The Crisis." He wishes it thoroughly understood that "The Crisis" will not be presented in any part of Illinois until it has had its run in a first class Chicago theater.

Mr. Brehany informed me that he had just closed with Clarence J. Bulliet to fill the position of general press representative for the company. Mr. Bulliet is widely known as an able man in his department. He will also make headquarters with Mr. Brehany in the Chicago office, which it is expected will be in readiness about the first of the year. All the road shows of Sherman & Elliott, Inc., will be directed from the Chicago office by General Manager Brehany, the companies including "The Birth of a Nation," "Ramona," "The Crisis," etc.

Mr. Sherman regretted that the reference made by a moving picture contemporary in New York, that he had closed with Mr. Selig for "The Garden of Allah," had appeared, but he stated to me that a final conference with Wm. N. Selig would take place Friday, Dec. 8.

A private showing of "The Crisis," with full orchestral accompaniment, will be given Friday evening, Dec. 22, at the Lyric theater, Minneapolis, for Governor Burnquist, of Minnesota, and his staff; Mayor Van Lear, of Minneapolis, and a list of prominent guests.

Mr. Sherman left Wednesday night for Pittsburgh, where he will assist in organizing a company for H. P. Wolfberg, who bought the state rights of Ohio, Pennsylvania, West Virginia, Virginia, Maryland, Delaware, and the District of Columbia. Thence he will proceed to New York City.

An attractive line of printing has been gotten out for "The Crisis," on the order of Sheman & Elliott, Inc., by the Riverside Printing Co., of Milwaukee. This line includes 20 sheets, 16 sheets, 8 sheets, 3 sheets, 1 sheet and ½ sheet in several styles, and it is understood that the saine styles will be used by all those who have purchased state rights from the company.

Sudden Death of D. W. McKinney.

The numerous friends of D. W. McKinney in the trade will be made sad to hear the news of his untimely death at Gulfport, Miss., where he was general manager of the Southern Film Co.

W. R. Barber, president of the company, writing to a friend in Chicago from Gulfport, states that Mr. McKinney passed away at 8:15 p. m., November 30, after an illness of 18 hours. Mr. McKinney particularly emphasized that he was "feeling fine" on Wednesday afternoon, Nov. 29, and attended a picture show early the same evening. At midnight he was suddenly seized with convulsions and suffered twenty-seven of these attacks from that time until 10 o'clock Thursday morning, finally passing away on Thursday evening at the hour stated. He never regained consciousness after the first attack.

Attending physicians could not say what the trouble was. "Nor have we any idea," writes Mr. Barber. "We must say that it was a distinct shock to us all; as we, with whom he has been connected for only a short time, thought a great deal of him, and he was held in high esteem by all of his acquaintances here on the Coast."

Mr. McKinney was well known in trade circles in Chicago and New York. At one time he held a responsible position in New York City with Universal, to which he as appointed by Carl Laemmle. Failing health caused him to resign, and he later established himself in Chicago, engaging in the production of advertising films of an original type. Seeking larger ventures, he proceeded to the south, where, after some time, he succeeded in inducing capital to establish the Southern Film Co. The fine record he established there is fittingly attested by Mr. Barber.

Personally, I regret exceedingly to learn of Mr. McKinney's death, just as he was achieving success after a stout battle. He was a thoroughly sincere man and a loyal friend, and he was always a firm supporter of the Moving Picture World.

In accordance with a wire received by Mrs. McKinney from her father-in-law, at Menlo, Kans., his old home, she accompanied the remains to that place for interment.

Chicago Film Brevities.

At the meeting of the F. I. L. M. Club of Chicago, held in the offices of the Bluebird Photoplays, Inc., Tuesday, Dec. 5, a motion was unanimously passed to send out a call to all film exchanges throughout the country, requesting the managers to meet in a convention to be held in Chicago about Feb. 15. The main objects of the convention will be to demonstrate the good wrought by the Chicago club since its organization, and the great benefits that can be derived by the formation of other organizations of this kind. It is believed that by having a national organization, still greater benefits can be secured. It is the intention to have at least three delegates attend the proposed convention from each city, where film exchanges have been established.

* * *

Francellia Billington has been engaged by Samuel S. Hutchinson, president of the American Film Co., Inc., to play opposite William Russell in a new line of five-reelers, the production of which will be undertaken in the near future, at Santa Barbara. A series of fine features has been specially secured by Mr. Hutchinson for the starring of Mr. Russell.

* * *

The meeting of the Chicago advisory committee of the Chicago executive section of the National Association of the Motion Picture Industry, Inc., which was announced to be held in Room 1811, La Salle Hotel, Wednesday, Dec. 6, at 4 o'clock, has been postponed until some future date.

* * *

Frank Cook, manager of the Princess, one of the Saxe Brothers' houses in Milwaukee, called at this office while on a visit to the city Tuesday, Dec. 5. Mr. Cook reported excellent business at all the Saxe houses. He has just recovered from a serious accident that occurred late in September, due to a fall which seriously shattered his nervous system. His many friends will be glad to learn that he has now almost recovered his former state of health.

* * *

A private viewing by the society people of Chicago, of the first three episodes of "Patria," will be given at the Congress

Hotel, this city, Wednesday evening, Dec. 13. All arrangements have been made by John F. Bowman, Chicago branch manager of the International Film Service, Inc. The following morning a trade showing will be given at either the Colonial or the Princess theaters.

* * *

J. E. Willis, well known in film circles here, and for several years district manager of the middle west for the General Film Co., arrived in the city recently as western representative of the Unicorn Film Service Corporation, and established headquarters at Room 513, Mallers Building. He has charge of all territory from Chicago to the Pacific Coast for his company.

* * *

John F. Bowman, manager of the Chicago branch of the International Film Service, Inc., is much elated and happy over the arrival of a baby girl at his home. The happy event occurred Wednesday, Dec. 6, and both mother and baby are doing well.

* * *

Joan, the young widow in "War Brides," who is impersonated by Nazimova, and the Princess Beloved in "Intolerance," sustained by Seena Owen, have been reproduced in doll form for the great doll pageant that will be held December 15 in the Auditorium Hotel, this city. Mrs. Samuel I. Levin, wife of the general manager of Jones, Linick & Schaefer's enterprises, has secured a valuable collection of dolls from nearly all the prominent stars on the dramatic stage, and also from prominent bankers, lawyers and officials of the city for the occasion. Valuable specimens of dolls have been donated by Nathan Ascher, Alexander Pantages, W. W. Kimball, Aaron J. Jones and other prominent Chicagoans. The doll pageant is given for the benefit of the Esther Falkenstein settlement house, and the proceeds will also be used for Christmas baskets, coal and other forms of relief for the poor districts of Chicago. A prominent State street store has given the use of one of its most important display windows for the exhibition of these dolls for the week beginning Monday, Dec. 11. In addition to the pageant, the occasion will be marked by a dance, the music for which will be furnished by a real "Jaas" band.

* * *

C. L. Filkins, who for five years was manager of various moving picture theaters in Chicago, is now one of the city representatives of the International Film Service, Inc., under the management of J. F. Bowman. Mr. Filkins called at this office last week, and reported encouraging business. He attributes much of his success to the valuable connections formed during his managerial career.

* * *

The Essanay Film Manufacturing Co. will give an invitation showing of "The Truant Soul," at the Studebaker, to exhibitors on Tuesday morning, Dec. 12. It will be remembered that Henry B. Walthall and Mary Charleson appear in the leading roles of this great eight-reel feature.

* * *

The six public schools in Chicago for which the Board of Education recently purchased picture machines, it appears, will not be permitted to use them until further safeguards have been provided. When the machines were purchased it was understood that they were perfectly safe to use in school buildings, but investigation has revealed that there is still an element of danger, and so their use has been forbidden as a precautionary measure.

* * *

Geraldine Farrar had the privilege of viewing herself in "Joan of Arc," in the projection room of Bluebird Photoplays, Inc., Tuesday, Dec. 5. It was a pleasant diversion for the operatic star, who is now appearing at the Auditorium as one of the stars of the Chicago Grand Opera Co. Cecil DeMille brought the feature all the way from Los Angeles, Cal., for the occasion, and he was accompanied by Mr. and Mrs. Jesse Lasky and Miss Jeanie McPherson, the latter being Mr. DeMille's assistant and scenario writer. John C. Flinn also came on from New York to meet the Lasky notables and to arrange for the presentation. After the exhibition, the opera star expressed her astonishment as follows: "To think that I spent three months suffering and working—never worked so hard nor so long in my life on anything—making this play, and now see it all spread before me in a little less than three hours! It's almost unbelievable."

Jesse Lasky announced that "Joan of Arc" will be shown in special theaters, and that its twelve reels will be accompanied by special music.

* * *

Norma Talmadge and her newly-wed husband, Joseph M. Schenck, stopped over in the city Tuesday, Dec. 5, on their way to California to spend their honeymoon. Mr. Schenck expects to close his contract with Roscoe Arbuckle for feature pictures (to be produced under the Selznick banner), while in Los Angeles. Mr and Mrs. Schenck were the guests of Aaron J. Jones during their stay, and attended the premiere showing of "War Brides" at the Studebaker theater last Tuesday evening. They were accompanied to California by Mr. and Mrs. Marcus Loew of New York.

* * *

The Rialto theater, constructed by Jones, Linick & Schaefer, will open on Christmas day. It is stated by the management that the largest pipe organ installed in any theater in Chicago will be heard on that occasion. It is 40 feet in height and has a base of 25 feet, the cost being over $15,000.

* * *

"The Circle of Mystery," taken from the Polish play, "Zaczarowane Kolo," was recently completed by the White Eagle Cinematography Co., of this city. This company was organized this fall for the purpose of reproducing famous Polish, Russian and Jewish literature and history in five-reel feature films. The cast in "The Circle of Mystery" is entirely Polish. It includes Adamo Didur, a basso of the Metropolitan Opera Co., New York City; Wanda Zarska, formerly leading lady of the National theater, Warsaw; Zbyszko, the well-known international wrestler, and many other Poles of reputation. The costumes and scenery are exclusively Polish, and the titles and sub-titles are in both Polish and English. W. Zadora Szuwalski is director general of the White Eagle Cinematography Co., and at one time produced several Russian plays for the Vitagraph Company. William Buckley, at one time with D. W. Griffith and the Famous Players, is production manager, and the technical direction is in the care of Frank J. Boyle. C. E. Martin is treasurer, and K. M. Scoville is general manager. At a recent private showing of "The Circle of Mystery" in this city, Ignace J. Paderewski and Mme. Paderewski were present. So was John Smulski, a prominent Polish banker of Chicago, and others well known in Polish circles. Much enthusiasm was displayed.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—Nazimova in "War Brides" (Herbert Brenon Film Corporation for Selznick Pictures) enters its second week at this theater. Louis J. Jones, house manager of the Studebaker, reported very big business, and considers "War Brides" one of the best pictures yet shown at that house.

Ziegfeld—"An Enemy to the King," with E. H. Sothern and Edith Story in the leading roles, is retained for another week.

La Salle—"Idle Wives" (Universal), featuring Lois Weber and Phillips Smalley. Very good business is reported.

Colonial—"Intolerance" (D. W. Griffith). Long lines of people outside the theater daily, continue to afford the best evidence of the great drawing power of Griffith's masterpiece.

* * *

Clyde Evans, secretary of the Oregon Film Producing Co., of Portland, Ore., stopped off in Chicago recently, en route to New York City. During his stop-over in Chicago, Mr. Evans purchased some studio equipment for the company's plant from the David Stern Co. This firm is becoming well known in the trade as dealers in cameras, tripods, lenses, etc.

* * *

The Jackson Park theater, owned by Edward I. Bloom and managed by W. P. Clement, had its formal opening on Thanksgiving eve, Nov. 29. The Jackson Park is situated at 6711 Stony Island avenue, and is a thoroughly modern house in every detail. Its seating capacity is 1,500, and the seats are roomy and comfortable. A large pipe organ and a five-piece orchestra furnish the music. Manager Clement reports that the attendance at the house on Thanksgiving Day was over 6,000 people. The opening program included "The Soul of Kura San" (Lasky), a Burton Holmes travelogue, and a one-reel comedy. The admission prices are five and 10 cents, far too low for such a house and its attractions.

* * *

The Pine Grove theater, a beautiful house at 717 Sheridan Road, this city, on the Hamburger circuit, barely escaped destruction recently at the hands of the bomb fiends who now plague Chicago. The attempt was made early Thurs-

day morning, Dec. 7. Five sticks of dynamite were found in the rear of the theater. One fuse had been lighted, but after burning several feet it, evidently, had been blown out by the wind. E. D. Hobson, manager of the Pine Grove, informed the police that members of the Electrical Workers' Union, Local 157, called at the theater on Monday and demanded that he discharge his operator who was a member of the Moving Picture Operators' Union, Local 118, I. A. T. S. E. He refused.

Griffith Bids Mae Marsh Godspeed

Director Who for Four Years Has Guided New Goldwyn Star Wishes Her Success.

EVERYTHING isn't jealousy in the motion picture art, as Mae Marsh, the first of the screen stars to be announced by the Goldwyn Pictures Corporation, is glad to bear witness. Miss Marsh, accompanied by her mother and several sisters, arrived in New York recently, after taking leave of D. W. Griffith in Chicago. For four years Miss Marsh and Mr. Griffith have worked together, and the little screen genius has done everything in her power to further the fame of her director.

Mae Marsh.

As a reward for the patience of Miss Marsh, her willingness to work hard and her great ability, she has been given the most sympathetic roles in nearly all of Griffith's personally-directed pictures. Millions of persons know her in "The Birth of a Nation," "Intolerance," "The Escape," and other subjects.

So it is no wonder that D. W. Griffith constantly referred to Mae Marsh as his "inspiration." But when it came to leave-taking, when he realized that opportunity had knocked at Mae Marsh's door and taken her away for a career of still bigger things, Griffith revealed the same big broad traits that have characterized his screen achievements. Upon her arrival in New York, Miss Marsh found the following telegram:

> I wish you every possible success in your new venture. While I feel that your loss to our company is one that can hardly be replaced I shall be as glad and proud as yourself for all the new successes which I know are sure to come to you.
>
> D. W. GRIFFITH.

Miss Marsh and her mother are busy apartment hunters in New York. They think they have found just the kind of home they desire, on Riverside Drive, and in a few days they expect to be settled down for the winter and spring.

Announcement will be made in a few days of the director under whom Miss Marsh is to make her debut for Goldwyn Pictures, and likewise the first remarkable play chosen for her premiere production.

WOULD-BE-DARE-DEVILS DISAPPEAR.

When Kalem started the production of the "Grant, Police Reporter" series at the Jacksonville studio a number of would-be dare-devils made their appearance in the neighborhood. The "would-be's" offered their services doubling for George Larkin at prices ranging from the price of a meal upward. As Larkin takes particular pride in the fact that he performs all his thrills himself Director Ellis for several weeks has had a strenuous job dodging the increasing list of applicants. Last week in staging "A Mission of State" Larkin was called on to jump into a speeding automobile from a bridge, and in doing so turned on his ankles in addition to receiving numerous painful bruises. Larkin had a narrow escape from more serious accident and as it was spent a week with his ankles in a plaster cast. But in the week's absence from the studio the news evidently circulated, for on Larkin's return he found that there wasn't a would-be-dare-devil in sight.

DeMille to Produce Cohan Subject

"Broadway Jones," Cohan's First Piece, to Be Supervised by Cecil B. DeMille.

SHORTLY following the announcement that George M. Cohan's initial screen subject to be released by Artcraft will be an adaptation of "Broadway Jones," the popular star's greatest stage hit, it is learned that Cecil B. DeMille has been engaged to supervise the production.

Mr. DeMille left Los Angeles for the East recently to be present at the New York premier of his new Farrar production, "Joan of Arc," on Christmas Day. At Chicago he stepped over to show this film to the star, and it was during his stay in the windy city that his engagement in connection with the production of the Cohan subject was affected.

Geo. M. Cohan.

It is planned to have "Broadway Jones" ready for release some time in February, and work will be commenced on the production immediately in the New York studios. "Broadway Jones" is undoubtedly the most prominent of Mr. Cohan's many New York successes. Written and staged by himself he also appeared in the title role at the Cohan theater, on Broadway and Forty-second street, three years ago. In the production of the screen version, Mr. Cohan will collaborate with Mr. DeMille, whose wide experience as a director of both stage and film plays will greatly enhance the Broadway favorite's film debut.

"The acquisition of Cecil B. DeMille's services under the Artcraft banner offers further proof of our policy to enlist the best talent and brains in the industry in order to give the exhibitor and his patrons attractions that are entirely in keeping with the highest standard as evidenced by such stars as Mary Pickford and George M. Cohan," said Walter E. Greene, President of the Artcraft Pictures Corporation. "George M. Cohan in 'Broadway Jones,' produced by Cecil B. DeMille, offers a combination of rare merit. Mr. Cohan's photoplay will be the third release of Artcraft, following the two Mary Pickford productions, 'Less Than the Dust' and 'The Pride of the Clan,' the latter now nearing completion for January release."

Cecil B. DeMille.

Cecil B. DeMille was one of the four organizers of the Jesse L. Lasky Feature Play Company, and as director-general had charge of all producing at the Hollywood studios since the inception of the company. The work he has evidenced on the screen during this time has established him throughout the world as a master of photoplay production. Prior to his connection with filmdom, Mr. DeMille was highly successful as a dramatist, actor and stage director, having made his debut as a thespian in "Hearts and Trumps" in February 1900. He continued acting for about a decade, subsequently devoting his time to the management and production of many well known stage successes.

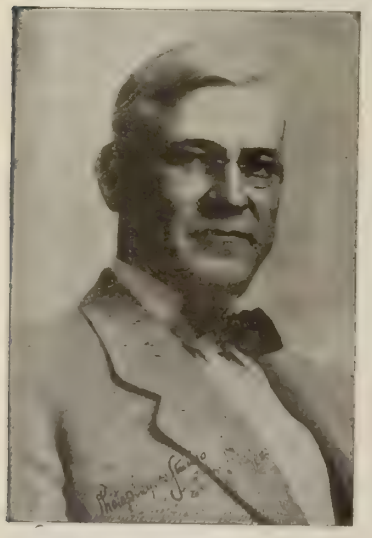
News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

W. H. Clune Enters State Rights Field

"Ramona" and "The Eyes of the World" to be Released on a New Plan. H. O. Martin Appointed State Rights Representative.

W. H. CLUNE, the well known theater magnate of the Pacific Coast, and president of the Clune Film Producing Company, has entered the state rights field and will release two of his large feature productions on a new and elaborate state rights plan. One of these productions is the twelve-reel picturization of Helen Hunt Jackson's California classic "Ramona," which was presented with remarkable success at the Clune's Auditorium and subsequently shown in very pretentious style in New York, Chicago, Boston, Pittsburg and San Francisco. The other feature production is a ten-reel photo-dramatic version of Harold Bell Wright's popular novel, "The Eyes of the World," which has recently been completed at the Clune studios and will soon have its initial presentation at the Auditorium theater.



W. H. Clune.

The details of Mr. Clune's state right plans are not as yet for publication, but we are informed that the new system provides one of the easiest means yet devised for buyers to secure and exploit these features. One of the phases of the new Clune plan of "state righting" was revealed by Mr. Clune. He contemplates an extensive national campaign of advertising before and simultaneously with the release of his productions. Mr. Clune's plan contemplates the building up of a wide demand both among exhibitors and the masses which ought to be of great commercial value to state right buyers and the exhibitors whom they desire to reach.

H. O. Martin, one of the best known and most experienced motion picture men in the country, has been engaged by Mr. Clune to present his plan to the state right buyers.

Mr. Martin is a show man and entrepreneur of more than 20 years' experience, which includes both the exhibiting and the marketing ends of the film business. Among other enterprises Mr. Martin exploited with great financial success, the Selig master picture, "The Spoilers," and he also purchased and marketed with similar results state rights for "The Christian."

The Clune method of production and exhibiting is along distinctly original lines. Two years ago when Mr. Clune, owner of numerous theaters on the Pacific Coast, was unable to secure feature productions of sufficiently high grade for the clientele he had built up at his Auditorium theater, in Los Angeles, he decided to go into the manufacturing end. The Auditorium is the largest theater west of Chicago, with a seating capacity of nearly 3,000. Here all productions are presented in a most elaborate and unique manner, with an orchestra of 30 pieces, stage embellishments, etc., and prices are secured that rival those of the largest legitimate offerings. This house is also the home of grand opera in the southwest, and is fully equipped for stage productions.

The first essay of the Clune Company, "Ramona," was such a success that it played for ten straight weeks to more than 200,000 patrons. It was subsequently shown in New York, Chicago, Boston, Pittsburgh and San Francisco, with the main idea of introducing its merits to the large centers of population.

At his studio, Clune devotes the energies of his organization entirely to one subject at a time. He believes that one of the main things that is holding back progress in the film field is a lack of thoroughness in the attention to output. "Most companies," said Mr. Clune, "were dividing their energies among a number of different subjects. We decided that concentration, constant study, attention to the smallest details and team work were necessary to a finished product. We also believed that the stock company idea was all wrong for large features, and decided to pick our actors for each subject that we undertood from the entire national field, in order to secure perfect types and the highest acting ability for each part.

"Experience with this system has confirmed us in our views. Months are spent in the preparation of scenario and the planning of sets and properties, and other months are devoted to the actual work of production." The production of "The Eyes of the World" has been on the way for six months, and the first exhibition will soon take place at the Auditorium theater. The novel enjoyed an enormous popularity, having been read according to the publishers by more than four million people. The photo dramatic version surpassed the written story in every way because of the superior scenic opportunities of this tale of the mountains and vales, and the melodramatic incidents.

It is understood that the Clune company has the rights for the filming of all of the stories that have come from the pen of Harold Bell Wright. These include "The Winning of Barbara Worth," "The Shepherd of the Hills," "When a Man's a Man," "That Printer of Udell's" and others, nine in all, which have had the amazing total sale of over eight million copies. Mr. Wright had an active hand in the preparation of "The Eyes of the World" for the screen, and is to lend his personal assistance in interpreting the characters of his other books for the camera.

Photoplayers' Ball a Great Success

Charlie Murray was the Master of Ceremonies. Motion Picture Directors Also Give Brilliant Ball and Buffet.

THE newly organized Hollywood Photoplayers' Club made good Thanksgiving eve at Shrine auditorium, and the overflowing crowd in attendance voted the affair a huge success. Long before the doors opened the street was thick with sightseers, who wanted to get a glimpse of the film folks as they entered.

It looked as if all filmdom was there. Arthur Shirley, director general, flittered here and there, while Charlie Murray, as master of ceremonies, made it pleasant for everybody and announced the entertainment features, and there were many of them, in a voice that could be heard for miles. The program was excellent.

The grand march was led by Mayor Woodman and Mrs. Charlie Murray, followed by Tom Mix and Victoria Ford, Mr. and Mrs. Arthur Shirley and a great line-up of picture folks and their friends.

Francis Ford, president of the new club, and Grace Cunard entertained a party of friends, and Miss Cunard was the recipient of a traveling case given by the club in appreciation of her efforts to assist in making the affair a success. Her song, "Meet Me at the Movie Ball," was featured during the evening.

Charlie Murray was also remembered with a grip, which was presented by Arthur Shirley. In receiving the gift Charlie remarked, that it was the first time anyone had received "the grip" so openly at the Shrine.

Harry Hoskins, as well as all the officials of the club, are

to be congratulated upon the success of the affair and undoubtedly a goodly sum was realized toward the new club house. The official souvenir program represented an effort that required time and thought, and Mr. Hoskins is entitled to great credit for the finished product. The new weekly issued by the club also made its first appearance and proved to be a newsy sheet.

The second annual ball and grand buffet of the Motion Picture Directors' Association, at the Alexandria, Thanksgiving night, was perhaps the most elaborate event in the local film world in months. Directors and their wives from San Francisco and San Diego and intermediate points attended. In all there were approximately 250 persons at the exclusive affair.

W. R. Daly, chairman of the Entertainment Committee, was assisted by Allen Curtis, Joseph DeGrasse, Roy Clements and W. D. Taylor. Otis Turner was chairman of the Reception Committee and R. B. West of the Floor Committee.

Isadore Bernstein to Produce on the Coast

Former Universal City Manager in Town Opens Studio to Star Cleo Madison.

QUICK action is evidently to be the motto of Isadore Bernstein in the future and this is strictly in keeping with his policy of the past. Mr. Bernstein arrived in Los Angeles November 22. He had selected the site for the new studio to be the home of the Cleo Madison Film Corporation, and December 1, at 11 o'clock, the deal was consummated.

The studio covers 10 acres and is located at 763 Boyle avenue, corner Stephenson; five minutes ride from Broadway; construction work started this week; producing is scheduled to start between the 1st and 15th of January; only men trained personally by Mr. Bernstein are to be engaged. The plant is above the fog line and furnishes every conceivable location without leaving the grounds; and the electrically controlled studio can be changed from an outside location to an enclosed stage in fifteen minutes.

Mr. Bernstein stated that he will produce pictures that appeal to the clean minded people, and every production will be under his personal supervision. Miss Madison will be the only star featured at the start. The executive offices are at 1103 Hollingsworth building.

Cleo Madison a Bride.

The actors and actresses at Universal City were greatly surprised to learn, on the afternoon of November 25, that Cleo Madison had figured in an early morning marriage at the Mission Inn, Riverside, California, where some two years previously she had enacted the role of a bride in the Universal serial, "The Trey O'Hearts." The bridegroom was Don Peake, Pacific Coast representative of an automobile manufacturing company.

Los Angeles Film Brevities.

A benefit performance for the motion picture actors of California who belong to the Federal reserves will be given at the Mason opera house, Tuesday evening, December 12. The principal feature will be a presentation of the second act of Sheridan's "The Critic," satirizing a theatrical rehearsal. This is to be under direction of Hobart Bosworth, the Lasky star, who will also play a part. Many other stars will appear, including George Beban, Blanche Sweet, Mae Murray, Anita King, Tully Marshall, Theodore Roberts, Raymond Hatton, James Neill, Wallace Reid, Eugene Pallette and Tom Forman.

* * *

A fund of $462 has been collected at the Keystone Film Company's studio and was presented this week to the widow of L. B. Jenkins, a former employe of Mack Sennett's forces, who was a victim of Santa Monica race track catastrophe, in which a racing automobile took a toll of four lives. Mr. Jenkins was a cameraman employed by the Keystone Film Company, and it was while in pursuit of his duty that he met sudden death.

An elaborate floral piece in the shape of a motion picture camera complete with tripod, was the message of condolence the Keystone laid at the faithful cameraman's grave.

* * *

Members of the Nevada Motion Picture Corporation have returned to Los Angeles during the past week. We are informed that Director John Ince and Assistant Director Joseph Boyle have left the company, and that Director William J. Bauman and Director Rice have gone down to Gautemala to take their place. The rest of the company, including Tyrone Power, Lamar Johnston, Maude Taylor, Norbert Miles, George Odell, Louis Fitzroy, Jessie Burnett, Herman Withaker and Philip Hansen is still down in Central America. The company went down to Guatemala on October 9 to produce "The Planters," a large feature production from Herman Withaker's well known story. The production is not as yet finished, and we are informed that it will be several weeks before the players will return. General Manager Chance J. Ward has leased this week the old studios of the Crown City Film Company in Pasadena, where the company will later on stage interior scenes. The Nevada Motion Picture Corporation has a downtown office in the Union Oil building.

* * *

From Santa Barbara we learn that Francelia Billington, the new leading woman of the William Russell company, has arrived at the Flying A studios. The former Universal Star succeeds Charlotte Burton, who has gone to Chicago for an engagement with Essanay.

Miss Billington is a charming young woman who has been seen on both the Mutual and Universal programs. She was with the Universal until she signed with the American Film Company.

The new William Russell series starts next week, and it will be Miss Billington's first appearance in an American feature. The story was written by Nell Shipman and is of the period at the close of the civil war. Mr. Russell will play a young northern soldier and Miss Billington a girl of the south.

President S. S. Hutchinson left on November 29 for the east and will not be back in Santa Barbara again until after the holidays. The present visit has been a noteworthy one. During the last month there has been a reorganization of forces, and J. R. Crone installed as studio manager. There has been a complete reorganization of other departments.

* * *

The industry is growing. Every division is organizing for social or other purposes. A movement is now on foot to organize an indemnity club with the property men only entitled to membership. Props is the busiest man around the studio. If it isn't in the studio he must go out and get it, he MUST get it. The Pallas company has just received a bill for damages for props. On account of the seemingly exhorbitant amount asked the management will in the future put props under bond and he in return will have to insure in order to insure safe return of the goods borrowed or pay the freight in case of loss or damage.

Look over this list and note the items and the damages asked:

Hand broken on grandfather's clock	$ 5.00
Puncturing Queen Victoria's face	.75
Scratching Venus' legs (naughty boy)	10.00
16 books lost (second hand)	16.00
Two Turkish rugs massacred	75.00
Chipping off Lincoln's mole	.75

Is it any wonder that Props is up in arms? The damages asked are only fair and a stop should be put to anyone daring to fool with the limbs of Venus or any other celebrity.

* * *

Douglas Gerrard is directing and playing the featured lead in a three-reel photoplay, "The Coming of Jessica" at Universal City. Ruth Clifford plays opposite and a large cast of stock actors and actresses appear in support. The scenario was prepared by Maud Grange.

* * *

Lois Weber has under production a five-reel feature written by Willis-Woods, entitled "Even as You and I." It is an allegorical story laid largely in the studios of an artist and a sculptor. Miss Weber has been given a notable cast of players. The featured leads are played by Ben Wilson with Mignon Anderson opposite. Others in the cast are Maude George, Harry Carter, Bertram Grassby, Earle Page, Seymour Hastings, Priscilla Deane and E. N. Wallock.

* * *

With a company of fifteen people, Director Raymond B. West, of the Ince-Triangle forces left this week for San Francisco, where he will film about 100 scenes for a current Triangle-Kay Bee play by Leona Hutton which he is producing. The scenes are to be made aboard Charles Crocker's palatial yacht, "Vergana," in San Francisco Harbor. Among those accompanying West are Charles Gunn, Howard Hickman and J. Barney Sherry.

* * *

Louise Glaum was the honored guest this week at an elaborate Thanksgiving eve celebration in Fresno. The "vampire de luxe" of the Ince-Triangle forces went to the Northern

city at the invitation of the Fresno exhibitors and, on the arm of Mayor Snow, led the grand march at their annual reception and ball. This function, however, was not the only one on the program arranged in her honor. Arriving in Fresno in the morning she was escorted about the city by a reception committee of prominent exhibitors. Then she graced with her presence a luncheon of the Commercial Club, delivered a brief address to the Vocational Club girls at the High School, held forth for several hours at the Kinema Theatre, where her most recent starring vehicle "Somewhere in France" was showing and concluded the day by attending the ball.

* * *

Taken suddenly ill with an acute attack of appendicitis a few days ago, Fred Church, the Universal actor was rushed to the hospital where an immediate operation was performed. Church, we are informed rallied well from the shock and the effects of the anaesthetic, but it will be about six weeks before he will be back at work.

* * *

Lillian Peacock, ingenue of the Universal Joker Company, is able to resume her work before the camera. Miss Peacock had sustained a fracture of the right arm above the wrist and was incapacitated for several weeks from work.

* * *

With the filming of the twentieth episode of "Liberty, a Daughter of the U. S. A.," featuring Marie Walcamp, with Jack Holt, Eddie Polo and Neal Hart in the supporting cast, Director Henry McRae has completed this Universal serial. "Liberty" is finally rescued and there is a happy climax laid in Washington where a scene in the red room of the White House is shown on the screen.

* * *

Director Stuart Paton is filming the sixth and last chapter of the criminologist serial "The Voice on the Wire," featuring Ben Wilson and with Neva Gerber opposite. When this photoplay is completed Wilson will be transferred to Lois Weber's company, but Miss Gerber will remain with Paton. J. Grubb Alexander of the Universal staff wrote the serial.

* * *

Inceville was the scene of a novel outdoor wedding this week, when Cliff Smith, assistant director to William S. Hart, and Cleo Morrow, one of the Ince-Triangle players, were married in one of the picturesque glens that abound at the 15,000-acre plant. The ceremony was performed by Rev. Johnson, of Santa Monica, and was attended by William S. Hart, Business Manager E. H. Allen and several score players from the studios.

A cottonwood stump served as the pulpit and the bridal couple, as well as those attending were garbed in typical western regalia. Hart acted as best man, Margaret Thompson was maid of honor, and Thelma Salter had the role of flower girl.

Wedding of Cleo Morrow and Cliff Smith in Tobango Canyon.

* * *

Ruth Stonehouse, who is starred in the Universal feature production, "Constantinople by the Sixth," wore boys' clothes during most of the making of the film play, and one morning she came to the studios and forgot to bring the proper shoes from her Hollywood home.

The dainty little actress was wearing the suit of clothes, so she jumped into her machine and started on a dash for the missing shoes. She was bowling down Hollywood Boulevard at a rate of thirty-seven miles an hour, when a motor policeman dashed up alongside and she found herself enmeshed in the throes of the law. The officer asked her the name and she replied, "Ruth Stonehouse," but she had a hard time convincing the policeman she was really a girl.

Ruth Stonehouse and Jack Mulhall Preparing Cannibalistic Feast.

The following morning, while working at Universal City, she recalled she was due in the police court to answer the summons and she started away to court wearing the boys' clothes, so at the police station the officer was waiting and escorted her to the women's court, and there she created another sensation as the woman judge insisted she should go to the other court. After additional explanations by Art Flavin, her assistant director, "Her Honor" took the whole matter as a joke and dismissed the actress.

* * *

The Signal Film Corporation has completed the ninth episode of their latest Helen Holmes serial, "A Lass of the Lumberlands," and are practically finished with the tenth installment, "The Gold Rush." Elaborate preparations have been made for night lighting effects in the tenth episode which it is said have never been duplicated in motion pictures. The story calls for a running fight on board a train of flat and box cars between two gangs of men. The fight takes place at night and in the melee one of the coal oil torches with which the cars are lighted is overturned and the flames spread to the entire train. The effect thus gained, showing the train rushing through the black night like a comet may well be imagined.

It is the company's intention to leave again soon for El Portal, where two episodes will be made in the snows. Following these, they are to double back to Los Angeles and after a few days at the studio make a flying trip to Las Vegas, Nevada, there to make a mining episode. That completed, they are to return to the Yosemite valley to make the final scenes of the serial.

CARELESS HANDLING OF FILM.

It's too easy to grow careless with scraps of film. We are so made that when we prevent accidents long enough, we begin to think that they prevent themselves. This must have been the case with the employes at the Family theater in Philadelphia, where an accident occurred that resulted in the death of the proprietor, Cris Peterson. Another item in this morning's mail brings to light another bit of hardly excusable carelessness in the headquarters of a local operators union in Indianapolis, where a reel of film seems to have been left behind the steam radiator and resulted in considerable damage to property though not this time in loss of life. We could cite other cases. Those who handle film should write Safety First on their very hearts.

You can fool some of the exhibitors all the time, you can fool all the exhibitors some of the time, but you cannot fool all the exhibitors all the time, even in New York.

Essanay Plant Like a Beehive

Never Before In Its History Have So Many Companies Worked Under the Expansive Roof—President George K. Spoor Talks of His Numerous Enterprises.

THE spacious Essanay plant is as busy these days as a veritable beehive. Never before in its history has the big Argyle street structure housed so many companies every one of which, under its competent director, is working with enthusiasm to break all former records and to carry still higher the banner bearing the Essanay brand.

George K. Spoor, Essanay's president, talked the other day about the various great enterprises that now claim his attention, as a boy might talk about his marbles. Thus big business, after occupying a man's mind for years, evidently becomes commonplace, because it is an every day occurrence.

James Young—concerning whom it was stated he would engage in the direction of the first Essanay picture in which Max Linder will appear—began work, November 27, on the production of the three great Cohan and Harris plays, "Hawthorne, U. S. A.," "On Trial" and "Young America." The fine stage success of these plays promises a big repetition on the screen.

Max Linder is now busily at work on his first comedy, entitled "Max Comes to America." This will be in two reels. Mr. Linder writes all his own scenarios, and is the sole director of his comedies, in addition to playing the principal roles. This is in accordance with his customary practice heretofore. Three other Linder comedies have been written, and both Mr. Spoor and Mr. Linder have consulted over their possibilities.

"The Truant Soul" was finished about 10 days ago, that is, it was all ready for assembling and trimming, etc. This photodrama has been adapted from the story, "The Mask," written by Victor Rossereau, and is eight reels in length.

Henry B. Walthall and Mary Charleson appear in the principal roles, and the production is under the direction of Harry Beaumont. Seven weeks were devoted to it, and, judging from the three last reels seen by me at a private viewing last week, it is a powerful subject, with an appeal that is positively thrilling.

Mr. Walthall has already taken up work on another five-reel feature, entitled "The Little Shoes," a sentimental photodrama. Miss Charleson will play opposite to Mr. Walthall, and Director Beaumont will supervise the work.

Mr. Spoor also informed me that Harry Watson, Jr., of "The Mishaps of Musty Suffer" fame, is busily engaged in New York City in producing for Essanay a continuation of his single-reel comedies, with Louis Myll as director.

The engagement of Clare Briggs, the famous cartoonist, whose comedy series, "When a Feller Needs a Friend," gained him nation-wide reputation, is another big coup by Mr. Spoor. The filmed series will be twenty-four in number, and will appear every second week in cartoon form. Mr. Briggs is now working on the series, the first of which will be released early in January, through General Film.

The series, "Is Marriage Sacred?" in which the Essanay Stock Company is engaged, is progressing well, Mr. Spoor states. Four of these have already been finished, and after viewing them, Mr. Spoor announces that he is very much pleased with them.

"The Black Cat" series, adapted from stories which appeared in the publication of that name, is also working out splendidly, Mr. Spoor declares. These are two reels in length, and cannot fail to entnuse patrons of the General Film Company's programs. Unusual interest has been taken in these pictures by exhibitors in every section of the country. The first release will be made December 16.

Bryant Washburn and his supporting company have begun the production of "Skinner's Dress Suit." Mr. Washburn plays the lead, and the support is able. The photoplay has been adapted from the story of that name which recently appeared in the Saturday Evening Post.

In concluding the interview, Mr. Spoor gave out that some big surprises for the trade will be sprung by Essanay in the near future.

J. S. McQ.

MANY WANT LINDER PICTURES.

Distributors from the four corners of the earth have opened negotiations with George K. Spoor, president of Essanay, for the rights to Max Linder's comedies. Competition to get the films is strong. Arrangements are under way whereby the films produced by the noted European comedian shall be shipped to Europe, Asia, Australia, Africa and South America. Within but a short time from the release of the first of Max's "barrels of fun" the entire world will be laughing.

Selznick Companies Active

Brenon Takes One to Florida—Miss Young Goes to New Orleans.

TWO Selznick-Pictures companies are at present out-of-town filming the exterior scenes of forthcoming productions. The Herbert Brenon company, engaged in preparing its presentation of Florence Reed in "The Eternal Sin," an adaptation of Victor Hugo's famous drama "Lucretia Borgia," have gone to Florida. The entire company left New York in a special car bound for St. Augustine. Mr. Brenon expects to remain in Florida for nearly a month. St. Augustine was selected as the ideal spot because of its adaptability to the requirements of the story and because of the fact that hundreds of extras can be obtained in Jacksonville, about an hour distant.

Miss Clara Kimball Young, Director Charles Giblyn and the supporting company left for New Orleans shortly after the Brenon company migrated South. The company is engaged in filming the exteriors for Miss Young's third Selznick-Picture, a motion picture adaptation of David Graham Phillipp's famous novel, "The Price She Paid." Director Giblyn, who is familiar with the territory surrounding the southern city, expects to complete the exteriors in about three weeks. Albert Capellani, Director General, remained in New York to superintend the final touches on his second production, "The Foolish Virgin." Mr. Capellani is also making his own adaptation of Eugene Walter's drama, "The Easiest Way."

The third star to temporarily desert the New York studios was Miss Norma Talmadge, who has just completed her work in the film adaptation of the drama "Panthea." The star and her husband, Joseph M. Schenck, have taken a belated honeymoon trip to Los Angeles. Arriving at the Coast city, the couple was greeted by the star's mother and her sister, Constance, as well as hundreds of friends in the film colony. The honeymooning couple will return East shortly after the New Year.

The only star working at the studio at the present time is Robert Warwick. Under the direction of Ralph W. Ince, Mr. Warwick is well advanced on the film version of "The Argyle Case," the detective drama by Harvey J. O'Higgins, Harriet Ford and William J. Burns. The services of Mr. Burns, an internationally known detective, have been enlisted to supervise certain details of the production.

Roy Stuart

ROY STUART is the latest leading man to be added to the Triangle-Fine Arts Stock Company. He has been specially engaged to play opposite Lillian Gish, in place of Keith Armour, who has been obliged to leave the coast and return to his home in Chicago for an indefinite period, because of the serious illness of his mother.

Before coming under the Triangle management, Stuart played leading parts with Lois Weber and Phillips Smalley. Previous to that, he filled important roles in American features, and was also prominent in the support of Ralph Stuart and Max Figman. Physically he is one of the largest screen heroes to gain attention, standing some 6 feet 3 inches in height and weighing over 210 pounds.

Roy Stuart.

Stuart is a native of San Diego, California, and unlike 99 out of a 100 screen actors on the coast, did not have to travel far from home to find the right field for his talents. He is a graduate of the University of California, and a strenuous devotee of the outdoor life. For several years he held the championship of the Pacific Coast for rowing the single sculls. The first Triangle feature in which Stuart will be seen will be the Fine Arts production of "A House Built Upon Sand," scheduled for release December 31.

Censorship in New England

Chairman Brenton of Board of Review Addresses Meetings in Several Cities.

THE Chairman of the National Board of Review of Motion Pictures, Cranston Brenton, at the request of the Mayor, Chamber of Commerce and the Federated Women's Clubs, addressed a meeting in Providence, on Saturday, November 25, at Sayles Hall, Brown University, on the subject of "Motion Pictures and Legal Regulation." On the following Monday evening he spoke to eight hundred men, at the Forum of the Boston City Club. At each place he emphasized the National Board's opposition to all forms of legalized, pre-publicity censorship and was able to convince his audiences that such censorship is contrary to our American principles of freedom of speech and freedom of expression. At the City Club, Mr. Brenton answered for an hour questions from the floor in regard to every phase of theatrical and motion picture regulation, and defended the proposition that the public should be the only ultimate court of appeals.

On Tuesday, November 28, at the request of the Chamber of Commerce, Mr. Brenton addressed a board in Worcester, Mass., newly formed for the purpose of censoring the motion picture exhibition of that city. As a result of the meeting the proposed plan to censor all films has been abandoned and the procedure which has met with the approval of the public and of the motion picture industry in innumerable other cities, has been adopted. The city of Worcester will now receive, through its chief of police, the bulletins of the National Board, will exclude from the city all films not passed by the board, and will insist that its eliminations are carried out, and will call on the Worcester Board of Censors to view only such pictures as may possibly be objected to because of special local conditions.

RIALTO CHANGES EXHIBITION POLICY.

Manager Rothapfel Says He Prefers to Deal in the Open Market.

THE feature picture at the Rialto Theater, New York, for the week of December 10, is the six-reel screen version of Augustus Thomas' stage play, "The Witching Hour," produced by the Frohman Amusement Corporation. Next week Clara Kimball Young in "The Foolish Virgin" will be the attraction, and the following week the Vitagraph feature, "The Girl Philippa," leads the program. "Blind Justice" and "Arsine Lupin" are also future bookings.

Since its opening date last April the Rialto used Triangle pictures exclusively, until the week of November 26, when the Vitagraph feature, "An Enemy to the King," with E. H. Sothern as the star, was shown.

During an interview, Managing Director S. L. Rothapfel of the Rialto stated that the theater had entered the open booking field to stay. Mr. Rothapfel declined to give his reasons for discontinuing the Triangle program, but said that although he recognized the drawing power of Douglas Fairbanks and other Triangle stars, the number and quality of feature pictures now in the open market made it possible to present a program equal to the best. The manager drew attention to the success of the engagement of "The Witching Hour," to support his position, and declared that he felt positive the open market was the logical policy of any moving picture theater that desired to offer a program of the highest quality.

HORSLEY ENGAGES NEITZ, AUTHOR.

Alvin J. Neitz has been engaged as staff scenario writer by David Horsley to write five reel dramatic stories to be filmed by a new acting company which Mr. Horsley is putting to work at his Los Angeles studios.

Neitz is a scenario writer of much experience. He sold his first scripts to the American Film Co. for its American Beauty comedies, when that brand was first started.

In addition to his literary knowledge Neitz understands the requirements of motion pictures through practical experience, for he has also served as a co-director and a director. In these capacities he was engaged at the Ince plant for nearly three years and also at David Horsley studios.

THE CORRECT ADDRESS.

Persons writing to Lucille Lee Stewart or Huntley Gordon are advised that the correct address is Care of Ralph W. Ince Producing Company, Bay Shore, New York. Last month 179 letters, it is said, were delayed in delivery; they were from exhibitors and fans, too.

Against "White Slave" Subjects

National Board of Review Finds Sentiment Against Them and Will Refuse to Pass That Class of Picture.

AFTER considerable investigation of the subject of "white slave" pictures the National Board of Review has decided to refuse to pass pictures of that character. The board made an extensive canvass of the motion picture theater managers of the country and learned that a great majority was against exhibiting "white slave" films. With this adverse verdict from the exhibitor as a guide the National Board has sent to producers and directors a bulletin worded as follows:

The National Board takes this occasion to draw to your attention the following:

From answers it has received to a query recently sent out to exhibitors throughout the country as to the attitude of their patrons toward "white slave" films, *the National Board learns that almost without exception, exhibitors are convinced that the great majority of their patrons are entirely opposed to this type of picture.*

This is conclusive evidence of a well-defined sentiment throughout the country repudiating the so-called "white slave" film. Newspaper clippings, letters and official communications constantly reaching the National Board make this fact undeniable. Public opinion has crystallized upon this point. *It demands that "White Slave" as a theme for commercial exploitation on the motion picture screen be no longer used.*

The National Board seeks to reflect public opinion.

Therefore, no picture hereafter will be passed by the National Board which is concerned wholly with the commercialized theme of "White Slavery," or which is so advertised as to give the impression that it is a lurid "White Slave" picture.

This bulletin is issued in a co-operative spirit. It does not apply to strictly propaganda pictures produced obviously for social betterment and exhibited in a way compatible with that purpose. The bulletin seeks to acquaint producers and directors with public opinion on one hand, and the danger to their interest and prestige if they continue to affront it, and to acquaint them, on the other, with the position which the National Board as an interpreter of public sentiment feels called upon to take.

To Raise Fund for Paralysis Victims

Theatrical and Motion Picture Interests Will Hold a Big Benefit at the Astor, December 17.

UNDER the direction of a committee of the theatrical and motion picture interests, a benefit will be held at the Astor theater on Sunday evening, December 17, the proceeds of which will be donated for the after care of infantile paralysis cases. An auction sale of boxes will be held at the theater on Tuesday morning, December 12, at 11 o'clock. Haven Emerson, M. D., is the chairman of the committee; Lewis J. Selznick, treasurer, and Louis T. Rogers, secretary. The secretary may be addressed at 218 West 42d street, New York. A fund of a quarter of a million dollars could be expended in caring for the unfortunate victims of the scourge of last summer.

HESSER PUBLICITY BUREAU.

After two years of success in Canada, during which it has grown to be the foremost concern of its kind in the Dominion, the Hesser Publicity Bureau has enlarged its field, and opened New York offices at 1128-1129 Aeolian Hall, where Capt. Edwin Bower Hesser, the managing director, will make his headquarters. The main office of the bureau is in Montreal, with branches in Toronto, Winnipeg and Vancouver. In Canada, they have handled the publicity and exploitation of Metro Pictures since their entry into that field, and recently have broken all records for serials with "The Crimson Stain Mystery." The Canadian business will be continued as heretofore, under assistant directors.

A department of foreign advertising is also maintained for the making up of film ad copy in French, Russian, Italian and Spanish. Foreign publicity campaigns can thus be handled directly from New York, which should be extremely valuable to American manufacturers seeking export markets. Canadian exploitation of big film features is another branch of the Hesser business.

FLORA FINCH HAS OWN COMPANY.

Flora Finch, long time Vitagraph comedienne, who appeared in many of the successful comedy productions made by that company, has signed a contract to appear in productions to be made by the Flora Finch Comedy Company, just formed. M. M. Feely is president of the new company, Louis T. Rogers is treasurer and general manager and W. R. Wilkerson is secretary. A comedy director has been engaged and a good supporting company of players will be selected as required. Production will be started in a few days.

Raver Comes Back

Announces the Birth of Apollo Pictures With Himself as President—To Release Through Art Dramas.

APOLLO Pictures, Inc., Harry R. Raver, president, is the title of the newest producing organization to affiliate with Art Dramas. Apollo Pictures, Inc., has been quietly perfecting its organization for some time and it was only recently Harry R. Raver permitted any announcement to be made. "The trade is not interested in rumors or indefinite statements," said Mr. Raver, "and I was determined not to say anything about my new company until sufficient headway had been made to warrant a statement of facts. However, now that ample studio facilities and a splendid producing staff have been arranged for and work on our first production has actually begun, those exhibitors who are contemplating the use of features released under the banner of Art Dramas should know something definite about Apollo Pictures.

"One five-reel production will be issued each month. A popular picture star will head the cast of each of these. Much effort will be concentrated on the stories used in Apollo Pictures, in fact there is no limit to the amount we will pay for top-notch material, for I consider the story the foundation upon which a picture is built and that foundation cannot therefore prove weak or we cannot hope to succeed. 'The God of Little Children' is the title of the first Apollo production. Alma Hanlon is the star. Harry Chandlee wrote the story. Richard Ridgley will direct the picture. Author, director and star are too well known to both exhibitor and the public to warrant lengthy comment.

"Miss Hanlon will be supported by an evenly balanced cast of well known players and the staging of 'The God of Little Children' demands many elaborate and costly settings and properties. January 18 is the date of release. However, a preliminary showing will be made one week previous, to which the metropolitan members of the trade will be invited."

Alice Neice

ALICE NEICE, who is the leading woman of the Dudley Motion Picture Company, and who is shortly to be seen as the star of "Humanizing Mr. Winsby," has had a very interesting career. As a child she went to Alaska with her father, who was a prominent mining man, and spent most of her young girlhood there. She was possessed of unusual musical talent and was sent to Berlin to cultivate her voice. After several years, she returned to America and appeared in various parts of the country in concert work.

Alice Neice.

"The call of the frozen North was too strong," says Miss Neice, "and I finally decided to return to Alaska, where my parents were living. After a time there, I met a prominent theatrical man who induced me to try the motion pictures. Like most girls who have appeared before the camera, I liked the work very much and have kept at it ever since."

Miss Neice has played leading roles with Lubin, Selig, Universal and in Vogue comedies and has been identified with the Dudley Motion Picture Company for the past year. In "Humanizing Mr. Winsby," Miss Neice plays the part of a very determined Irish girl who refuses to stand in awe of Mr. Winsby, of whom everyone else is terribly afraid. This picture will be released in the near future by Unity.

O'DONNELL LEAVES SHERMAN-ELLIOTT.

E. J. O'Donnell, who for some time past has been publicity manager for the Sherman-Elliott Company in their exploitation of the State rights for "The Crisis," has resigned to enter new fields of endeavor.

"The Masque of Life" Revamped

Reissue of Foreign Made Five-Reel Melodrama in Greatly Improved Form Released Through Rogson Film Co.

THE five-reel photomelodrama, "The Masque of Life," is now the property of Marcus Loew, and a new version re-edited by James McKay, is ready for release through the Rogson Film Company. This foreign made picture, with its scenes from circus life, contains one of the most sensational "thrills" ever devised. All the incidents surrounding the stealing of the royal infant by the baboon and the rescue of the child from the top of the high smokestack, are carried out in a way that keeps the spectator on the edge of his seat. The other novel scenes are well done.

The story of the circus girl and the monarch who gives up a throne for her sake, although somewhat overdrawn to American eyes, touches a human note, and one notable example, at least, is to be found in the history of the house of the Hapsburgs of Austria.

The new version is a decided improvement over the one first shown in this country, and has been supplied with excellent subtitles.

Mary MacIvor

WHEN W. S. Hart's latest Western "thriller" by J. G. Hawks is released on the Triangle program some time next month, it will introduce an entirely new leading woman to the screen in the person of Mary MacIvor.

During his successful career as a Triangle star, Hart has had numerous leading women, including Clara Williams, Enid Markey, Bessie Love, Margery Wilson, Nona Thomas and Alma Reubens, but advices from the coast, where the Hawks drama is now being filmed, say that the initial work of Miss MacIvor is such as to assure her of many important roles in future.

Mary MacIvor.

Mary MacIvor belongs to that class of screen actresses who are rapidly climbing to the top despite an almost total lack of experience in the spoken drama. Students of dramatics some time ago declared that the screen would evolve its own favorites of the future, and that day seems to have arrived. Miss MacIvor is one more example to prove the prophecy was well grounded. Natural talents and a determination to get on in the motion picture field tell the whole story in her case.

She was born in Barnesville, Ohio, in 1899, but owing to delicate health never attended school. With her mother, who acted as her tutor, she traveled extensively throughout the country and thus acquired an education that has equipped her for a career. Nearly a year ago Thomas H. Ince granted her application for an engagement, but not until this month has her patience been rewarded with a leading part.

Miss MacIvor is of medium height, with a glowing color, due to years of out-of-door life, and clear blue eyes. She has golden hair which curls readily.

"I think I am the luckiest girl in the pictures to be able to make my debut under the direction of Mr. Hart," she declares.

ROGERS IN BIG DEAL WITH SELZNICK.

Louis T. Rogers has closed a contract with Lewis J. Selznick by the terms of which he is to handle the Selznick productions for New York City and State for a period of five years. To handle this business the Rogson Company has opened offices in New York and Buffalo, the latter being at 15 Swan street and in charge of A. I. Shapiro. The Rogson Company will also handle "The Masque of Life" in the same territory.

Fox Publicity Campaign

An Elaborate System Is Planned for the De Luxe Productions.

WILLIAM FOX has assembled an unusual publicity staff for the nation-wide campaign of "A Daughter of the Gods." Each large city is to be treated as an individual unit, with a veteran showman in charge, assisted by hustlers in the literary and outdoor advertising departments. This refers not to Mr. Fox's existing system of picture exchanges in the various cities, but to the entirely separate organizations he is rapidly building up to take care of the Annette Kellermann spectacle and other de luxe attractions which will be played by him in first-class theaters.

Boston will be in the charge of E. V. Giroux. His associates in the New England campaign are Joseph di Pesa, James Decker and John Luce, and the opening will take place at a Tremont street playhouse soon after the first of the year.

Ben Stern is to manage the Chicago run, with Jack Lait, the author of "Help Wanted," to look after the press and "Jim" Decker volplaning into town from time to time to make billboard contracts. The interesting Chicago premier takes place at the Studebaker on New Year's day.

Louis Stern is the "elder statesman" entrusted with Louisville and St. Louis. Mr. Stern and his helpers will open up the play in the Mary Anderson theater of the Kentucky metropolis during the closing hours of 1916. A short run in Louisville will be preparatory to an extended engagement at the Shubert theater, St. Louis, beginning the third week in January.

The Detroit company will start at the Washington theater there on Christmas week with Edwin B. Tilton in charge. Victor Harmon will pilot "A Daughter of the Gods" at the Belasco theater, Washington, D. C., and Will O. Wheeler will be the helmsman at the Wieting opera house, Syracuse, both engagements opening the week before Christmas. Mr. Fox has also provided one company to play the week and half-week stands of New York State and another for Pennsylvania, following up the signal success of the spectacle in the Lyric theater, New York; the Chestnut street opera house, Philadelphia, and the Pitt theater, Pittsburgh. George Roberts and Harry Leavitt, respectively, will be connected with these State companies.

San Francisco and Los Angeles will be handled just like the big Eastern units. The first appointment made is that of "Colonel" Ned Holmes, who goes to the Coast to prepare and manage the run at the Savoy theater, San Francisco As fast as time is secured other agents, managers and companies are being sent out and other large-city units established until utimately forty organizations will have been formed.

The clever, artistically minded John Zanft is Mr. Fox's trusted right bower in the work of staging the spectacle. The big job of bookings is capably handled by Charles A. Miller. Randolph Lewis gets up national publicity schemes and stuff to road agents. W. C. Thompson attends to the New York daily newspaper work, and Henry MacMahon, the general press representative, supplies material to the literary periodicals. At the head of the several organizations is Winfield R. Sheehan, Mr. Fox's general manager.

This system illustrates the great changes that have been brought about by the comparatively recent entry of pictures into the so-called "legitimate" field. Each department of the work is highly specialized. Multiple man-power is used to solve big problems. As a result of the noval methods, "A Daughter of the Gods," and other Fox de luxe attractions will be brought before the American public in a quarter of the time that would have been required for traveling companies to tour the "two-dollar" houses in the olden days.

JOE FISHER DOWN WITH TYPHOID.

Joe Fisher of Cape Town, South Africa, who for several months has been in New York on an important business mission, is in St. Luke's Hospital, 113th street and Amsterdam avenue, fighting typhoid fever. After five weeks' separation from the film boys Mr. Fisher is anxious to see his friends. A wide circle of these will be sorry to hear of his illness and glad to learn he is on the road to recovery.

FRED CHURCH UNDERGOES OPERATION.

Taken suddenly ill with an acute attack of appendicitis a few days ago, Fred Church, one of the leading actors of Director Lynn Reynolds' Universal Company, was rushed to the hospital where an immediate operation was performed. The actor rallied well from the shock and the effects of the anaesthetic, but it will be about six weeks before he will be back at work at the film capital.

Mixed Identities

EDWARD EARL, vice-president and treasurer of the Nicholas Power Company, and Edward Earle, the motion picture favorite, both of whom are very prominent in their diversified work in connection with the motion picture art, while very close friends indeed, are not relatives. There are a great many people, however, who are of the opinion that they are one and the same person, and many humorous and sometimes unusual complications arise through misdirection of mail to these gentlemen. Mr. Earl has often received telephone calls complimenting him on the excellent work on the screen of Mr. Earle, and the latter has often been called on the 'phone regarding large business matters which were of interest only to Mr. Earl.

Edward Earl of the Nicholas Power Co.

For the benefit of their friends, we would suggest that mail for Edward Earl, the captain of industry, be sent to 90 Gold street, New York City, and that of Edward Earle, the star, be sent to the Screen Club of New York City, 117 West 45th street.

Edward Earl has never appeared on the screen and is not likely to, but Edward Earle has recently been appearing in Metro pictures in support of Viola Dana Just what his next connection will be as leading man has not yet been determined, as we understand he has several propositions under consideration. Previous to his last Metro connection, his work with the Edison company will be readily recalled by many admirers.

Edward Earle, Actor.

Mr. Earle, the screen star, was born in Toronto, Canada, and began his stage career with the Valentine Stock Company in comedy. His first New York appearance was with Henrietta Crossman followed by engagements with Bertha Galland, Mary Mannering, Jas. T. Powers, De Wolfe Hopper and others. He also was a member of the Augustine Daly Musical Company. In addition to his screen connection already noted, he has appeared in Famous Players and Pathe productions. His work before the camera reflects his many years of experience and is particularly noticeable for the absence of over-acting in all parts which he undertakes.

BEATTY GOES TO McCLURES.

Jerome Beatty, former Director of Publicity for the Thanhouser Film Corporation, has resigned to join McClure Pictures. George T. Bindbeutel, formerly editor of "Motor Print," succeeds at New Rochelle.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Taking a Dare.

BEFORE the Stillman theater, Cleveland, opened, C. L. Madden, who handles the advertising for the house for Fuller & Smith, wrote jubilantly that the companies supplying his bills were going to give him "all the help possible." We sent him a typewritten horse-laugh and he soon found that it was all too true. From a recent letter we clip this extract:

> The very distinguished Mr. ——— ——— was in our village yesterday. Also he apparently failed to leave for me some ——— photos solemnly promised. Will you tell me whyinell the producers hesitate about investing seventy cents' worth of photos in a town that they're trying to take $50,000 out of? I dare you to. There seems to be a conspiracy among 'em to see that anybody who tries to put any enthusiasm into exhibitors' advertising meets a wall of bone. Co-operation? Sure. Write him a letter and tell him we're for him strong; no, never mind the questions he asks; photos? *photos?* Did I understand you to say PHOTOS? . . . Certainly NOT. He might be making a collection. But ask him to write a story for our house organ.

The answer is we cannot. The name of the agent and the attraction is deleted because it is unfair to single out one offender from the many. They all are in much the same box. Some companies are more helpful than others with press stuff, but they most all go shy on photographs. This particular company gets a high rental price on a long term contract well hedged with protecting clauses, but there is no clause to the effect that a certain number of photographs will be provided, and yet the company really could afford to give five dollars' worth of photographs to a live wire advertising man who would get them in the papers as Mr. Madden would have done. Conditions have improved wonderfully of late. We have spoken of Paramount's change of heart and the efficient Bluebird publicity, but the photographs are still a sore point with most alert house men. Photographs cost money—from five to ten cents apiece for process stuff—and most assuredly there are managers who like to decorate their offices and their dens with them, but it is a business proposition, none the less, and photographs should be provided even if it seems reasonably certain that a proportion of these will be stolen. The rest will be worth the cost of the entire lot. With some companies it is impossible even to buy a sufficient supply. Will the press heads please take notice? Meantime, answering Mr. Madden's question, there are two reasons. One is the big boss' lack of knowledge of theatricals and the other is the little boss' ditto.

STILLMAN THEATRE
TODAY AND ALL WEEK
Election returns by direct wire Tuesday night—performance continuous to 1 a. m.
Mary Pickford
in "Less Than The Dust"
The charming and adventurous romance of a little English castaway in India—adopted by a sword-maker and raised among the low-caste natives as one of them.
This is the first film made by Miss Pickford at the head of her own producing company—the biggest thing she has yet attempted. The cast is thoroughly capable, and the production elaborate. It is an extraordinary picture-play, and we offer it as such.
Special Musical Setting
The music this week is quite unusual—even for the Stillman
The big orchestra (25 pieces—H. L. Spitalny, director) plays an operatic potpourri with vocal numbers by a trio, quintette, octette and soloists. As a prelude to "Less Than the Dust," a soprano soloist sings the lyric which was the inspiration of the play—a poem of the same title by Laurence Hope, to music by Amy Woodford-Finden
We believe that any theater would be proud to offer such a musical number.
The Stillman organ is heard at every performance.
Come at 2:45 or 7:00
The second evening performance starts at 9, but we urge you to arrange to come to the 7 o'clock showing if you can conveniently do so. For matinee, the one best hour is 2:45.
Feature starts at 1.10, 3:25, 5:25, 7:30 and 9:40. Overture at 8, 7:15 and 9:25.
Prices for this engagement are as follows:
MATINEE
Mezzanine 18c
Orchestra 25c
Boxes and Loges (Reserved) 50c
Smoking Boxes 25c
EVENING
Mezzanine 25c
Orchestra 50c
Boxes and Loges (Reserved) 50c
Smoking Boxes 25c
Continuous, Daily and Sunday, From 1 P. M.
Prospect 3055 Central 1448
Adjoining Hotel Statler
MARY PICKFORD
"Less than the Dust"

And speaking of the Stillman, here is the advertising for Mary Pickford for Sunday. The reproduction is a panel slightly less than six by ten with a half-inch white margin. Less than a quarter of the space is given Miss Pickford. The rest goes to the music and to the details of performance. Mr. Madden knows that the announcement of the first Artcraft will make people want to come, so he takes the remainder of the space in telling when to come. It is a pretty white advertisement for a Sunday, but it is kept to itself and so it stands out and is better than a lot of black type telling a few unnecessary facts. The program shows as a prelude to the production the lines by Lawrence Hope set to music by Amy Woodford-Finden, and the full lyric is printed on the program to serve as the keynote to the play.

And also notice the weekly Stillman post-card. This is a double card, pages 5 9/16 by 3 5/16. The edges are nicked in opposite directions and by a single movement the slots are engaged, sealing the card without a paper clip or gummed slip. This is a device invented by Mr. Madden, who offers it to others. It not only does away with the paper clip, but it is easier to handle and it does not cause the postman to curse when he has many of these in a package of letters. The paper clip so greatly increases the bulk of one point that it is bothersome to handle the bundle. The slit card does not. In case the slit does not come up in the engraving, the effect is practically a V-shaped cut, but one arm of the V is on one edge and the second on the other. It supplies a perfect lock. In the right-hand card the slit has been enlarged, by cutting, for emphasis.

Mr. Blanchard Joins In.

J. M. Blanchard, father of Orpheum Bill and manager of the Orpheum, Chambersburg, Pa., joins the procession for sobriety of adjective. His copy is a single-column story in a double-column space, with the trade-mark cuts and the house name. It is worth the space it takes up. Read it and use it, then live up to it:

> When we speak of a picture in our advertisement as having many thrills we do not wish to carry the idea that we have a cheap melo-drama of the paper-covered class, but a picture that appeals to red-blooded, live-wire people, and always high class.
>
> Are you acquainted with the Triangle and the Paramount pictures, plays with the real stars, by real authors, pictures

symbolize, and are representatives of every day individuals in our social life. Their faces are as familiar as their clean-cut personalites. Practically every home in Chambersburg has a member, who can mention twenty Paramount or Triangle favorites, or who know the titles of plays in which have appeared certain stars.

Because the Orpheum does not follow the common practice of advertising all plays as Great, the DON'T MISS IT style, regardless of the quality and because each play is studied and booked for its worth, and if found not up to the high standard of the house, this play is paid for but another picture is booked to take its place.

We are here for your business and we expect to get it. We expect to make our theater so popular that you just can't help but attend, not once in a while, but several nights each week. We can only do this with good sound business principles and good pictures. A business built up on artificial channels would soon crumble, but a business built up on the best in the market and offering the public a little more than their money's worth can live and will live to welcome the respect of every fair-minded person in this city. Come and see Anita King in "The Race" Friday, and if you say you have not been well entertained just tell Sally you want your money back and you will get it and no questions asked.

It is a healthful sign when stuff like this replaces the old-fashioned junk that becomes so much a matter of course that "greatest ever" is faint praise. Text like this, followed out, makes business brisk with people who can afford the best and are willing to pay for it. And in these days of the kid matinee it is worth remembering that Mr. Blanchard was among the first, if not the very first, to have a matinee bill for the kiddies and a different night program for their elders. This was three or four years ago, in Sunbury; so long ago that perhaps Mr. Blanchard has forgotten it himself, but we recall that he brought back a fairy play for a Saturday matinee, giving the regular booking at night.

Number One.

The Denver office of the Kleine-Edison-Selig-Essanay service was the first to register with the Billie Burke Baby stuff. It got out a special mailing card urging the Exhibitor to "Help us celebrate the coming of Little Bill—only he's a girl. Doc says so. But help us celebrate anyway." And as a last line, "Ask the wife who has had one. Note. Billie Burke has inaugurated many styles and fads. We're strong for this one." We have already pointed out that Miss Burke-Mrs. Ziegfeld was doing all she could to help boom Gloria's Romance, but we think that Denver is whooping it up just a little bit too strong.

Booming Silas.

L. W. Carroll of the Lyric, Lancaster, N. H., recently had Silas Marner, and he worked it in a clean-cut fashion for all it was worth. He writes:

Under separate cover I am mailing you a copy of the Coos County Democrat with marked copy on pages 1, 4 and 5, and I wish to explain a word in regard to the manner of explaining this picture.

First I mailed every teacher a complimentary ticket (two if married) and wrote a personal letter telling of the merits of the picture and quoting from the Woman's Home Companion's list of better film. Then I prevailed upon the Superintendent to speak about it from the stage when the whole school assembled, laying special stress on the coupons for the matinee, as I wished to get rid of the little ones before evening, so that they would not disturb the older people. This was followed by a stock herald mailed into each home, and then the paper came out with the ad. I mentioned that a special music score from G. Schirmer was being used, and many came to me after the performance and wished to purchase a score if possible.

Our matinee and evening performances were both well attended and the teachers and press were loud in their praise. A picture of this kind is a good ad.

Incidentally I might add that the book "Silas Marner" is read in the third year English, and this fact added greatly.

His advertisement was a double-column, slightly more than half a page long. The lower half was divided between two coupon tickets. The first of these was a ticket admitting any child in the grade schools for five cents if the parent countersigned the ticket (adding the address). The second coupon was for the high school pupils and admitted for fifteen cents instead of the twenty-five cents regularly charged adults. Two stories and a local paragraph were also run in the same issue. This subject was particularly useful because it was part of the school studies, but interest can be roused in any similar adaptation provided that the adaptor has not taken too many liberties with the text, as is too often the case. Mr. Carroll, however, does not say what he did with the public library. There is always a chance here, as well. But he did the rest in a thorough fashion and cleaned up nicely.

Another "Contest."

Film Forecast, the Rowland & Clark general house program, has a new contest, or more properly an adaptation of the Mary Anderson, Louisville, scheme. Five quotations are given. These may be located somewhere in the issue, either in the advertising or film announcements. The first five earnest readers to place the quotations get ticket-book prizes. This form of scheme is most practical in a fairly large program such as the Pittsburgh company publishes. It ensures the reading of the entire issue by a majority of persons, many of whom will not trouble to enter the contest, so the results are not to be judged by the replies alone. Scores of persons solve the puzzles in magazines using them without ever trying for the prizes, and it is the same with this sort of contest. Someone should be scolded for announcing "Harry Myers and Rosemary Theby in Col. Heezaliar Gets Married." Probably it was the printer who transposed an "in" and an "and."

Small Effect Scenes.

Gordon F. (100%) Fullerton, Advertising Manager of the Liberty, Seattle, sends in a photograph of a stage effect designed by himself and Manager J. G. von Herberg for "Old Folks at Home," though the scheme itself is not limited to any one picture but is valuable in the extreme as a means of getting scenic and lighting effects without the almost prohibitive expense of full stage settings to be used only for a day or a week. A glance at the cut shows two framed openings, similar

to the boxes continued into the proscenium. These are used for miniature stage sets. "Old Folks at Home," for example, suggested the farm. While the organ played "Home Sweet Home" the left hand box was lighted to show the farm homestead in the glow of sunset, which quickly deepened into night. The windows were lighted up and one by one the stars twinkled out and the crescent moon was revealed. Then a red light was gradually brought up on the right hand box, showing the interior of the living room in the glow from the fire as seen through the old-fashioned eight-paned sashes. As the air drew to a close the title was thrown upon the curtain and this rose on the author's title. To be a little more in keeping, the film was cut to permit a scene of the interior to first show on the screen preserving the continuity. Few managers are able to afford the elaborate stage settings occasionally described, but any fairly large house can make good use of these miniature stages to get the spectator into the properly receptive mood. It might be added that scrim curtains are used to gain atmosphere, but these were removed before the photograph was made that the details might show clearly. It is not very expensive to install a small lighting system with dimmers, and the device may be used regularly or, with better results, reserved for the special features. In lighting it is well to remember that blue and amber bulbs should be used with the white to get the best straight lighting with rows of red and amber separately wired to get the sunset glow and blue for moonlight. And Mr. Fullerton knows how to write lines. Take for instance "A western Keystone comedy—all thrills, spills and giggle filled." Anyone would want to see a film of that sort.

Church Stuff.

The Motion Picture Exhibition Company, of Newark, N. J., sends in a leaflet sent to the pastors of churches suggesting a series of programs for church entertainments, laying out the program for general entertainment for church clubs, Sunday night subjects and Sunday school stuff. One thing to be noted in all their advertising, and they do much of it, is their adoption of the proper tone in their work. They do not dash off wild hurrah stuff, but adapt their style to their prospective patrons and offer arguments that will appeal to ministers rather than to showmen. With such a wide field in churches and schools, to say nothing of the kid matinees, it is little short of amazing that so few have entered this field as yet.

All Red.

The Princess, Clarksville, Texas, issues a four-page program, red on white. It is a bit gaudy in its looks, but it is audible. It would be possible to get a better layout after a chat with the printer. He breaks the program by setting the days in larger type that he does most of the titles, and in this way he detracts from the display. He should use rule to break with, set the day *and* date in ten point and take the space gained for a larger letter for titles or, better still, for white space. The proof reading is poorly done. With the fans so expert on names and titles, it hurts the house to announce Ralph Killard. Read proof on the proposition that the printer is not supposed to be an expert on names, and that you are there to guard against his errors.

Special for Drunks.

H. L. Hamilton, of the Gem, Barberton, Ohio, has a new one, as the press clipping shows:

Barberton, Oct. 20.—Mayor J. W. Bishop and Chief of Police Eby will begin their crusade on drunks early Saturday morning, and every drunk picked up on the street will be taken to the city prison, where he will remain for the day and made attend the public brotherhood worship Sunday morning at the Gem theater. The chief's and mayor's plan has been widely advertised all over the country, papers in Columbus carrying the story Thursday, where City Solicitor Ray Morton picked up a copy. Rev. C. H. Holcomb, the Sunday school teacher at the brotherhood service, will score the prisoners, who will occupy the first two rows in the theater. If business keeps up as it has been every day this week, two dozen will be the average attendance for Sunday's service.

The house is given free of all expense. It is a novel idea, but we are not wholly certain that it is a good one. There may be too large a patronage of inebriates, and some of these may have families to take offense at the publicity given the head of the house. Much depends upon the temper of the town, but it is something to be handled with care.

Majestic Mention.

It will be joyous, Brother Richardson, to see a whole page in the Majestic Monthly, the organ of the Majestic, Columbus, O., given to the three operators. This is in keeping with the policy of making all of the house staff known to the patrons in one of the best monthly programs gotten out. And it winds up with the statement that "The operating room is pleasantly located, half in the open, so that in summer and in winter it is a light and cheerful place to work."

The last issue is fully up to its predecessors as a program of personality and personalities. It gives more real reading than the average, and it is partly about the house and its people. There is a whole page each issue on "The House and Its Policies," and a page advertisement of some pocketbooks found and uncalled for, though some of them contain money. Cash must be easy in Columbus. It has no clip stuff this month, but it is always readable.

Another Anniversary.

The Parkway theater, Baltimore, is past its first year. The anniversary was marked with a tasty program in blue on white with a cut in brown attached. Inside there is a tactful appreciation and promise of even better to come, the program for the week and full house information. It is all in excellent taste. Most of the work of this house is above the average and we are sorry that we have seen so little of it lately. We wish they would put us on the permanent mailing list.

Vale.

V-L-S-E Pals and the Clansman have been discontinued. We shall miss both. These two exchange sheets were invaluable to their readers and cannot be replaced by a more general organ. L. J. Scott remains with the Kansas City branch, but Tom North has left Seattle and we feel a sense of personal loss in his going. The last we heard of him was via Aeroplane mail from Chicago, and as he sent no address will he please accept this as our reply of appreciation of his thoughtfulness.

Mr. Scott sends in the story of his campaign in Kansas City with Edith Storey. The Post is about as easy to break into as a national bank, but they thought they could use a story, and a photograph was snapped showing her at a machine in the Post office typing the story. Then they took her on a round of the big stores where she posed in hats and cloaks. The stores paid the Post for putting in the pictures (some of them quarter pages), and the thing worked from every angle. Then Miss Storey appeared in two episodes of "The Scarlet Runner" and they slapped a banner on a red car and used that to shoot her around town, there was a ball at the screen club and in two days Miss Storey appeared twenty-five times in twenty of the fifty-four picture houses in town. It made four pages of publicity in papers that grudge stickfulls. It was real press work all the way through with nothing overlooked.

A Newcomer.

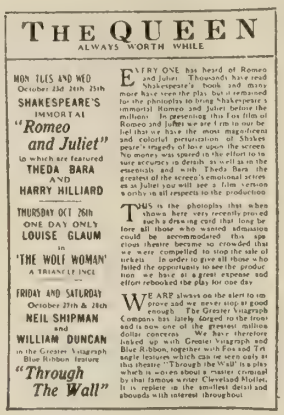
Oliver Gill, of the Erie, Hugo, Okla., says he is a newcomer to the department, but that he is an old reader and has Picture Theater Advertising. He sends in two pieces of advertising, a throwaway and a card. The former is 10 by 15 inches and looks more like a wall poster than a throwaway. It is well laid out and the printing is better than usual, a strong black that dries down glossy. It is a good plan, even in a "today" to add the date in smaller type, but apart from this we like the layout. The card shows the same clean make-up and good selection of type faces. Both pieces feature the music, one announcement being that the organist will feature the Indian music that forms an appropriate accompaniment to the picture, and that this alone will be worth the price of admission. A line that is much better than saying that the organ cost $50,000. No one will believe the latter statement. Many will be interested in the Indian music. Music is an asset if it is good, and can be made a talking point.

A Children's Theater.

Saturday mornings the Strand, Providence, R. I., is known as The Children's Theater, and a series of matinees are given at ten in the morning on the lines that were originated, we believe, by the Majestic, Columbus, Ohio. Each performance is a benefit for some welfare organization. The first performance was for the benefit of the summer camp of the Boy Scouts and the bill, very appropriately, was "The Bugle Call." Other features listed are "Poor Little Peppina," "Little Mary Sunshine," "Let Katie Do It," "Robinsoe Crusoe," "Still Waters" and a repeat of "Alice in Wonderland." In addition there is a one-reel comedy and some travel stuff, but this last is not made the feature. They talk of the entertaining value of the program and not their instructiveness.

A Double.

The Queen and Majestic, Wilmington, Del., ask for comment on their program. Ten thousand are put out, of which 3,000 are divided between the houses and the rest mailed or otherwise distributed. The issue is a four-page program, of which the center pages are shown


THE QUEEN
ALWAYS WORTH WHILE

MON TUES AND WED
October 23d 24th 25th
SHAKESPEARE'S
IMMORTAL
"Romeo and Juliet"
In which are featured
THEDA BARA
AND
HARRY HILLIARD

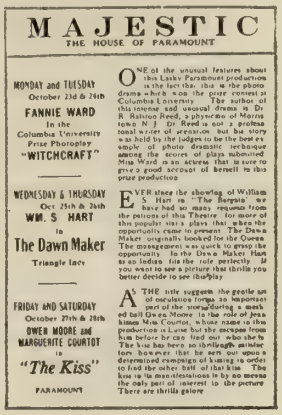
THURSDAY OCT 26th
ONE DAY ONLY
LOUISE GLAUM
in
'THE WOLF WOMAN'
A TRIANGLE PICTURE

FRIDAY AND SATURDAY
October 27th & 28th
NEIL SHIPMAN
and
WILLIAM DUNCAN
in the Greater Vitagraph
Blue Ribbon feature
"Through The Wall"

EVERY ONE has heard of Romeo and Juliet. Thousands have read Shakespeare's book and many more have seen the play but it remained for the photoplay to bring Shakespeare's immortal Romeo and Juliet before the millions. In presenting this Fox film of Romeo and Juliet we are firm in our belief that we have the most magnificent and colorful persuasions of Shakespeare's tragedy of love upon the screen. No money was spared in the effort to insure accuracy in details as well as in the essentials and with Theda Bara the greatest of the screen's emotional actresses as Juliet you will see a film version worthy in all respects to the production.

THIS is the photoplay that when shown here very recently proved such a drawing card that long before all those who wanted admission could be accommodated this spacious theatre became so crowded that we were compelled to stop the sale of tickets. In order to give all those who failed the opportunity to see the production we have at a great expense and effort rebooked the play for one day.

WE ARE always on the alert to improve and we never stop at good enough. The Greater Vitagraph Company has lately forged to the front and is now one of the greatest million dollar concerns. We have therefore linked up with Greater Vitagraph and Blue Ribbon, together with Fox and Triangle features which can be seen only at this theatre. "Through the Wall" is a play which is woven about a master criminal by that famous writer Cleveland Moffet. It is replete in the smallest detail and abounds with interest throughout


MAJESTIC
THE HOUSE OF PARAMOUNT

MONDAY and TUESDAY
October 23d & 24th
FANNIE WARD
In the
Columbia University
Prize Photoplay
"WITCHCRAFT"

WEDNESDAY & THURSDAY
Oct 25th & 26th
WM. S HART
In
The Dawn Maker
Triangle Ince

FRIDAY AND SATURDAY
October 27th & 28th
OWEN MOORE and
MARGUERITE COURTOT
In
"The Kiss"
PARAMOUNT

ONE of the unusual features about this Lasky Paramount production is the fact that this is the photo drama which won the prize contest at Columbia University. The author of this intense and unusual drama is Dr. R. Ralston Reed, a physician of Morristown N. J. Dr. Reed is not a professional writer of repute but his story was held by the judges to be the best example of photo dramatic technique among the scores of plays submitted. Miss Ward is an actress that is sure to give a good account of herself in this prize production

EVER since the showing of William S. Hart in "The Bargain" we have had so many requests from the patrons of this Theatre for more of this popular star's plays that, when the opportunity came to present The Dawn Maker originally booked for the Queen. The management was quick to grasp the opportunity. In "The Dawn Maker" Hart is as Indian. Into the role perfectly. If you want to see a picture that thrills you better decide to see this play.

AS THE title suggests the gentle art of osculatory forms so important part of the story offering a much ed ball Owen Moore is the role of Jean himself. Miss Courtot, whose name is the production is Lunie but the escapes from him before he can find out who she is. The kiss has been so thoroughly misinterpreted however that he sets out upon a determined campaign of kissing to endeavor to find the other half of that kiss. The kiss is in manifestations is by no means the only part of interest in the picture. There are thrills galore

here. The front and back pages carry cuts, one for each house. In addition the back page carries a small paragraph of house talk, the issue to hand bearing upon cleanliness. It is not a long argument, but a seven-line announcement with a punch to it. We like this form of program; in fact, we have said so before, but we think that the printer can do better for his share. Take the first announcement, for example. The copy is all right, but the composition is not. No one who cares needs be told that Shakespeare wrote Romeo and Juliet, nor is it necessary to emphasize the "Immortal." It would be better to drop to an eight-point "Shakespeare" and a six-point "immortal" and cut Harry Hilliard a couple of points to gain height for the name of Miss Bara, for the play and Miss Bara are the two things that will make for business. In the next box that "one day only" if set in italic would have made the name of Miss Glaum more prominent without detracting from the "one day" line. Over on the Majestic side there was room for a larger W. S. Hart, and Hart, rather than the play, would be the attractor here. It is always well to keep in touch with the foreman of the printing office and let him mark the type to get the proper display. Explain to him that the play and the star, unless otherwise noted, are more important to the box office than the name of the maker or author. Ask him to see that these are given the greatest possible display and he'll take an interest in it. Otherwise he'll merely turn out a good looking job and let it go at that. We think that the days of the week and the date could go in a slightly smaller type without hurt. Apart from this the program is well handled.

Saves Paper.

The Censor theater, Albion, Mich., is in line with the anti-envelope movement. They simply leave one page of their eight-page folder blank, use that for the address and seal with a bit of passeportout paper, which is cheaper and better than the paper clip. With envelopes costing what they do, the self-contained program is a real economy.

Mark Em.

Contributors who send in newspapers will gain our love if they will mark the items to which they desire to attract attention. It saves a lot of time.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Script Risks.

MORE than a year has passed since we received the last complaint of mutilated scripts, and a new kick just to hand without foundation in reason, but perhaps others feel about it as this writer does.

One of his exhibits is a manila envelope, the front of which has been torn apart and sealed together with official stickers. A rubber stamp explains that the mutilation was caused by the cancelling machine. The author seems to think the company to blame, though clearly they delivered the script to the post office in good order. All large offices now postmark and cancel the stamps by machine. The feeds are gauged to the ordinary envelope. When a five ounce script comes along, if the paper clip is on the address side, there is liable to be a rip. It cannot be avoided.

Another exhibit shows a script marked by the paper clip, not alone at the margin, but in the center of the sheet where the fold comes. Here, too, the cancelling machine probably is to blame for the embossing, but any script will show such marks after a few trips.

A third envelope was insecurely gummed and forms the basis for another complaint. There is evidence that the flap was moistoned, but not sufficiently to soften the gum.

None of these troubles can be blamed upon the companies returning the script. It is a part of the gamble the author takes and the script that shows only ordinary wear from handling and yet must be recopied for further submission, is a regular overhead charge on all authors. Most authors have learned that by now and stand the loss because they know they must. If a company deliberately maltreats a script there is ground for complaint, but you must expect some wear and tear and be prepared to meet it.

Just a Dream.

This morning a crazy person suggested that there should be established by the picture makers a central bureau for the reading of all scripts and the instruction of authors. He had to be crazy to think of a scheme like that. What is wanted is a license bureau. All authors should be made to apply to the bureau for a permit to submit scripts. They should send ten plots with their application. If passed they should be given a permit good for one year. If they failed to pass they should be permitted to make application at intervals of twelve months until they did pass. Those given yearly licenses should have them renewed unless they had meantime become pests to the editors. That is a crazy dream, too, but until submissions are limited to those who really can write, the real writers will suffer for the sins of the boobs who flood the offices with junk and discourage the editors. The greatest handicap the competent but unknown author has to face is not his lack o fname, but the moral effect on the editor of the boob stuff. He cannot help but feel that nothing good can come out of such a mess of rot and he reads unbelievingly even the good.

The Reason.

Someone wants to know why we have let up on the school schemes. We have let up for the same reason that no one kicks the dying man. The good old days have gone and while a few still hang on, their pickings are comparatively small. The great mass of the public has been warned and only those who would be swindled anyway fall for the garish promises of the schools.

A Patch Book.

If you cannot think of full ideas, think of parts of one, and if you can think an idea and a half, save the half. Most authors keep a plot book of some sort, but keep a patch book, too. When ideas come slowly and in fragments, save those fragments. Perhaps you think of a piece of business. Write it down on a slip of paper. Perhaps it is nothing more than "They have lunch under the trees." This does not look very promising, but in the course of time you will get such a collection of stuff that you can make nearly en entire plot from what you take from the book, just as a patchwork quilt is made from scraps. Then you can do what they cannot do for the quilt; you can make it into a smooth story.

It is better if you can learn to think of stories as a whole, but this will help you to reach that point, and even after you do think entire plots you will often find that the idea that suggests nothing today will offer a whole plot next week or next year. There is always danger in doing too much literary bookkeeping of this sort, but some form of record is almost essential until you can train your mind to preserve ideas and present them when wanted.

Skill.

With the exception of the first year following the sudden demand for scripts, there has never been a time when so little good work is being done on scripts. It is all well enough to talk about the great advance made in the pictures, but it is not true. Some few persons assuredly have made great strides, but the rank and file have dropped behind. There are fewer people able to write a really competent script at the present moment than there were three or four years ago. This statement is not qualified by any "in proportion," or similar saving clause. Numerically there are not as many competent photoplay writers working to-day as there were in 1912. It is very true that the requirements of to-day are greater than the technical demands of three years ago, but the good writers of those days could be the good writers of to-day had they kept pace with the profession.

The synopsis only is responsible for a large part of the trouble. For the past three years there has been a growing tendency to insist upon the studio developed script. But there is also the fact that real writers will not do the increased work for the synopsis price, and so the trick of writing good continuities is becoming a lost art. But understand that by good continuity we mean a story so planned, scene by scene, as to tell the story in the clearest and most dramatic fashion. Good continuity writing does not consist in trick work. It gets its effect from the story and not from the camera. It is no uncommon thing to-day to see a story wholly spoiled through the immoderate use of cut-backs, the abuse of fades, an over supply of closeups and the rest. It would be almost a novelty—and a pleasant one—to see a story produced with an idea of telling the story most plainly and with the greatest clearness. It is not being done these days. Many readers will doubtless recall the astonishment with which the six-foot line was first received. Back in 1909 the so-called French stage was most often used. Edison, Biograph, Pathe, Vitagraph and the rest not only showed the players' feet but the foreground as well. Then came the Griffith Biographs with the figures so large that the top of the head and the players' knees were cut off. It was a novelty and attracted, and the French stage was almost a novelty again when adopted by the Famous Players. To a large extent the cut-back has replaced the need for six-foot line, but all it has given us has been a succession of crowded small stages in one set. It has not, in a majority of cases, put the close up where it belongs—as a means of additional emphasis.

It is going to pay some of the writers of to-day to study the old methods, for the public is sickening of effects as substitutes for story, and we must presently come to a return to old methods tempered by the good aspects of the later discoveries.

Perhaps Not You.

Speaking of her recent return to photoplay work, following a vacation on other matters, a correspondent suggested that her failure to keep in touch with the market had rendered her plays less available. This is true in part. Those who sold three or four years ago and dropped the work for other occupation find it difficult to get back into touch with the changes and advancements of story writing, but there is another side to the matter. In the past year the market has materially changed and few companies are really buying much. It may be that it is the small demand rather than lack of merit that prevents immediate sales, so cheer up—and watch for the change that is bound to come. Meanwhile, it is well to remember that unless you keep in touch with your work, no matter what the line of your endeavor, you will get out of fashion, and perhaps have no little trouble in finding yourself again. If for any reason you stop writing photoplays for three months or more, you must, to some extent, learn over again. You must get the "feel" of the thing again if you would find success.

See the Back Page.

Turn to the back page and look at the Power Cameragraph advertisement. Somewhere in the copy you will find the slogan "Sixteen years of knowing how." It sells a lot of projection machines. It will sell scripts, too. Know how, even if editors do tell you they will supply the technique.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progresive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Brooklyn Operators Notice.

At midnight, December 14th, there will be a meeting of all moving picture machine operators of the surrounding territory at St. Louis Hall, 443 Atlantic Avenue, Brooklyn, N. Y.

This meeting is held by Local Union 306 and admission thereto can only be gained by those holding a New York license card. All licensed operators, either union or non-union, are cordially invited to attend. Non-union operators will not incur any obligation by attending, though it is hoped we may be able to convince you of the advisability of joining with your fellows in organization in order to properly protect your interests.

Local Union 306 asks you to attend and this department and its editor advises you to do so. The editor will himself be there and address you. There will also be other thoroughly competent speakers.

Notice to Unions and Examining Boards.

During the past years a great many requests have come to the editor asking him to set forth a list of questions for examination. This has been an impractical thing to do, for reasons which have been repeatedly explained.

I now, however, make this offer. During my tour of the country next spring I will be glad to, wherever time permits, appear before either official or union examining boards, and examine either a genuine candidate or one of the examiners himself, in order to show what, in my opinion, an examination ought to consist of, and the way in which it should be given.

I cannot promise to do this in all cities, because in some cases where the distances to be traveled are long I might not have the time, but where time and physical and mental strength will permit, I will be very glad to accommodate in this respect.

Question No. 168.

Suppose you were on the road and in a small town found yourself with only 50 ampere fuse wire, and no other fuses available. The wires from the switchboard to your machine are found to be No. 10, through which you are only allowed to pull 25 amperes. What practical way is there of taking care of such a situation? In other words, the real question is, How can you reduce the carrying capacity of fuse wire by, say, one half, and do it with a reasonable degree of accuracy?

Roll of Honor on Question No. 158.

The Roll of Honor on Question No. 158 consists of C. E. Linstruth, Carthage, N. Y.; F. N. Irvin, Texas; M. M. Moon, Sherman, Texas; F. F. Bell, Palestine, Texas; V. M. Kidd, Victoria, B. C.

Brother Linstruth has sent in what seems to be the best answer to question 158.

Reply to Question No. 158.

By C. E. Linstruth, Carthage, N. Y.

The Question:

What slope should the balcony and the gallery floor have? How would you determine it?

The Answer:

The slope of gallery and balcony is a very dimcult proposition to gauge. However the principal object in view is to make every seat a "real one," not have too many objectionable steps, but still secure maximum capacity. The slope should depend on the depth of the house, the height of and size of screen; also available depth of balcony and gallery. The longer the house and the higher the screen the less the slop in balcony, and vice versa. In making slope for balcony, care should be taken not to have a better arrangement than on the ground floor, since the public would soon learn of it, and the higher priced seats would suffer; also the house around the corner, which offered a better ground floor, would profit materially.

If the auditorium had a slope of 1 foot in 8 or 10, I would slope the balcony and gallery alike, and about 1 foot in 6. These measurements I believe to be in proportion, and would do nicely in a deep house. However in a house of but little depth the slope must be more abrupt. In this case I should build the floor in balcony and gallery stair-fashion, with not greater than a 6-inch step. Greater than a 6-inch step is rather trying for grandma and grandpa.

An Outrage.

Enclosed find clipping from Metro feature "The Wheel of the Law." The same was shipped to me directly from their exchange at Dallas, Texas. There were sixty punch marks in four reels of film, the attached sample being amputated from one of the reels. I am at a loss to find words which will express my opinion of such work. The only reason to which I can attribute the presence of such an incompetent in an operating room is that he has not physical strength sufficient to manipulate a number two shovel. All the reels ended in a short scene following a sub-title, and these scenes were unusually easy to remember. I shall trust to your good judgment and well-known ability to give him all that is coming to him. I am the proud possessor of the Handbook, second and third editions, as well as Hawkins' Electrical Guide. Also I certainly have *some* boss, being allowed to purchase such supplies as are needed without a kick, and to use my own judgment as to speed of projection, and as I am a projection fiend, or rather a fiend on good projection, and a constant reader of the department, you can guess there are not many overspeeded films. If you use this kindly do not mention any names, as it might cause a considerable amount of unpleasantness. Please accept my best wishes for the department and kindest personal regards.

This particularly outrageous example caused me to take some other almost equally bad ones up and personally interview Mr. Atkinson, general manager of the Metro. I placed the matter of the necessity for a change-over sign before him very forcibly, and there was not much chance for Manager Atkinson to sidestep the issue while he looked at that chewed up film. He promised me faithfully that he would take the matter up with his studio people and see what could be done with regard to the change-over sign. I suggested the same sign the Universal agreed to adopt some time ago, but, so far as I know, have not done it.

As to the operator who would deliberately commit this sort of outrage, why I could not give him what is "coming to him," because the language of the country would break down under the strain. To say he ought to be kicked out of the operating room and out of the moving picture industry as well, is putting it mildly. I think the only really adequate punishment would be a revival of the old ducking stool. That and a public horse whipping seems to be the only things which would fill the bill in a case of this kind. The sample I had was about 8 feet long. If an equal amount was punched up in each of the other five reels that would be 40 feet of film ruined, which, at 10 cents per foot, would be $4.00 damage done by this particular meal ticket "operator." It does seem that even the most confirmed bonehead in the business would have too much sense of decency to go to such an extreme. Of course, I freely grant that the manufacturer ought to incorporate a change-over sign, but his failure so to do does not constitute an excuse for the utter ruining of 40 feet of film in a single feature. The damage this ignoramus did may have been perpetrated from a motive of spite against the exchange, but if so, it fails of its purpose, because it is not the exchange that is going to suffer so much as the next man, and the next man, and the next man, and so on, who is to run those films and have sixty punch marks slapped in the face of his audience. In other words, this ingrowing idiot has deliberately injured the work of every other operator who must run those films; also he has deliberately injured the show of every other manager who must run those films, and in so doing has lessened the enjoyment of many thousands of people who will look at the films he has punched up.

It seems to me that exchanges are at fault in not tracing these matters out, finding out who is the guilty man, and meting out to the theater adequate punishment.

Double Shutter.

Mr. C. H. Brindle, Souris, Manitoba, Canada, sends in drawings and pattern of a revolving shutter, the same being a double shutter,one-half of which revolves in one direction, being attached to a hollow spindle, and in the center is a second spindle carrying the other half of the shutter, can be set at the dissolving point of the light ray. He asks for comments on this plan.

This particular scheme has been known for a long time, and is covered by letters patent held by the Bell-Howell Company, Chicago. The Motiograph inside double cone shutter is an adaptation of this particular scheme, which is valuable where the E. F. of the objective lens is so short or so long that the dissolving point of the light ray cannot be reached by the shutter. In all cases, however, where the revolving shutter can be set at the dissolving point of the light ray (see Fig. 63a, page 145, third edition of the Handbook, also text matter on page 146) it has no appreciable value—in fact no value at all. For inside shutters, of course, there is an advantage in this form of shutter, but the trouble lies in the fact that in order to obtain this advantage the adjustment of the shutter must be so very delicate that it is a difficult thing for the operator to keep it in proper adjustment and avoid travel ghost.

Appreciation.

From Local Union No. 171, Pittsburgh, Pa., comes the following letter which speaks for itself. It is a sample of many similar letters in our files. This letter comes from a large union in a large city. I recommend it to the careful consideration of locals who are considering the proposition of arranging for the lecture next winter.

> Moving Picture World, 17 Madison Avenue, New York City, N. Y. Gentlemen: We, the Moving Picture Operators' Local Union 171 of Pittsburgh, Pa., wish to thank you for sending Brother F. H. Richardson here to lecture on Projection, but cannot find words to express our gratitude.
>
> Brother Richardson did a world of good in Pittsburgh, and we think is one of the greatest benefactors we operators have particularly in securing a better understanding between the manager and the operator; also in the uplift of the industry and for better Projection.
>
> We again thank you, as well as Brother Richardson, and hope that we may have the pleasure of his presence again. With best wishes to the World and its editors, we remain,
>
> Very truly and fraternally yours,
>
> J. P. Dean, secretary. Ralph Freeman, president.

From Nebraska.

T. C. Shipley, Lincoln, Neb., says:

> Of late there has been a great deal of argument set forth in the projection department concerning the minimum age at which a person should be granted the privilege of operating projection machine apparatus. I read the replies to Question 148 with much interest, particularly as the question is stated in such a way that the logical conclusion is the editor was thinking of fire hazard alone when he brought up the question of age limit. I now wish to set forth an argument in favor of a license being granted to those, and only those who can successfully pass a proper examination given by an "efficient" and practical examining board, regardless of the fact that the applicant may be under 21 years of age.
>
> First: I object to the 21 year age limit because it is not consistent. I believe a man, say, for example, 18 years of age, may be far more proficient in the operation of projection machine apparatus than the older man. He is just as well able to acquire technical knowledge as the older man. He may be as level minded as the older man; yes, even more so, and he has as much right to be considered as the older man. For example: I know of an 18-year-old operator in a small town who is doing some of the best work, under poor conditions, I have seen for some time. He is a High School graduate and has an excellent technical knowledge of projection, as well as a long term of practical experience. He is as cool-headed as the average operator, and I am sure he could pass an examination which many of the older men would stumble over. However this young fellow cannot join the union; he cannot get a better job with better conditions; he cannot work with older men, and he he has no voice whatever, simply because his age acts as a discrimination against him, regardless of his superior ability.
>
> Now, on the other hand, take the older man. In a nearby city (of course there are none in Lincoln), I know of a self-satisfied individual who calls himself an operator. He has a good job, not through proficiency, but through "pull." His screen results do not come anywhere near those of the younger man. He has no technical knowledge, cares nothing for the artistry of his profession; will not listen to superior counsel, and above all has no desire whatever to progress. Yet this man, an operator by courtesy, is preferred as against the young, ambitious fellow who can and would deliver the goods because of his future, simply because he is the older man. And it must be admitted this is no isolated, rare instance.
>
> Second: The holder of a license would be a *capable* man, for the object of the movement would not be to license a class of operators merely because of age, but to place the operating rooms of the country in the hands of men who by honest force of *merit* are best able to handle the work. It must be admitted the "merit man" is the only logical conclusion, even if we disregard the age proposition. To realize this we need only reflect that at the present time the really "big" and high salaried positions are held by the fellows who are conscientious, and are practically and technically trained.
>
> Third: An efficient examination would determine accurately a man's capability, for no man could pass this examination if he were not proficient. Good men would be influenced to enter the operating business, because an honest competition would be established, and no preference could be shown. Furthermore those desiring such positions and possessing the required merit would be admitted without prejudice under this system. Therefore, since the object of my plan is efficiency, and to place the operating rooms in the hands of really efficient men, I contend with all sincerity that license to operate projection machine apparatus should be granted only to men of known ability and merit, regardless of whether or not they have attained a certain, definite age, and that the qualifications be that the applicant must pass successfully an examination designed to be a genuine test of ability.

After considerable hesitation I have concluded not to make any extended comment on this matter at this time, but to invite our readers to set forth their views. I am afraid Brother Shipley will find there will be those who will punch quite some few holes in his argument, and for the present I will just sit back and be the umpire in the matter of the hole punching.

Jacksonville Defended.

F. N. Irvin, Lufkin, Texas, says:

> I would like to speak a word in behalf of the Jacksonville, Texas, man, see October 14th issue. The operator who proceeded me in my present position told me the service out of the Jacksonville house used to be rotten, but I get two features and one weekly from there each week and have absolutely no kick to offer. If all operators would work together as Friend Mullens does with me there would be a better feeling, and we would all give better service and make our work truly one of art, as it should be. He even puts a note in all the cans telling me the exact condition of each and every one of the films, and when he tells me it is O. K. I find it not necessary to inspect it. I am not personally acquainted with Brother Mullens, but intend to be some day before long, as it is only sixty miles from here to Jacksonville, and I believe it pays to know men of his type. He is really and truly a man in every sense of the word, and I believe the impression left by the Nacogdoches man should be removed. I feel, however, that Nacogdoches was mistaken, for I do not think that any one would deliberately do such a thing with malice aforethought, and I for one would like to hear from him on this subject. And now another thing, and that is "fading in," particularly with regard to the item from Galveston, Texas, in October 7th issue. I agree with you as to its not helping in the first show, and that some universal sign ought to be incorporated in the negative itself. But in the absence of a better method the one he uses is fine, and in this connection let me say that that "terrible operator" at Jacksonville, Texas, is sending me his key-sheet, so that I get the effect on the first show—thanks to him. Referring to Friend Martin's note in October 21st issue, I agree. I too wish you would draw up more questions, as I have received a very large amount of benefit from those which have already come, and I certainly would hate to see them stop. How about it, Old Top?

With regard to the questions, I shall probably keep them up until I leave on the big trip, but while away on the road they will, I think, be abandoned. It will keep me jumping sideways to lecture every night, travel by day and keep up with the work of the department, as well as write a lot of stuff with regard to the trip each day. I guess Mr. Mullens of Jacksonville may be considered as having been fully vindicated. It seems that instead of being a stem-winding son-of-a-gun he is really a pretty good scout, and a careful, painstaking operator. May his tribe increase.

Hard Spots in Carbons.

The question has often been asked: "Why is there a diminution in the illumination when the arc strikes a hard spot in the carbon?"

It will perhaps be of considerable general interest to have this apparently difficult, but really very simple point answered somewhat in detail, and I will therefore proceed to do it.

The intrinsic brilliancy of the crater of the electric arc is, according to Blondel (Page 564, "Optic Projection," by Simon Henry and Henry Phelps Gage) about 130 candle-power per square millimeter for cored carbons, regardless of the amount of current used. This is equivalent to about 84,000 candle power per square inch of crater for cored carbons. "Optic Projection," page 564 says: "The increase in candle-power of the arc caused by an increase in current is due, not to an increase in the brightness of the crater, but to an increase in its area."

A moment's thought will convince even the most skeptical operator that this is an even and exact statement of fact, because it is just plain, ordinary common sense, when we come to reason the matter and in the light of known facts. The temperature of the crater of an electric arc cannot, in the very nature of things, be appreciably higher than the temperature necessary to volatilize carbon. The temperature of the positive crater has been estimated at 3427 degrees centigrade, which is equivalent to 6200 degrees Fahrenheit. Incidentally the temperature of the sun is estimated at 6477 degrees centigrade, that of acetylene at 2057 degrees centigrade and that of the gas flame at 1557 degrees centigrade. Now having once reached the

point of volatilization you cannot go appreciably higher; conversely when the temperature necessary to volatilization is not reached the incandescent of the crater will not be so high, and that is the answer to the question asked.

Hard spots in carbon are spots which resist the temperature necessary to volatilize the original matter contained in the body of the carbon. It does not volatilize readily, therefore the temperature of the crater is lowered.

The total illumination given off by the crater of an electric arc will be approximately (cored carbons) 130 candle-power multiplied by the number of square millimeters contained in the carbon.

There are very many such things as this which form an interesting study, and aside from being interesting their study tends to strengthen the student's mentality, broaden his field of vision and make him in every way a better and more efficient workman, even though the knowledge may have, on the surface of things, no immediate bearing upon his practical work.

The Aperture Lens.

Ralph W. Martin, Los Angeles, Cal., contributes the following:

In the drawing an aperture lens is shown, which consists merely of a single uncorrected meniscus lens, placed about ¼-in. in front of the aperture, and used in connection with the regular form of objective. The aperture lens is fixed immovable in the position shown, and operates mainly in two ways. First, it concentrates the entire light beam, thus causing all the light to pass through the objective. Second, it converts the picture on the film at the aperture into a virtual image located very close to the aperture. This virtual image is of great importance, and is discussed as follows: It has been determined that the virtual image, as formed by the design of aperture lens shown, has a field which is curved, with its concave side toward the screen. Now it is also known that the type of objective shown will, when working under regular conditions without an aperture lens, produce a field at the screen which is curved, with its convex side toward the screen. It is therefore very evident that with the object (virtual image) curved an opposite direction to the image which the objective normally forms, the two curvatures must tend to counterbalance and produce a flat field at the screen; also it is quite apparent that since this correction to a flat screen image is made by means outside the objective, most probably no astigmatism would be incurred by this method. The obtaining of a flat anastigmatic field at the screen is much to be desired, and is in direct line with modern tendencies, but at present it can only be secured by the use of very high priced anastigmat objectives, and if the aperture lens would secure practically the same results, its great comparative cheapness demands at least seriously considering the present claims. The amount of curvature of field at the virtual image can be varied within wide limits by altering the shape of the meniscus lens without changing its focus, so that there is ample means for properly making the correction just mentioned. The aperture lens is not corrected within itself for any of the ordinary aberrations, because its position so close to the object (aperture) *prevents* these aberrations from being produced to any extent. In this connection it occupies the same relative position (optically) as the eyepiece of an opera glass, which is always a single, uncorrected lens.

Now considering the relation between the action of the aperture lens and the objective: The aperture lens merely converts the film picture into a virtual image of fixed size and position, which now becomes subtituted in every respect in place of the real film picture. There is no confusion whatever between the actions of the objective and aperture lens. The former works the same as it always did, except that the virtual image is a little larger than the real aperture, and this new meansurement must be used in computing the working E. F. of the objective.

The design of aperture lens here shown would produce satisfactory result with objective working at E.F.'s of 6 inches or under, and would place the dissolving point of the beam sufficiently far ahead of the objective; but if the required E.F. becomes much longer the ideal shutter position would become located within the lens barrel, and this condition will require the use of an operture lens of longer focus to advance the shutter position, and will also require a larger diameter objective to intercept the entire beam.

Again, an increased distance from condensers to aperture would help secure the two latter conditions, without altering the action of the aperture lens.

I would respectfully refer the foregoing to our readers—particularly Brothers Solar and Griffiths. Personally, I don't pretend to be able to follow this particular matter through with any degree of certainty. I don't, however, see that the mere fact of the ray passing through a meniscus lens before entering the objective would have any tendency to produce a flat field at the screen. Maybe I am wrong, but nevertheless I cannot see it.

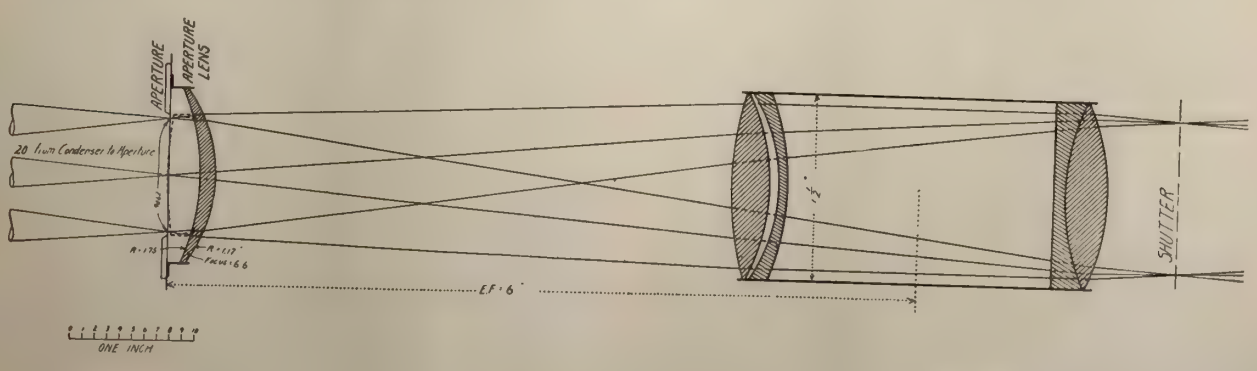
From Chicago.

Morris H. Thacker, Chicago, Ill., asks:

(A) At what heat does film ignite? (B) What is focal length and how is it determined? (C) What is the objective focus? (D) What is equivalent focus? (E) How is the size of the picture figured? For instance: equivalent focus 2 inches, distance screen to film 30 feet, size of picture 10.1 x 13.7. (F) How wide is a film? (G) How do you figure resistance in wire? For instance, copper wire: length 100 feet, size No. 8, voltage 110, amperes 5. (H) What is an inductor? (I) What is a rotary converter? (J) Draw a circuit showing where voltmeter should be located. (K) What is a voltmeter? (L) What is the width of film?

Evidently these questions are not asked by an operator. If answers in detail are wanted I would suggest the purchase and study of the Handbook. However, I am going to answer the questions briefly, because of whence they come.

(A) Don't know. Have never experimented. Don't know that it makes any particular difference to the operator. It is well known that the concentrated rays of *any* projection arc used in theatrical work will ignite the film in just about two ordinary shakes and a shiver—in other words, in from 2 to 5 seconds, according to amperage. (B) There are a good many different kinds of focal lengths, but presumably what you mean is the distance from the lens at which it will focus parallel rays of light. It is determined by focusing the light and measuring the distance from a point of focus to the optical center of the lens. (C) Never heard of it, unless you mean the focus of the objective lens. If so, the objective lens has two different kinds of focus, viz.: the equivalent focus, and back focus. (D) It would take too much space to explain this intelligently. See Handbook. (E) To find the width of picture a lens of given E. F. will produce multiply the throw, in feet, by the precise width of the aperture in fractions of an inch and divide the result by the width of the picture in feet. The result will be the E. F. of the required lens, as near as it can be figured. If you want to know the size picture a lens of given E. F. will project, then multiply the width of the aperture, in inches, or fractions of an inch, by the projection distance less the equivalent focus, and divide that product by the equivalent focus of the lens. The result will be the width of the picture the lens will produce, as nearly as it can be figured. (F) Measure it. (G) In figuring resistance in wire neither the voltage or amperage has anything to do with the matter. The rule is as follows: Multiply the length of the wire by the mill foot standard of resistance for the material the wire is made of, which in the case of copper is 10.5, and divide that product by its area in circular mills. In measuring the resistance of a circuit it is, however, customary to follow the above rule, but double the mill foot standard. The same result is, however, arrived at by doubling the length of the wire, there being two "legs" in a circuit. For the example, you quote the resistance would be (100 x 10.5) divided by 16,510, the latter being the area of a No. 8 wire in circular mills. This matter is explained in detail, pages 42 to 45 inclusive, of the Handbook. The result in the example cited would, of course, be a very small fraction of an ohm. (H) Trade name for a low voltage transformer. (I) A device for reducing the voltage of direct current by means of a revolving armature and field poles. (J) Not necessary. Can be located anywhere on the circuit, though its reading might be different at different points on the circuit under some conditions. (K) An instrument for measuring voltage or electro motive force. (L) Chicago seems to be very anxious about the width of the film. For Heaven sake, man, measure it! You can get a small piece of film at any exchange. To relieve your very evident anxiety on this point, however, the width of film is 1⅜ inches.



Nice Work.

The accompanying photograph is a map of the countenance and its supporting base of John J. Crowe, assistant manager Garrick theater, San Francisco, Cal., who has sent in for inspection 22 hand-made slides, which are, by long odds, the most beautiful specimens of that kind of slide making this particular editor has ever looked at. It would be impossible to reproduce these slides in any adequate way, because of the fact that in most instances a part of the excellent work is carried by the back-ground itself, and in such manner that it would not show in a reproduction. However, this is not the case with all of them, and I am showing you four of the slides in miniature, though they are by no manner of means the best. You will, however, observe the more than ordinary excellence of the lettering, which is done on white or clear glass, the foundation apparently being bon ami or some similar composition.

Brother Crowe says he learned to make these slides while employed by one of San Francisco's largest picture houses, though in what capacity he does not set forth. Certainly the work, as I said

in the first place, overtops anything of the kind we have looked at, and that is saying considerable, because this department has examined some very fine specimens of hand-made slides during the past years.

You will observe that one of the slides seems to be printed in either Palestine French or the stuff they fry potatoes in, I don't know which.

Difficult Problem.

Ever since visiting the Maritime Provinces I have been thinking over the situation from the organization point of view, and it seems to present a reasonably difficult problem, in so far as the operator be concerned.

Aside from Halifax and St. John there are no towns employing sufficient men to form a local. Moncton has three, four or maybe five operators—certainly not more—and that is the only town, outside of Halifax and St. John, in which there are even that number.

There is no manner of question, however, but there should be some form of organization to which all the men can belong, and I am inclined to think the only practical method would be to form two locals, or perhaps three, viz.: one in Halifax, to which all Nova Scotia men can belong, and one in St. John, and one in Moncton, in which event all the men in southern New Brunswick can belong in the St. John local, and all in northern New Brunswick in Moncton. Of course there is Fredericton, but as I understand it there are only three or four operators in that city.

Let it be understood that this is merely a rough—a very rough—idea. The point is that the greater number of operators are scattered, one or two in a town, and if they are to reap the benefits of organization some plan of this kind will unquestionably have to be adopted. Just how the business of such a local would be conducted I cannot say, but some scheme might possibly be evolved which would fit the conditions at least reasonably well.

I would welcome discussion of this matter in the department, by Maritime Provinces operators. You men are better acquainted with the local situation and possibilities than I can possibly be. This article is by no means intended as an attempt to butt into your affairs, but merely to start discussion as to the best way the peculiar situation can be handled to best advantage.

I understand the Exhibitors' Organization has been perfected, and I am glad of it. I hope it will prosper and become a power for the good of the industry in that territory. I also believe the operators should try and perfect some method for building up an organization, because the benefits of organization are many, and, rightly handled, the detriments none.

After writing the above I referred it to one of the leading operators of the Maritime Provinces, asking him to look it over and make such comment as he thought proper. I now have his reply. It is decidedly interesting. He says:

> Your article entitled "Difficult Problem" is very fitting indeed, and the solving of the problem in question will, I think, be a task of extreme difficulty. Attempts to organize the Maritime Provinces operators were made as far back as 1909. In that year I was in Halifax when an organizer came from Boston to talk the question over. I have forgotten just what the result was, other than he did not succeed in forming an organization. Again in 1911, and I think in 1913, the men of St. John talked over the matter of organizing the operators and stage hands. We went so far as to wire International President Shay, who just at that time was in Montreal in connection with a strike. No reply was received, however, and we let the matter drop.
>
> There are, all told, about eighty operators in the Maritime Provinces. Of this number eight work in St. John and the same number in Halifax. The rest of the men are scattered throughout the territory in the smaller towns, of which about six have as many as three or four operators working. Now with the men thus scattered, and the distances between by no means short, the man wishing to attend a meeting would have to, in addition to his dues, pay railway fare and perhaps lose a day or two from work; also he would be obliged to pay his expenses while going to and from, and while at the meeting, therefore you see it would be absurd to expect out of town men to attend meetings, and you know when members cannot attend the meetings they soon lose interest.
>
> In addition to all this the present system of licensing is very bad, particularly in New Brunswick. In a number of instances men who know practically nothing about projection have been given license to operate. In fact, I don't believe a single application for license has thus far been turned down, and since "birds of a feather flock together," where such conditions exist, other conditions are also found, such as small salaries and lack of study on the part of operators, with its natural sequence of poor projection.
>
> Now, Brother Richardson, until these conditions change, which I sincerely hope and trust they will before very long, you can readily see how useless it would be to attempt to organize a body of men, keep them interested enough to pay the necessary dues, and, most important of all, study their profession. I believe that at least the majority of the men would consider it as a mere throwing away of money to join a union unless they could be assured that their salary would be doubled in say thirty days, after they became members. Of course if they could be convinced that their salaries could be largely increased if they would study and improve their knowledge of projection they probably would do it, but ? ? ? ? ? ?
>
> Now, Friend Richardson, don't get me wrong. We have some real operators in the Provinces—men who do study their profession and who realize the importance of their work to the success of the theater and the moving picture industry. These men get good salaries, as salaries go in this neck of the woods.
>
> Then again, suppose the above conditions were changed, there are other conditions existing here which would be against our affiliation with the I. A. T. S. E. For instance, there are small town theaters which use one act of vaudeville each show, and even play legitimate shows, in which case the operator has to be the stage manager and electrician, with a helper—sometimes. This is very much against the I. A. T. S. E. laws, and against your teaching as well, but it is utterly impossible for the managers of the small town theaters in this country to comply with I. A. rules, employ a stage manager, electrician, etc., and have the operator attend to the operating room only. This is because there is absolutely not enough business in the small towns to enable a theater manager to pay the extra help. As it now is, even the operator does not receive the salary he should for the work he has to do, and up to date I have not observed any of the small town theater owners getting wealthy. I do not believe many of them, and I am absolutely sure a large proportion of them just simply could not stand for the additional expense organization and affiliation with the I. A. would bring about. It would literally put them out of business, and thus deprive the people of any show at all. You, therefore, see that if an organization were attempted at all it would, under present conditions, literally have to be purely a Maritime Province one, and I do not think we could hope to be recognized by the Trades and Labor Councils of Canada unless we were affiliated with the I. A. T. S. E., which is another spoke in the wheel of the proposition. Under such conditions the necessary fees would be altogether out of proportion to any benefit that could possibly be derived; also where members could not attend meetings I am afraid the most important, and too often the most difficult work of an organization, would be the collecting of the dues.
>
> Now, I trust I shall not be misjudged in this matter, because I have set forth conditions that I (and I am not alone in this) firmly believe are against organization in the Maritime Provinces at this time, but I assure you I am, and always have been, in favor of organization, and would be very thankful, indeed, if it were practically possible to bring about a successful organization of the men in this section. On that proposition I am, however, "from Missouri."

And there you are! I have been up there and looked things over. I believe what the brother says is very largely an even and exact state-

ment of fact. However, I would be glad to have the views and opinions of any other Maritime Provinces operators who feel they could add anything of interest. The conditions are peculiar; the towns small; the country sparsely settled, and the men, as the brother says, are very widely scattered. I can personally vouch for the fact that the writer of the foregoing is an earnest advocate of organization when the same is practical.

A Stupid Blunder.

From a western city comes the following letter:

Mr. F. H. Richardson, Projection Department, Moving Picture World,

Dear Sir: We are now building, and have almost completed, the ———— theater in this city, and the question has been raised as to whether or not it will be necessary to tilt the screen in order to obtain a good picture.

As we think your advice would be valuable, we are taking the liberty of sending you blue print of building showing position of machine-room and screen. Your opinion will be greatly appreciated. Thanking you in advance for an early reply, we remain,

Yours very truly,

I have withheld the name of the city, the name of the theater, and the name of the company because I feel compelled to make some very caustic criticisms on this particular proposition, and in so doing I don't wish the owners of this theater to feel that I am directing the criticism toward them, because they apparently are not theatrical people, but merely men who have built a theater, presumably to rent.

You will observe, in the first place, that whereas they conclude that my advice would be valuable, *it has not been asked for until the theater is almost completed, and it is probably practically impossible to overcome the utterly stupid blunder the architect has made in the designing of the house.* In this particular instance the elevation of the auditorium shows an approximate 35-foot drop in a 116-foot throw, the operating room being, as is almost invariably the case where this detail is left in the hands of an architect, stuck away back up immediately under the roof at the very top of a high balcony.

Now this is particularly and peculiarly reprehensible in this instance, because the front fifteen feet of the balcony is carried by projecting steel cantilevers, supported at their back end by heavy steel girders, and it would have been no difficult matter to have spaced the two central cantilevers 12 feet apart, and have placed a 12 x 8 foot operating room, having a 7 to 8-foot ceiling (7 in. front and about 8 in. rear) between these two cantilevers where it would have been almost exactly central with the center of the screen, with a throw of 61 feet. This would have produced almost ideal conditions for projection. The operating room in this location would have projected down about 2½ feet below the bottom of the steel girders, but not sufficiently to have interferred with the view of the picture from any seat in the house.

Had the room been thus placed in the first instance its bottom could have been rounded off, and while it might have detracted from the symmetrical appearance of the underside of the balcony, still this could have been so worked out that it would not have been at all serious, whereas by the present arrangement it will forever be impossible to secure perfect projection in that theater. With the operating room between the steel cantilevers its ventilation would have been a simple matter, and while the room would not have been an ideal one, still it could have been made a very fairly good one. Also the entrance could have been arranged so as not to interfere with anything to any serious degree.

When, *when,* WHEN *will owners come to an understanding of the fact that* THE AVERAGE ARCHITECT IS UTTERLY INCOMPETENT TO PLAN OR LOCATE THE OPERATING ROOM OF THEATERS, BECAUSE HE DOES NOT UNDERSTAND THE REQUIREMENTS OF PRACTICAL PROJECTION. In this particular case the blunder of the architect constitutes an outrage, because it was absolutely and entirely uncalled for. Possibly the mistake could still be remedied, but it is unlikely, since one of the steel cantilevers is very probably located at the center of the balcony, and even if it is not it would entail heavy expense to tear down the underside of the balcony and build in the operating room at this late day. Moreover, it is quite possible that it would now be impractical to locate an entrance to the room.

And now as to the practical effects. While I have not the time to figure it out exactly, approximately here is what will happen to the picture. The drop is 35 feet in 116 feet. With the screen flat against the wall and a 12 x 16-foot picture it will be 112 feet from the lens to the top of the picture, and 119 feet from the lens to the bottom of the picture. With a 12 x 16-foot picture the spread of the light ray will be 1.6552 inches to each foot of throw, therefore it figures out a difference of about 11½ inches in the width of the picture at the top and at the bottom. In order to overcome this by tilting the screen it would be necessary to bring the bottom of the screen out about 4 feet from the wall, and this, of course, is utterly impossible. It would, however, be practical to tilt the screen perhaps as much as 18 inches without seriously injuring the effect, and thus overcome a part of the distortion, provided a proper setting could be arranged to hide the tilting, but I hardly see how this could be done with the "stage" arranged the way the architect has planned it, it being level with the auditorium floor, presumably with the idea of the musicians sitting immediately underneath the screen. However, even with the present arrangement it will be possible to tilt the screen perhaps as much as one foot without the same being very noticeable, provided it be rightly done.

The keystone effect could of course be remedied by filling in the aperture of the machine, an operation which any competent operator can perform. This, however, results in the elimination of part of the bottom of the picture, and makes anything at the bottom of the screen large in proportion to objects at the top. The side distortion, however, does not constitute the worst fault. The biggest trouble with this proposition lies in the fact that the distortion is up and down as well as sidewise, and the picture instead of having a height three-fourths of its length will be not very far from square, and if the keystone effect is eliminated by filling in the aperture the picture will, as a matter of fact, be very nearly square if the screen lay flat against the wall. This has the effect of making all objects in the picture taller than they really are, and imparts an appearance of thinness which is particularly noticeable with figures in the foreground. For instance: When a man appears on the screen at just life size, if that man is actually six feet tall he will appear to be probably about six feet six inches tall, without corresponding increase in width except at the extreme bottom of the picture.

Now, of course, all this does not mean that it will be impossible to project a fairly good picture in this theater, but it does mean that whereas the picture will be fairly good, it will by no manner of means be what it ought to be, though this cannot be so well realized unless one sees a picture in perfect proportion projected along side of it.

I would recommend that the screen be tilted as much as it can be tilted without the fact being plainly discernible to the audience, but distortion is preferable to excessive tilting of the screen. But ABOVE ALL THINGS I WOULD MOST EARNESTLY RECOMMEND TO THOSE CONTEMPLATING THE ERECTION OF A MOTION PICTURE THEATER THAT THE ARCHITECT BE COMPELLED TO CALL INTO CONSULTATION A RELIABLE, COMPETENT PROJECTION ENGINEER, to the end that beautiful houses, such as this house evidently will be, be not handicapped by conditions which render perfect projection utterly impossible.

From Australia.

F. W. Luttgens, Melbourne, Australia, writes:

Enclosed find money order for latest edition of the Handbook. *I looked at one yesterday and am sending for it today.* I think it is "some book." I am working at a continuous show here in Melbourne, six-hour shift, taking current from a motor generator set, supplying 70 amperes at 80 volts. We only use one projector, a Gaumont, which works twelve hours per day. We have a 60-foot throw, and a 19-foot picture. The picture business is booming at the present time. "The Battle Cry of Peace" is being screened. I saw it, and it is a great photoplay. Am working opposite shift to Mike Largely, who has left the Triangle House. He was the first to show me the Handbook, and believe me, I lost no time in sending for one of my own.

The Handbook has gone forward. The letter is of interest as showing two things: first, the high D. C. amperage used; second, the large picture they project in Australia. I have been told that they run to extremes in this particular respect, projecting even as high as a 22-foot picture. I would be glad to have a letter from Brother Luttgens, or any other Australia operator, for that matter, giving us the dope on things pertaining to projection in the Land of the Kangaroo.

Coating Plaster Screens.

G. S. Kinzer, Wayland, Ky., asks:

What is the best material to use on plastered wall for picture screen? I have been using the white wall, and am now trying an aluminum paint. It seems to soften the picture and improve it considerably.

If you use aluminum you are more than likely to get a hazy effect, unless you use aluminum powder very carefully pounced on it, and I don't believe you can make a good job of it. The making of a metallic projection surface is in itself a trade which requires long study and considerable practice. For myself, I would simply calcimine the plaster, using one of the patent calcimines, such as muralite or alabastine, possibly adding just a little ultra-marine blue to it. I would then surround the screen with a border of flat black not less than two feet wide, using ordinary lamp black mixed one-third boiled linseed oil and two-thirds turpentine, applying the same directly to the plaster. Project the white light to the screen and draw a line one inch inside the light all around, and then paint black right up to that line. This will give you a very excellent picture, though it will require somewhat more amperage to secure equal brilliancy than will a metallic surface screen.

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MOVING PICTURE WORLD

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Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

New Educationals

An Industrial, A Sanitary Lesson and Four Travel Pictures of Interest.

"Prunes."

REEL LIFE NO. 31 contains as its opening subject a nicely illustrated treatise on the growth and preparation of the prune for the market. Views of beautiful blossom covered orchards with explanatory notes regarding the treatment of the trees and the soil upon which they are grown, are followed by scenes showing the picking of the fruit, and the irrigation of the orchards for the purpose starting the sap in the trees. Then comes the dipping of the fruit in alkaline water to crack the skin, after which the prunes are laid out on trays in the sun to dry. Finally they are steamed and carefully packed in layers in boxes for shipping.

"The Diary of a Murderer."

While this subject is a little late in the season to be of practical use, still it is none the less important in the sanitary information it provides. The "murderer" referred to is the common house fly, and the pages from the diary of this "murderer" are cleverly presented by Harry Palmer in an animated cartoon, with unusually effective subtitles. First we see the fly emerging from a night in the garbage barrel, after which he breakfasts from a nearby fruit stand. He then takes a drink from a pool in the gutter, and flies through a window of a nice home to where a nice dinner is set. He also takes a sip from an open milk bottle, and after worrying a half starved cat which is gorging itself on a piece of decayed meat, finds a sweet baby asleep, and kisses it on cheeks, and eyes and mouth. A few days later it passes the door of the same house and sees a while streamer hanging to it.

This is a wonderfully effective bit of cartoon work, and appears also in Reel Life No. 31.

"The New River, West Virginia."

The scenes in the Appalachian mountains presented in this picture which constitutes No. 65 of the "See America First" series, are very beautiful. Various mountain towns are shown including Hinton, Belfourt and Thurmond. Other scenes of unusual beauty are found in the vicinity of Sandstone Falls and the New River Canyon.

"Through Venice in a Gondola."

This nicely illustrated subject appears in No. 5 of the "Mutual Tours Around the World," and first shows the unique location of Venice on its islands and lagoons on the northwestern shores of the Adriatic. We are then taken on a delightful trip along the Grand Canal as it runs in the shape of the letter S through the city, and some of the many smaller canals that at intervals cross the Grand Canal. Various points of interest in Venice are visited, among them the Piazetta, ancient columns placed in Venice about 1126 A. D., the Cathedral Santa Maria della Salute, the quays of Venice, the solid marble Bridge of the Rialto, which for centuries was the only bridge across the Grand Canal and the Isle of the Dead, a burial place of great beauty.

"Jersey, the Largest of the Channel Islands."

This is another subject of interest which appears in the fifth issue of the "Mutual Tours Around the World." After crossing from St. Malo, France, we visit the town of St. Helier and its harbor, after which we are taken to the various points of interest on the island, including Dog's Hole, the Devil's Jump, the Plemont Grottoes, the Castle of Mont Orguil, believed to be an old Roman stronghold, and Elizabeth Castle, where many historic events in the past took place.

"Life in Senegal."

In No. 5 of the "Mutual Tours Around the World" appears also the above-named subject which gives us an excellent idea of the inhabitants of Senegal, their daily life and occupations. We see them occupied in fishing, with close views of the pulling in of the nets with their load of fish. We also see them pounding millet with huge tall sticks, and children performing an apparently difficult dance in the streets. A celebration when the Governor General comes on a visit of inspection to Dakar, Senegal's seaport and capital, is also interesting.

M. I. MacD.

Educational Color Films

Charles Urban About to Enter Market with an Extensive Educational Library.

IT IS more or less generally known that Charles Urban has been active in the moving picture field for the past eighteen to twenty years; that he was instrumental in gathering together a larger number of valuable educational films than any other man in the business, and also that in a period of that time he was associated with the development of a remarkable color process. In fact who of us can forget with what astonishment and admiration we viewed the first exhibitions of Urban colorfilms. And now at a time when the market seems best prepared to handle the educational benefits of the moving picture camera, Mr. Urban is bringing to America more than a million feet of the Urban colorfilm in addition to a library of some eight thousand educational negatives made after the usual photographic methods, to which others will be added as occasion demands.

Mr. Urban's determination to transfer his business interests from Europe to America was born of the conditions prevailing abroad since the commencement of the present war. And while his plans are not yet definitely outlined, February of the coming year is expected to witness the first release of the Urban educationals through syndicated organizations throughout the country.

This library of educational films has been gathered together at an outlay of in the neighborhood of $450,000, including the employment of scientists, naturalists, and others whose services were utilized in their making. A careful survey of these subjects, which, by the way, actually exist in negative, has been made by Mr. Urban, after which they have been reedited and sub-titled in entertaining and popular style.

Mr. Urban's determination to enter into an enterprise of substantial dimensions in an issue of the business that has received little encouragement, is backed not only by a belief that the time is ripe for such an undertaking, but by a sentiment highly complimentary to the American people. This sentiment embodies the idea that of all the peoples of the world the American public is most anxious for knowledge, and ready to absorb by means of the entertaining method which the screen provides, all the useful knowledge that can be supplied to them. He is firm in his belief that the failure of the educational film as a commercial asset has been largely due to the stupidity of exhibitors and exchangemen, who, in supplying programs according to their own ideas, have failed to reflect public taste, thereby leading the manufacturer to believe that the demand for the educational film was too slight to deserve attention. Mr. Urban also believes that a solvent of the present Sunday show question might be found in the reservation of Sunday for high class educational programs.

While in the preparation of this library of films, or in its proposed presentation in America, little inspiration has been gained from the idea of supplying schools, still, a glance over the vast and varied list of films laid before the writer for inspection revealed the fact that, should the occasion arise when the moving picture film shall be put in practical use in the class room, the Urban library will be in a position to thoroughly cover more than one important subject.

EDUCATIONAL POINTERS.

It is anticipated by school authorities that teaching by pictures will increase the attendance at high schools. One of the great difficulties of the present time is the fact that a large proportion of young people leave school upon graduating from the grammar grade in spite of all efforts to keep them for the higher courses. There are many schools in which the attendance in the grammar grade may reach one thousand, while the high school seldom reaches one hundred, less than ten per cent. of these continue to graduation. Education by picture is estimated to decrease the required time for many courses besides increasing the interest and making more attractive the school course, which also may be broadened with vocational studies; a series of studies much required in the high school and which until the coming of the picture course was deemed impossible. The proportion of these conditions keep about the same in all schools, no matter what size they may be, and boards of education see here, as in many other circumstances, where the outlay for a picture equipment will more than repay for itself in increased scholars, with the resultant increase of financial support. The benefit to the scholars will be of untold value and importance, how to induce the continued attendance at school from the fourteenth to the eighteenth years has always been a profound problem in which the lack of a solution has been equally injurious to the school as to the scholar, should it be proved that the educational courses capable of development by the moving pictures have solved the problem—as now seems likely—that which is of supreme importance to all concerned will result. To many this matter is already under consideration, to those to whom it has not yet come, may it be hoped that this notice of so important a matter may cause a wide knowledge and a consequently wider interest; will not all the readers of this important fact pass the substance of it on to those to whom it is a matter of profound interest and so benefit all concerned.

EDUCATIONAL NOTES.

A letter from Mr. Warren H. Booker, C. E., Chief of Bureau of the North Carolina State Board of Health, tells how in that State they have been carrying on an Educational Health Work by means of moving pictures in all the rural districts. A large delivery truck equipped with an electric generator set, and a Power's Road Equipment proved equal to the occasion. Mr. Booker is now seeking more "Health Films" and will be glad to hear from anyone who can aid him in this admirable propaganda, his address is Raleigh, N. C. This is a most commendable work which other States may well follow.

* * *

A large Rochester clothing manufacturing establishment is having motion pictures of the whole establishment is preparation for the next Spring trade. In addition to the general views, "close ups" were taken to show in detail the method of making hand-padded coat fronts, coat collars, fitting the sleeve, button-hole, pocket making etc. Experts from Chicago with lighting and camera equipment made a thorough series of pictures from the cloth in the bolt to the shipping of the finished garments. Not only will these pictures be used for trade purposes whereby the kinematograph becomes a salesman, but they will be used for educational purposes by the Bureau of Commercial Economics, Washington, D. C.

* * *

The last "Topical" centers its interest upon the late Emperor Francis Joseph of Austria, the aged Monarch is seen walking in a manner that in no way indicates any feebleness or evidence of his great age; a picture of his successor, Charles First, as he appeared on the battlefield is also shown.

* * *

The Yale-Harvard and the Army and Navy football games are screened most successfully, in the one the great Stadium with upwards of 70,000 people is perhaps the greatest assemblage of people ever pictured at one time; the points of the game are now given with more intelligence, evidently the camera men know what the fans want and are triyng to give it to them.

* * *

The New York troops on the Mexican border under review of Governor Whitman cause instant applause as they, looking none the worse for their trying experiences as real soldiers, march past with true military spirit and eclat.

* * *

The "Living Book of Nature" this week deals with the American deer, the young of the species are given special attention concerning their growth and development. The elk, graceful and majestic, is always admired, and the animals photographed must certainly be among the best possible specimens to be found.

* * *

Another series of war pictures show the British and Canadian troops in the trenches at the very front of the fight, at times being only seventy feet from the enemies first line of trenches. This series is an advance on others in that it shows closer details of work in the fighting lines. The trenches are inches deep in water, the sides often caving in from the heavy rains so that it is easy to appreciate the great difficulties and hardships which all have to undergo. The changing of troops is seen, those going into the thick of the fight passing those coming out for a well earned rest. Methods of advance are seen at close range, bombs are discharged a little ahead of the Infantry, which create clouds of non-poisonous smoke under protection of which the men rush forward unseen; the repetition of this method is their only means of making quick and unseen advances. The use of machine guns from the trenches in which they are fired, as also from the open, are clearly shown, thus, the battle is seen in actual progress at a safe and sane distance. A panorama of the enemy lines is also shown. W. H. J.

THE LIVING BOOK OF NATURE.

Another chapter of the Living Book of Nature is published this week. The first part deals with the elephant for the purpose of showing the difference between the Indian and African specimens. The African species is distinguished by very large ears, a more corrugated trunk and the fact that both the males and the females have tusks. The Indian species has the smaller ears, the smoother trunk and the male alone develops the tusks. Thus instantly is this lesson in natural history so clearly taught as pictures from life of most worthy specimens are thrown upon the screen.

The rhinoceros is next studied. Like the elephant the Indian and African species follow similar characteristics. The Indian specimen with its one horn-like growth above the nose, its skin-like shields of armor an inch thick give a living fort-like appearance as its two-ton ponderous bulk moves with the ease of any other animal. The African representative is proud of his two-horn powers, as with the larger of the two, and the one nearest to the nose, he toys and plays with whatsoever comes in his way, and, if necessary, can demonstrate his strength by pulling up an iron stake sledge driven into the ground with comparative ease. As the larger of these latter species seems destined to become extinct it is well to have these living representatives filmed from life and so give to future generations a realization of that which the still picture can never give.

W. H. J.

TOPICALLY TAUGHT.

Continuing the "Topically Taught" series it must be said that they are growing in interest and value. The latest additions are from the Bulgarian battle fields. It is probably correct to say that this is the first time we have had pictures of the Bulgars "somewhere in Europe"; of a distinct type we are able to see their equipment as they cross mountain roads, evidencing a rugged vigor peculiar to the Balkan States. The athletic and even the sporting world will be drawn to see the great football games which come at this season of the year.

Experience in photographing these field games is shown by the great improvement to be found both in distant and "close up" scenes, in that the generalities of the "Field" and the details of the "Game" are well depicted; no doubt many clubs will be able now to get pointers from these fuller pictures.

MARY PICKFORD'S MOTHER IN HOSPITAL.

Mrs. Charlotte Pickford, mother of Mary Pickford, the famous star of motion pictures, has been successfully operated on at the Sloan Hospital, Fifty-ninth street and Tenth avenue. The operating surgeon was Dr. Edwin B. Cragen. On account of this illness and the nervous strain and suspense on Mary Pickford all studio work on her next picture, "The Pride of the Clan," was postponed until this week, so that the daughter could be with the mother throughout the operation. Mrs. Pickford is recovering rapidly, but will be confined to the hospital for several weeks.

The Exhibitors of Yonkers

By Hanford C. Judson

Suburban City on the Hudson, Near New York, Has Eleven Picture Houses—Some Fine Types of Show Men

THE picture house problems in Yonkers, New York, are not peculiar, but they are interesting. It is no longer true in Yonkers that any one who puts pictures on the screen can make money and yet the people there are willing to pay for pictures and are proving it. One will find there big houses getting good prices from good audiences and little five cent houses crowded to the last seat. Here is a little house struggling between three big neighbors with the skimpiest kind of audiences at five cents, and a block or two away, a house that by a good business arrangement is more than holding its own. Here is a neighborhood house as pretty as it can be and doing splendidly under management that has doubled its business in two months, and in the other direction across town a neighborhood house that, doing very well, could be turned into a fortune. In the city pictures are in competition with the best vaudeville combined with seven or eight reels of film, a half day's show at ten to twenty-five cents in the afternoon and ten to fifty cents at night. What other exhibitors know is known to these men. The city has about 90,000 inhabitants and is about fourteen miles from the City Hall, New York. On Broadway there's a sign up that tells one where New York ends and Yonkers begins. It costs ten cents to ride between the two city halls on the street cars, and if one uses the subway it takes an hour to make the trip. The exhibitor who makes good in Yonkers is a good showman.

The theater that should be mentioned first in writing up Yonkers picture activities is the Hamilton. It is a beautiful house on Main street close to the city's central square and seats 850. The other big theaters, Proctor's, with vaudeville, seats 2,250, and the Orpheum, a picture house, seats 1,500. The proprietor, A. E. Hamilton, is a believer in advertising; he uses weekly papers in the nearby villages as well as the city dailies, and mails to a large list his interesting four page folder describing the week's show. He also uses billboards. He is still a young man and one talking with him will find no lack of decision in him. He looks at his problems with open eyes and plainly knows what he is about. His present policy is to get the best pictures obtainable regardless of their pulling power and to add strong pulling features. He finds the money in long runs of big features and would use nothing else if he could get enough of them. He has run serials, but will take no more of them. He believes good music is needed and that solos are desirable as an added attraction. His present prices are ten and fifteen cents. There has been a long and distressing strike in the city and the people have got out of the habit of coming downtown at night. This is one of his present problems. If the patrons will only come down to the shopping district in the evening he can get them into the Hamilton.

Another leading exhibitor in the city is George Martin, and he is a gentleman whom it is good to meet. He is not a man whom problems will daunt either and, with two houses, the Riverdale, on Riverdale avenue, placed not far from the Hamilton and Proctors, and the Model, on Elm street, a more fortunately placed house, he is making distinctly good. I found a better than fair audience in the Riverdale and at the Model the S. O. R. was hard at work. His forte is the picture on the screen. It would do Richardson's heart good to see that projection. It is clear, soft, natural and as pleasant to watch as can be. He is an old Mirroroid screen man, so his good picture is not to be wondered at. The Riverdale seats 318 and the Model seats 322. The former caters to many transients; while the latter is a neighborhood house. The former is, of the two, the more doubtful, and Mr. Martin is on the job there himself. For the Model, he has James Mumblo, who has a pleasant smile and a courteous way that is pleasing. It is at this house where, more especially, the A No. 1 projection is found. I was glad of a chance to shake hands with Operator J. M. Hoan, a man who knows his business. The same shows are booked for both houses—Fox, Metro, Triangle, Bluebird and Mutual Masterpictures with Fox as the favorite.

On Getty Square, and just about midway between two big houses, the Hamilton and Proctor's, is a 450 seat house owned by M. Samuels. At 5 o'clock recently I found hardly a half dozen patrons in the house. The owner is somewhat discouraged and wants to sell. The ground rent on that site is high; but it is the best site in the whole city and I earnestly believe it could be made into a good paying proposition. It was at once clear to me as I entered that the place looked unattractive. It was poorly lighted—small theaters are apt to be—and seemed dingy and this impression was heightened by the poor ventilation. The ceiling is high enough but there is a restaurant on both sides of the Getty Square Theater and it will take some money to make good ventilation there—it can be made as good as any house in the city. Then the ceiling and the floor ought to be made rich in appearance. There should be a system of indirect lighting with fancy and pretty chandeliers. The lights ought to be turned on full blast between pictures and the beauty of the house made clear to its patrons, then people would take pleasure in dropping in. Music better than the average would help. Ten cents admission and real showmanship would make a go on Getty Square. Mr. Samuels told me that he really had too little time from his other business to attend to the show.

On Broadway, far down near the city limits is perhaps the prettiest house in Yonkers, the Broadway, owned by C. E. Coles, and under the direct management of H. J. Coles. It is wonderful how much a beautiful organ with its pipes grouped around a picture frame gives distinction to a theater and when the walls, the chairs, the floor and general decorations are in keeping, one finds a house like the Broadway. It has 475 seats and has increased its business 100 per cent. in two months. It is a neighborhood theater and mails out 500 programs each week, besides distributing 2,000 heralds. The organ has not been in long; but has already proved its value. It is almost needless to say that the organist is a true musician and that the music is a real attraction. In this house the audience isn't killed with pipe music. The instrument is an American Master organ and the piano attachment is used as much as any other part of it. The overture is advertised as a big attraction in itself.

On Riverdale avenue, five or six blocks south of the Riverdale Theater is the American, owned by A. Weiss and seating 300, using Triangle, Paramount and General. We talked with the young lady in charge; for the proprietor was out and found that the house is doing a fair business at five cents a seat.

In the upper part of the city, on Ashburton avenue, are two houses, the Empire and the St. Joseph. These are both five cent houses, they are about five blocks apart and cater to the neighborhood with few transients. The Empire is owned by A. Brown, has 350 seats, runs General, V. L. S. E., Fox and Pathe. Business is fair, three serials a week are being run but they don't take as formerly. "A Soldier's Oath" and "The Two Orphans," both Fox pictures, have made hits at the Empire recently. The other house, St. Joseph's, seems to be under the wing of the church close by and of the same name. The house seats 800 and had an excellent audience at five cents. Its two proprietors are young men, William Walker and J. F. McClean. Their patrons are mostly church people whom they know well enough to permit the question, "We haven't seen you around lately. What's the matter? Isn't the show good?" Such a house as this can go its own way content. The show is good; but it might be improved much by brightening and above all by a good screen. The curtain eats up too much of the light and the picture, though certainly well projected, it not bright enough at all times. This show house could make a fortune with an aggressive policy behind it. Yet these two exhibitors are fortunate. With a good screen they would do better.

The biggest picture theater in Yonkers is the Orpheum with 1,500 seats and owned by the Neighborhood Amusement Company of New York. It asks ten cents with twenty-five cent box seats and plays Paramount, Triangle Fox and many of the big features like "The Fall of a Nation." It is under the care of Thomas Lally, who greeted the World man affably and talked pleasantly for a few minutes then showed him the show. He finds business good. This house is not far from the Model and the Center and is in a neighborhood district which seems to patronize its three houses very well.

The Center is owned by Angelo Mescolo, who is helped by his son, Edward Mescolo, whom we also took pleasure in meeting. The Center seats 290 and charges five cents.

Serials are liked in this house and with a program of Universal, Pathe and Mutual, it is running at present or has recently run, "Peg o' the Ring," "Who Is Guilty?" and "Iron Claw."

The new Proctor's house in Yonkers is on lower Broadway and is of course a beauty outside and in. It is pretty solid competition for the smaller exhibitors to face. But one big house isn't all the business, not by considerable, and many of them are doing splendidly. Legitimate business used to be more than fair in Yonkers, but seems just at present, to be practically out, if reports of attendance are accurate.

Soriero Winning at Boston's Park

Manager of Hub's Old-Time House a Firm Believer in Advertising—and a Good Show.

ONE of the best types of the up-to-date, energetic director of a motion picture theater is Thomas D. Soriero, who for the past year has guided the affairs of the Park theater, in Washington street, Boston. A World man dropped in at the Park one afternoon recently to look at the show and incidentally to shake hands with the manager. It was 6 o'clock, just the hour that in most houses is "dead." He was surprised to find the orchestra practically filled—and that on a day that was average; it was not a holiday nor was there anything especialy doing in town. He found the ushers at their stations, no two together. There was attention aplenty, and it was of the alert, military sort.

Thomas D. Soriero.

Mr. Soriero was found upstairs in his den at work over his advertising. The Park's manager is strong on the advertising question, and is an expert on the kind known as descriptive. In fact, he brought that striking kind of publicity into use for motion picture theaters in the Hub. He indicates in pencil the particular design he wants to use for his current ad, and this is worked out by an artist on one of the newspapers. Mr. Soriero makes the time in which to do his own publicity work, and the many minutes he has to devote to this each day may be estimated when it is kept in mind that he employs forty-two out-of-town newspapers in which to tell the people of New England what is going on at the Park. In the local Boston press one of his regulation announcements is a hundred lines deep and three coumns wide. The total expenditure for publicity for the Park averages a thousand dollars a week.

It came out in the course of the conversation that at the Park there is always some one definitely in charge of the house. If Mr. Soriero is not within the walls the assistant manager has knowledge of the fact, and is "on the job." While we were talking Thad Barrows, chief operator of the house, dropped in for a moment's consultation. Mr. Barrows is a fine type of an American. He will pass in any crowd for a progressive business man—a credit to his house and his craft.

Mr. Soriero is not a new-comer to the ranks of picture theater managers. Twelve years ago he opened the first picture theater in Providence. He has had wide experience in the amusement line, and at the present time has outside interests. When he took charge of the Park conditions were not satisfactory to the owners. Mr. Soriero started building. Today he is doing one of the largest businesses in New England. He is filling his house, and it contains 1,300 seats. The afternoon prices are 15 and 25 cents and in the evening 25 and 35. As a matter of fact, with the exception of 200 seats the maximum price governs. Service is first-run Metro and World Film. In the week of the World man's visit Mr. Soriero was installing the Drew comedies for a regular attraction.

The Park is showing continuously from 10 in the morning until 10.30 at night. The pictures are shown six days, on Sundays the program changing to one of a musical description. On these occasions opportunities are given ambitious singers, and frequently good voices are brought to the front. Mr. Soriero is keen on the musical side of his entertainment. The Park has an orchestra of ten pieces, under the competent leadership of William Krauth. The musicians play three hours in the afternoon and three in the evening.

When we strolled down into the auditorium one of the first things to strike the attention of the visitor was the projection. Inquiry developed the fact that in Boston the limit is 50 amperes. In back of the curtain the reason for the softness and the clarity was apparent. Running behind the screen in a semi-circle was a great blanket of canvas. At the top of the back were many lamps, the globes of which were tinted an amber color. Some of the rays from these struck across the front of the box containing the screen in such a manner as to neutralize, to kill, the white rays from the projection booth, as they hit the proscenium arch. The result was a soft amber hue upon the screen, plainly visible upon the deep blacks in the picture; to enhance the picture, to soften the effect upon the eye and sharply bring out the photographic qualities.

There are four shows at the Park each day, of four hours each. The pictures are supplemented by two singers. All of the program is timed to the minute. One of the factors making for success in the theater is the apportionment of authority—and of responsibility. The manager deals with his department heads and each of these in turn with his subordinates. Altogether the Park is a pleasant place to visit.

Pete Montebello "Bally-Hooing"

IN conjunction with the engagement of "The Masque of Life" at the La Salle theater in Chicago, the appearance as a "bally-hoo" of Pete Montebello, the remarkably trained chimpanzee who takes a prominent part in the action of the picture, is attracting considerable attention. The little "chimp," with arms entwined around the neck of his trainer and handler, is to be found in the lobby and foyer of the theater at each performance.

Rita Jolivet and Pete Montebello.

"The Masque of Life," which is being "state-righted" in this country by Signet Films, under the direction of J. L. Kempner, was brought from the other side some months ago, and after it had been prepared for an introduction to the American market through a four weeks' engagement at the Park theater, New York, it occurred to the American owners of the film that it would be interesting to exhibit to the public the little chimpanzee which had provided the big thrills in the picture. Pete Montebello and his trainer accordingly sailed from Genoa as per cabled instructions from New York City and arrived in time for the opening at the Park theater after a trip that had proved long and costly. During his stay in New York and Chicago the little simian has seemed perfectly at home and quite evidently delights in the attention he is attracting.

Rita Jolivet, who, with Hamilton Revelle, has contributed some novel pantomimic effects for the picture, has taken a great fancy to the little monkey actor and has been photographed with him in a score of poses.

UNITY OPENS BRANCH OFFICE IN SYRACUSE.

The Unity Service Corporation, under the direction of Messrs. Merrill & Harwell, have found it necessary to open a branch office in Syracuse, N. Y., to take care of the bookings on "The Yellow Menace" and the other features which this rapidly developing exchange are handling. At the present time the films are being distributed out of Rochester for the western part of the state and the establishment of the new office in Syracuse will give added facilities for distribution throughout the central and eastern part of New York.

Burton Rice Going Abroad

Creator of Bluebird Art Advertising Will Join the Ambulance Corps in France.

BURTON RICE is going away from here—but our readers will not be denied their weekly art treat because of the wanderlust that has stricken this clever craftsman with an irresistable impulse. Shortly after the Bluebird program was established there began to appear in the

Burton Rice.

advertising section of the Moving Picture World some of the most beautiful examples of eccentric poster art that has ever been used in a trade or class newspaper.

Sometimes the name of Burton Rice appeared in an obscure corner and there were instances when the modest young man forgot altogether to attach his signature to the original. But always the advertising of Bluebird was distinctive, strikingly attractive and continually representative of the highest type of eccentric art. It has been said, and with small reason to contravert the statement, that Burton Rice has done more in his sketches for Bluebird advertising, to demonstrate the advance the moving picture industry has made than any one other individual craftsman in the publicity line.

Mr. Rice was commercially wise in selecting his forebears; for the fortune that was left him by the earlier Rices would be enough to send many less sensible and manly young chaps to the center of Times Square with his pockets ladened with coin-feed to scatter to the chickens—but Bluebird's artist is wise. He invested the fortune in such manner that he can only derive the income throughout his remaining days, and must work, like the most of us, to keep the wolf from the door.

Because of his choice of ancestors his distant cousin, Sir Cecil Spring-Rice, British Ambassador to the United States, has supplied Mr. Rice with all sorts of passports and "open sesames" to foreign countries and on Nov. 25, the young artist sailed for Bordeaux, to later arrive in Paris for a season of study at the Ecole de Beaux Arts, under the famous masters not at present actively engaged in the world-war.

While studying Mr. Rice will send back war sketches to a syndicate of American newspapers and will, also supply Bluebird with their advertising inserts. He believes that the influence of the ancient art centers, and his closer commune with the newer ideas, will be noticed in the future style of his drawings for Bluebird. Later he will visit London to study his art, and also to carry on work for the British War Relief Association, of which he is a member.

Between the period of his studies in Paris and his visit to London, Mr. Rice will enter the war zone to drive an ambulance for the American Volunteer Ambulance Corps and will also see service in the American Aviation Corps. The picture presented herewith is a striking likeness of this fine type of American manhood, as he is seated in the Bluebird advertising office working out sketches for his beautiful inserts.

HORSLEY TO SELL BAYONNE PLANT.

With the idea of concentrating his attention upon one point, David Horsley has decided to center his picture-making activities upon his Los Angeles plant, and to that end has about completed arrangements to dispose of his Bayonne, N. J., studio and factory, according to an announcement coming from his Los Angeles office. Bayonne has always been his headquarters and his studio and factory there is as complete as may be found anywhere in the world. A transfer of the property will likely be made shortly.

Marie Empress

MARIE EMPRESS, who has the stellar role in "The Girl Who Doesn't Know," the December release of the B. S. Moss Picture Corporation, is the great grand niece of Edmund Keene, one of the most celebrated actors that ever trod the English-speaking stage. That she has inherited dramatic talent from her illustrious forbear is proved by the notable engagements she has filled on both sides of the Atlantic.

Miss Empress's real name is Marie Keene. She changed it when she first went on the stage, believing it would be well to strike out for herself since a big name is often a handicap to the beginner. At the suggestion of a friend, who called her "Little Empress," she adopted that as an unusual cognomen. Now, that she has arrived, Miss Empress wishes she had never switched.

Marie Empress.

Like most European artists, Miss Empress's experience before the public has been varied. She has done all sorts of roles in comedy, drama and opera. As a member of some of the most famous British theatrical organizations, she was a London favorite before coming to America under the auspices of Klaw and Erlanger. Since going into pictures, a short while ago, Miss Empress has appeared with Lew Fields in "Old Dutch." Under the banner of the Famous Players, she played in "When We were Twenty-one" and "The Firefly." Recently she was starred in an Equitable production entitled "Love's Crossroads."

Miss Empress possesses a striking personality. She can endure a role with sympathy. Emotional work is her specialty. She'd rather act than eat—which describes the height of artistic aptitude, if you know anything about player-folk.

BESSIE BARRISCALE CAST FOR PSYCHOLOGICAL DRAMA.

Bessie Barriscale will make her next appearance on the Triangle program in a psychological story by Leona Hutton, prepared for the screen by Lambert Hillyer. Miss Barriscale will have the difficult task of portraying a dual role, something she has never before done before in the films. After the rollicking, outdoor parts that she had in "A Corner in Colleens" and "Bawbs o' Blue Ridge" during the summer months, she doubtless believes that it will prove an interesting novelty to do some serious work with a dash of Ibsenism, instead of romping about in the costume of a care-free child of nature. Howard Hickman, Charles Gunn, J. Barney Sherry and Jerome Storm will appear in her support. The direction of the play will be in the hands of Raymond B. West.

WERNICK TO HANDLE STATE RIGHTS.

Richard Wernick, who, for the past eighteen months has been branch manager of the Fox Film Corporation at New Haven, Conn., has resigned from that company to enter the state right field. Mr. Wernick is of English birth and although only twenty-seven years of age, has had many years' experience in the motion picture field, both in the United States and England. He has several times crossed the Atlantic on buying and selling propositions, and for five years was president of the Manhattan Feature Film Company, with offices in New York and Syracuse. Mr. Wernick thus has a thorough knowledge of the commercial end of the motion picture business, which well qualifies him for his new enterprise.

Mr. Wernick is about to make some important affiliations in the business, the details of which will be announced later in these columns.

Mary Peck Ends Tour

Better Film Advocate Believes That Children Attending Adult Shows Is What Starts Demand for Censorship.

NOVEMBER 29 saw the close in Pittsburgh of the speaking tour of Mary Gray Peck, who has been working in the interests of the Better Film Movement in co-operation with the General Federation of Women's Clubs, and the National Committee on Films for Young People. Miss Peck has during the past three months covered important territory in the States of Ohio, Indiana, Michigan, Illinois, Wisconsin, Minnesota, Iowa, Kansas, Missouri and Kentucky, addressing meetings of officials and social bodies interested in the problem of the moving picture. She has emphasized everywhere the importance of adopting a constructive program such as that of special performances of selected films, as a means of combatting the idea of legalized censorship. From Pittsburgh Miss Peck went to her home in Cleveland, where she will remain for a short vacation, after which she will resume her work for another three months over a route that has not yet been decided on.

Mary Gray Peck.

The following report on her trip written by Miss Peck should be of interest to the industry at large:

My eight weeks' tour of the East Central States has demonstrated beyond doubt the contention of the National Board of Review that the great first cause of the repeated demands for state and federal censorship is that children all over the country are going to adult shows. Popular discontent with this state of affairs has reached a pitch and volume that command attention from the film industry. Exhibitor and exchange man realize that the young folks have got to be attended to. The really discerning exhibitor and exchange man realize a good deal more—namely, that in providing for these clamorous young spirits they are opening up for themselves a hitherto untouched audience, the audience that up to now has gathered its robes about it and said grimly "I never go to moving pictures!"

The movies can't be respecters of persons. Because they began with the roughnecks is no reason why they should not top off with the Puritans. The Puritans have just as much right to Puritan pictures as the "tired business man" has to a vampire picture. The Puritan is a human being, as well as a family head, and he is easily pleased. All he wants is a show guaranteed not to offend the sensibilities to too great an extent. He says he doesn't watch people bathing in real life and he doesn't want to do it in the theater!

Men and brethren of the film industry, we who would have friends must show ourselves friendly. The reason there is a hue and cry for censorship is because a very large and powerful element of the public, unaware of the efforts being made to present films entertaining to all, feels that it has been left out of the calculations of the moving picture industry. It is not that good, clean plays are not produced, but that the Puritans never know beforehand when they go into the theater whether the actors are going to offend the canons of good taste or not! That is what rouses their animosity. It turns their minds toward the young people.

The obvious remedy for this quite unnecessary mutual distrust and dislike is special performances on regular days of selected films about whose character there is no doubt. In providing a regular program, and arranging central exchange facilities, whereby all good features of this character are available to all theaters which would like to offer a young people's program you are providing a comfortable grave for the legal censorship idea. And it is the only grave you ever will succeed in burying that idea in, despite the fact that legalized censorship where established has not made pictures any better in quality than those seen elsewhere. Cleveland, the hot-bed of censorship agitation, has found it necessary, notwithstanding local censorship in Ohio, in order to secure the desired results, to take up the better film movement in co-operation with the exhibitors.

There is a nation-wide desire for the young people's program. I have not found a single town where the leaders of the community were not eager for it, and taking steps to secure it. Usually it is frankly regarded as the alternative of some form of censorship. Where an enlightened exhibitor is trying to meet the wishes of his community, friendly co-operation is established. There is mutual regard and understanding.

But in every instance where children's plays had been running for a year, there was the same complaint that the supply of films was exhausted. Some were out of print, some were not available on account of closed booking, some had been promised and something else substituted; some couldn't be located, etc.

It is nothing less than a calamity that at the very time the General Federation of Women's Clubs in co-operation with the National Committee on Films for Young People is organizing a nation-wide movement in support of the standardized Young People's Program, there should be this paralysis of exchange facilities. It is analagous to the car shortage on the railroads.

But in Chicago, Kansas City and St. Louis, I heard golden rumors of a better time coming. Women were organizing circuits of theaters, not only city circuits, but state circuits; film men were in cogitation over the exchange problem—and, meantime, the children and the Puritans are waiting—not very patiently.

What kind of a bomb would it take in each community to wake the film men up to the adoption of a remedy, that lies in their own hands?

Cohan to Produce "Broadway Jones"

It Will Be the First Screen Offering of the Cohan Feature Film Company—Artcraft Will Release It.

GEORGE M. COHAN announces that the first production to be put out by the Cohan Feature Film Company will be his popular comedy, "Broadway Jones," written and produced by him at the Cohan theatre some time ago. Work on the screen production has already been commenced and it is promised that the picture will be ready for distribution sometime in February through Artcraft. Speaking of his decision to make "Broadway Jones" his initial offering for the screen.

"Everyone to whom I have told my decision to appear in 'Broadway Jones' for my debut in motion pictures has told me that the selection could not have been better," said Mr. Cohan while discussing his plans, "so I guess it's the right play at the right time. We are starting in to work immediately. Personally, I think 'Broadway Jones' ought to make a fine photoplay as there is a lot of action, and the scope of the story extends over a period of time just long enough to be told in the allotted space of time."

Evelyn Greeley

EVELYN GREELEY, who recently completed her first feature vehicle, "Sunshine and Tempest," which is so gratifyingly fulfilling all expectations—will finish her work in the second Dixie Film release, this week, and which will be a filmization of the famous sentimental ballad, "Just a Song at Twilight." The Dixie Film Corporation, with headquarters at Chicago and studio facilities in Florida, sponsored both productions.

Evelyn Greeley.

Evelyn Greeley—granddaughter of Horace Greeley and part heir to the great Greeley estate, sought film fame in a somewhat different manner. She came to New York over a year ago and accepted parts as an extra girl at the Equitable and World Film studio. Without making her identity known, she worked along at two and three dollars a day. She studied the various angles of screen work and would then go to see the finished product on the screen. She followed the director's moves at the studio, then watched and weighed the result on the screen. And within six months was selected as the featured player by the Dixie Film Corporation.

Within the past week Miss Greeley has been chosen by a well-known program head to play opposite one of the principal male stars. "Tempest and Sunshine" and "Just a Song at Twilight" will both reach the trade within the month.

SURATT BEGINS NEW FILM—HILLIARD IN CAST.

Valeska Suratt has begun work on her sixth production for William Fox. Kenean Buel is directing Miss Suratt's new photoplay. Harry Hilliard, who was the Romeo of William Fox's "Romeo and Juliet," and who has been in many other feature productions, has been selected to appear opposite Miss Suratt. Claire Whitney is also among the players. Alice Gale, long a stage favorite, is cast for an important role in the production. Miss Gale was in "Sins of Men," and was the nurse in "Romeo and Juliet."

Brady Finds Encouragement

Steadily Increasing Number of Theaters Showing Pictures for More Than One Day Is Great Help, World Film Manager Says.

IT IS a highly encouraging sign of the times," said Willian A. Brady, director general of the World Film Corporation, "that the list of theaters which run pictures for more than a single day is being constantly and steadily added to. For example, in several of these, 'Bought and Paid For' has been shown recently for a week at a time, with results so satisfactory that the full week policy has been permanently adopted.

"Previously several of our plays, like 'La Vie De Boheme,' 'Husband and Wife,' 'The Velvet Paw,' 'Friday the 13th,' 'The Gilded Cage' and others, had been put on for two and three days in theaters where one had been the inviolable rule, always with the most gratifying outcome. There is every indication that the day is coming when full week engagements will be the rule in the best theaters of all the large cities, and there will be at least an extension of time for good pictures in the smaller places.

"This will be of distinct advantage to the manufacturer and exhibitor alike. It will relieve the latter of the helter skelter rush of changing his bill daily and enable him to discriminate in his choice of pictures to an extent entirely impossible hitherto. Incidentally it will help to eliminate second and third rate productions for which the necessity for keeping theaters open under the present plan creates a market.

"The manufacturer of really good plays will benefit by the knowledge that his productions have a chance to reap the reward of merit. That is, if he produces a picture drama that the audiences appreciate, everybody will be able to see it in the knowledge that it is not going to be whisked into the theaters and out again before the public has time to find out what it is like.

"The objection that only very exceptional circumstances make it possible to run a meritorious picture more than one day will not hold water. In West Philadelphia, where no extraordinary conditions exist, the Belmont theater, operated by the Felt Brothers, is conducted at present on the full week principle. Going back to 'Bought and Paid For,' the play did a fine business there, and I understand that such is the rule, not the exception.

"The managers told our representative that their patrons were delighted with the system. They used to complain that before they could learn whether a picture was good, bad or indifferent, it was gone. At present the thing works out precisely the same as with a stage play—if the pictures make a hit the house is crowded all week. A failure goes the other way, of course, but the exhibitor can avoid failures with reasonable certainty by the exercise of deliberation and care in the selection of his material, not being in the eternal rush of changing his attraction every morning.

"It does seem to be no more than reasonable to suppose that if the Felt Brothers can make a week stand of West Philadelphia it can be done in all the cities of large size. At this moment, 'Bought and Paid For' (which is particularized because it happened to supply a current illustration) has been booked for all of next week at the Alhambra, Cincinnati, and a similar state of things is developing in a number of other places.

"Naturally it is very gratifying to have one of our photoplays in such demand, but far over and above this phase of the situation is the satisfaction of knowing that the production is doing powerful all-around missionary service in the cause of longer engagements for motion pictures."

GOVERNMENT CAMERAMAN.

Herbert T. Cowling, chief photographer for the U. S. Reclamation Service, spent a few days in New York last week and visited the office of the Moving Picture World. Mr. Cowling spent a good part of the past summer among the Pueblo and Papago Indians securing historical data. A part of the summer was also spent in the Sierra and Cascade Mountains, securing films showing the recreational uses of our national forests. These films will be used especially by the U. S. Forest Service to develop greater use of our national forests as public playgrounds. Altogether sixty-five thousand feet were secured, which will be assembled this winter by him in the laboratory at Washington, D. C. These films will be used by the Government lecturers only and at various expositions, where the Government may make exhibits. Mr. Cowling covered in all about thirty-seven thousand miles and will be busy in the laboratories until next summer.

Shift in Bluebird Titles

Several Release Dates Will Also be Changed to Meet Conditions.

SEVERAL changes, deemed advisable by Bluebird Photoplays, Inc., have been made in the titles and release dates of these attractive features for the weeks remaining to conclude the first year of the program. While the subjects previously announced will remain on the list, there have been switches of names and date that will be important to the exhibitor of Bluebirds.

Violet Mersereau's return to the program, after an absence of several months, will occur on Dec. 18 when "The Honor of Mary Blake" will be the title used for what had previously announced would be a feature to be called "The Greatest of These." Edwin Stevens directed Miss Mersereau in "The Honor of Mary Blake," a story of the stage and theatrical life.

Rupert Julian's screen version of the Dickens classic, "A Christmas Carol," was originally set for Dec. 18, but it will now be shown Dec. 25, as a feature of exact timeliness. "The Right to be Happy" will be used as the title for "A Christmas Carol" and Mr. Julian will be the star, with Francelia Billington, Agnes Vernon and Harry Carter featured. The screen version was made by E. J. Clawson for Mr. Julian's use as director of the production.

Cleo Madison in "Black Orchids," a Rex Ingram production, will be the New Year's week attraction, a production which the usually cautious Bluebird Publicity department declares to be one of the most photographically beautiful creations ever made for that program. Wedgewood Nowell, who was Miss Madison's leading man in "The Chalice of Sorrow," will be featured in the New Year's Bluebird.

There is likelihood that "The Shriveled Soul" will not remain the release title for Bluebird's Jan. 8 feature in which George Hernandez will be the star. Lynn Reynolds wrote and directed the story, and Val Paul and Myrtle Gonzalez, who have previously been the Reynolds stars, will be chief supporters of Mr. Hernandez in the new feature. Exhibitors who have learned to depend upon a Lynn Reynolds Bluebird as "sure fire" will be glad to have this successor to "The Girl of Lost Lake," "The Secret of the Swamp" and "The End of the Rainbow."

Dorothy Phillips, who is featured in the Bluebird current for Dec. 11, will reappear after just four weeks to be the star of Bluebird No. 52 on Jan. 15. "The Piper's Price" will be the title and Joseph De Grasse will direct Miss Phillips in Mrs. Wilson Woodrow's story.

Maud George, who has won favor as Bluebird's principal adventuress, will have a role of importance, and Wm. Stowell, Lon Chaney and Clara Du Brey will also be prominent in the supporting company.

"The Eagle's Wings," a Bluebird special, released independent of the program, gets under way Dec. 4, distributed along State right lines by Bluebird branches throughout the country. This is Rufus Steele's industrial preparedness feature, created to arouse public interest in the Government's plan to interest the captains of industry in the work of aiding Uncle Sam's Army and Navy in time of sudden stress or unexpected attack. Scenes taken in munition plants now busy on European war orders are used to illustrate what can be done along these lines, in mills and factories originally built for peaceful pursuits.

"INTOLERANCE" IN AUSTRALIA.

On Wednesday, November 29, Albert Grey, who first had charge of "The Birth of a Nation" engagements in England, sailed for Australia, to arrange, in connection with the J. E. Williamson management, for the presentation of "Intolerance" throughout the Antipodes. As now scheduled, Mr. Griffith's latest spectacle will open in Sidney about the first week of the new year.

THIS IS GOING SOME.

Just as an evidence of the flying start that Kleine-Edison-Selig-Essanay has obtained, the New York Exchange, under management of W. E. Raynor, calls attention to the fact that on Wednesday, Nov. 29th, his office records show that he had supplied 250 theaters in his territory with special holiday programs for Thanksgiving Day.

IRVING CUMMINGS JOINS FOX.

Irving Cummings, hero of dozens of stage and photoplay productions, is now a member of the William Fox forces. Motion picture fans will remember his fine work in "A Diamond from the Sky." Mr. Cummings will play in the new feature which Virginia Pearson begins this week. Walter Law is in the cast also.

Reichenbach Becomes Free Lance

Opens Offices in Mecca Building, New York—Made Good Record as Publicity Director for Several Concerns.

HARRY L. REICHENBACH, perhaps one of the best known publicity promoters, has opened a general exploitation office at 1600 Broadway, and will give his attention in the future to the publicizing of various individuals and corporations.

Strangely enough, the first contract signed by Mr. Reichenbach after opening his office, was with the World Film Corporation, for which he will syndicate a series of highly interesting articles in four hundred newspapers.

Harry Reichenbach's work with the Jessy L. Lasky Feature Play Company, the Metro Pictures Corporation, Bosworth, the Equitable Motion Pictures Corporation, and the World Film, firmly established him as a successful publicity agent, and his present work will give him a wider latitude, a greater opportunity, because of the diversity of his subjects, and because, as he says, he will be foot free to use his energies as he sees fit. Big things can be looked for from him.

His first film affiliations will be the handling of a big serial, a special release from one of the big program concerns, and the exploitation of the products of one of the big state rights producers. The advertising and exploitation of these enterprises will be under the personal control of Mr. Reichenbach.

Some of Harry Reichenbach's most notable achievements in the film field include the exploitation of the Lasky products during the first fourteen months of that concern's existence. His work was so generally attractive as to elicit a cable message from Mr. Goldfish, who was in Europe in the interests of the concern.

In the handling of Bosworth's "Hypocrites," Frank W. Garbutt, head of that concern, wired him from Los Angeles, saying: "Congratulations upon the success of 'Hypocrites.' Mr. Sherry wired me giving all credit to you for its triumph."

A huge banner stretched across Broadway announcing Alice Brady in "La Vie de Boheme" at the New York Theatre, attracted widespread attention, and in his handling of the Metro products his sensational exploitation of that concern, and his remarkable accomplishments at San Francisco during the Panama-Pacific Exposition, when he pulled a "Bushman Day," brought him more laurels.

At Chicago he secured fifty-five columns of reading matter for William A. Brady and Alice Brady, and when he left the World Film Corporation, he was the recipient of a magnificent gold desk set, a token of the esteem in which the officers of that company held him.

Mr. Reichenbach is a firm believer in advertising, and in his announcement states that he will not handle the affairs of any concern which does not believe in display space as well as text matter.

Arthur H. Battey, who was associated with Mr. Reichenbach in the Equitable Motion Pictures Corporation and World Film offices, will be with him again as office manager of the new enterprise.

LASKY PLAYERS FORM NOVEL ORGANIZATION.

The former stage celebrities who are now at work in the Lasky studio at Hollywood, have formed a new organization —the first of its kind—called the Lasky Players. The object of the organization is the occasional presentation of one act plays and scenes from established dramas for charitable purposes.

The first performance of the new organization was given on December 8, at the Glendale Elks Lodge, the services of the Players having been secured through director George Melford, who is a member of the Lodge. The celebrated rehearsal scenes from Sheridan's "The Critic" were chosen as the vehicle of the Players' debut. Following the performance of "The Critic" for the Glendale Lodge, the organization will appear for the benefit of the Hollywood Company of Coast Artillery Federal Reserve, most of the members of which belong to the Lasky organization, and will repeat "The Critic" during the holidays. They will also appear in another one act play for the benefit of the Hollywood Studio Club, a social and philanthropic organization composed of the young girls of the different motion picture studios.

The leading factors in the movement for the formation of this company were Marie Doro, Hobart Bosworth, Frank Reicher, Theodore Roberts, Tully Marshall and Fannie Ward. Other members of the company are Raymond Hatton, Horace B. Carpenter, James Neill, Mae Murray, Jane Wolff, Anita King, Florence Smythe, Edward J. Le Saint, George Melford, Wallace Reid, Tom Forman, Bob Leonard and Sam Du Val.

Essanay Has Small Fire

Crossed Wires Caused Blaze in Warehouse—Extinguished at Small Loss.

ESSANAY'S thorough system of fire prevention saved the big Chicago plant from utter destruction, perhaps, or at least severe loss on December 4 when crossed wires caused a blaze in one of the smaller film storage warehouses. As it stands, the loss consisted only of ten million feet of old film.

The fire was discovered just as the plant was closing for the day at 5 o'clock. The extensive system of fire bells and telephones immediately warned the several hundred employes and the buildings were cleared. The fire fighting crew, organized among the employes, in one minute had connected up all factory hose and had it playing on the blaze which at times shot up to the height of one hundred feet.

The bulk of the apparatus was centered about the laboratory and a large crew, trained in their duties, stood ready to save this building at all costs. When the city fire fighters arrived they speedily subdued the blaze, saving the other buildings from hardly being scorched.

It was the first test of Essanay's volunteer fire crew and they demonstrated their ability admirably. Their fire fighting was done under the direction of Robert E. Spoor, technical superintendent, who lost his prized hunting dog in the blaze.

During the fire Max Linder, the Essanay comedian, who had just completed his first work in the studio, was being interviewed in his dressing room by newspaper representatives. His first concern was for his picture, and he hurried his valet out of the plant with the clothes which had already registered in scenes and then calmly continued his interview.

Helen Ware

MISS HELEN WARE, the well known star, enacts the leading feminine role in the Selig production, "The Garden of Allah," soon to be released. In a recent interview, Miss Ware said: "I have always been an ardent admirer of Robert Hichens' wonderful character, 'Domini Enfilden,' and I was pleased with the opportunity offered by Mr. Selig to visualize her on the screen. There are many opportunities for emotional work during the action of the absorbing story."

Helen Ware.

Those who have been fortunate enough to be present at private showings of "The Garden of Allah" are loud in their praises of Miss Ware's work. In her scenes with Tom Santschi, who enacts the role of "Boris Androvsky," she is particularly appealing and reaches artistic heights rarely attained by motion picture actresses.

"The Garden of Allah," screened by the Selig Company in ten spectacular reels, will be one of the feature films of the near future. Colin Campbell has pronounced the drama as his best and most artistic effort. Mr. Selig, it is stated, has given more of his personal attention to the artistic details of "The Garden of Allah" than he has given to any of the other feature films released under the Diamond S trade mark.

In the latest Selig feature drama, thousands of men and women are employed besides caravans of camels, Arabian horses, etc. Many beautiful scenes of Oriental cities are presented. The photography is said to be all that could be desired, and the story moves swiftly and intensely to an unusual and gripping conclusion.

It is only that which is false and misleading and intended to be so that cannot stand the light of day. Keep it dark, "boys."

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"King Lear"

Five-Reel Version of the Shakespearian Tragedy Produced by Thanhouser with Frederick Warde as the Aged Monarch a Well Acted and Scenically Effective Screenplay.

Reviewed by Edward Weitzel.

THE latest Shakespearian drama prepared for screen exhibition is a five-reel version of "King Lear," made by the Thanhouser Company, with Frederick Warde as the ruler of ancient Britain. While it is unquestioned that the Bard of Avon was a much greater poet than dramatist, it is also obvious that, in reviewing a screen version of one of his works, the writer must confine his criticism almost exclusively to the achievement of Shakespeare the playwright, since the actors on the screen are forced to limit themselves to "dumb show" and may not give utterance to his wonderful lines. The brief quotations that serve as subtitles to the different scenes, while necessary to an understanding of the play, give but slight indication of the beauty, strength and profound philosophy of the poet's lines in their entirety.

Scene from "King Lear" (Thanhouser).

The plot of "King Lear," when stripped of its wealth of marvelous verse, is a sordid story in which evil passion in many different forms is contrasted with the affection of the old king for his daughter, Cordelia, and her love for him. It is also worthy of note that, practically, the only physically revolting scene in all Shakespeare is found in this play—the scene where Gloster's eyes are torn out—a scene, by the way, that is handled with becoming restraint in the version under discussion.

In view of the conditions imposed upon the producer and his associates, it is only just to them to regard their efforts in but one light, to what degree have they succeeded in taking the bare plot of "King Lear" and clothing it with some of the poetry of thought and feeling that was given it by its creator. All of the outward accessories required by the undertaking have been provided. Correct costuming, impressive settings, an adequate cast of principals, well trained supernumeraries and a thorough knowledge of the traditional "business" of the scenes are all in evidence. It remains for the art of the actor —the technic of the silent drama—to make the poetry of the play speak to the heart of the spectator. This it does, to a praiseworthy degree.

Aided by a clear and concise scenario, Mr. Warde and his fellow players throw many pictures upon the screen by which the soul of the tragedy, as well as its physical action, finds expression. In this day and age when utility is the watchword and sudden riches the goal of man, and Shakespeare is seldom read and less seldom acted, the Thanhouser version is an achievement to be thankful for; it may serve as a lamp to many who would otherwise never have their paths cheered and made radiant by the genius of the great Elizabethan. If such an experience leads them to a study of the poet's works, the picture will have vindicated its creation, upon this ground alone. To the student of Shakespeare and those familiar with Lear on the spoken stage, the screen version offers a novel and interesting means of visualizing the poignant scenes of the greatest of human tragedies.

Frederick Warde is not new to the character of Lear. He has often played it on the stage, and is fitted by temperament and training for its impersonation. He has the grand manner necessary to the aged monarch, and indicates to the life "the choleric old king, jealous of his dignity, brooking no insult, rash and impetuous, blind to everything but momentary feeling, and heedless of all results until, as Schlegel observes, "all that remains to him is the capability of loving and suffering beyond measure." Ernest Warde, who directed the play, is excellent as the fool, and the other principals of this goodly company are J. H. Gilmour, Hector Dion, Edwin Stanley, Wayne Arey, Charles Brooks, Boyd Marshall, Robt. Whitter, Lorraine Nuling, Ina Hammer, and Edith Diestal. The picture is released on the Pathe program.

"The Rise of Susan"

Clara Kimball Young in a Five-Reel Peerless Photoplay With a Strong Melodramatic Finish—Released by the World Film Corporation.

Reviewed by Edward Weitzel.

"THE RISE OF SUSAN," the five-reel Peerless photoplay starring Clara Kimball Young, is compounded of several grades of material. In following the career of a beautiful young working girl who is persuaded to pass herself off as a countess, the picture reveals phases of the social world that are amusing, takes an unexpected plunge into the realms of melodrama, and embraces a series of incidents that demand strenuous acting on the part of the star and several members of the cast.

The meteoric flight of the shopgirl is occasioned by the failure of a real countess to appear at a reception given by a social climber. The hostess, a woman of resources, gets Susan to assume the titled lady's name. The inevitable follows. A wealthy young chap falls in love with the pseudo countess, and the ensuing complications include a dramatic scene at the altar, an attempt at murder, and the suicide of the woman who stands between Susan and the hero of the story.

Several of the situations will not square with a high idea of personal conduct on the part of the hero and the heroine. Susan's act in allowing young Gordon to court her under the delusion that he is to marry a lady of noble birth, and Gordon's calm acceptance of Mrs. Luckett's advice not to see Susan and demand an explanation when she deserts him just as the wedding ceremony is about to begin, lower the tone of the drama, but have decided effect in giving it varied action and theatric vigor.

Scene from "The Rise of Susan" (World).

Those who relish a middle grade screenplay of fair quality will find "The Rise of Susan" to their taste. It has been lavishly and artistically produced under the direction of S. E. V. Taylor, and the acting by Clara Kimball Young, Jenny Dickerson, Warner Gland, Marguerite Skirwin and Eugene O'Brien brings out all the dramatic possibilities of the story.

Three Christie Comedies

"Hist! At Six O'Clock," "His Model Wife," and "Out for the Coin" Present Farce and Eccentric Types.

Reviewed by Margaret I. MacDonald.

"Hist! At Six O'Clock."

THE one-reel comedy in question is an eccentric comedy which is acceptable for the very fact of its eccentricity. It is presented, as a burlesque on the vampire type of picture, and places Betty Compson in the role of the vampire who adores limburger cheese and garlic, and is therefore able to

Scene from "Hist! At Six O'Clock" (Christie).

overcome all enemies by the strength of her breath. She is also able to hypnotize all mankind by means of a few eccentric gestures which are characteristic of her.

The plot of the comedy, what there is of it, concerns the untiring pursuit of the Willie Loosem in whose family a box of envied treasure had remained for centuries, by Count de Strychnine, a direct descendant of arch enemies of the Loosem family. The plan of the count to destroy Willie Loosem and his sweetheart by means of a bomb which was to be exploded at six o'clock goes awry, and the count and his associates become the victims instead. Billie Rhodes, Neal Burns, and Eddie Barrie constitute the remainder of the cast. A few eliminations including a couple of statues which are used in rather a suggestive manner would improve the picture.

"His Model Wife."

There is a distinct objection to this comedy as an offering before refined audiences, because of the fact that too much is made of a model posing in the nude. At least twice this feminine model appears in nude profile, standing erect; another couple of times she appears lying on her face on a couch, still nude; a third time a quick flash of a portion of her back and limbs as she lies on the couch as seen through the keyhole by a couple of men, forms a disgusting closeup. A painting of the nude woman, which even though it may be exceedingly artistic, becomes suggestive in its use in the comedy, is made much of. The plot of the comedy concerns the mistake made by a husband, misled by a pillar of the church, in believing that his wife is posing for an artist.

"Out for the Coin."

The third of these comedies is one that will win considerable laughter from the average audience. It is of a purely farce comedy style, and shows how a hypocrite, and manufacturer of counterfeit bills, is caught in his own trap. In threatening to foreclose a mortgage which he holds over the Helpusout Junk Co., circumstances so arrange themselves that the manager of the company becomes the possessor of a multitude of these bills, some of which he joyfully hands to his persecutor. A detective happens nearby to arrest the counterfeiter, and the Helpusout Junk Co. continues on its way rejoicing.

"The Victoria Cross"

Lasky Company Surrounds Lou-Tellegen With a Fine Cast —A Stirring Story of the Indian Mutiny.

Reviewed by George Blaisdell.

IN "The Victoria Cross," the play by Paul Potter, the Lasky company has found material for an excellent photodrama.

The story is of India, the time is 1857, and the incident the revolt of the natives against the authority of England. The action is fast and the interest cumulative. Lou-Tellegen is at his best in the part of Major Seton, a British officer, who wins the Victoria Cross and later through drink and falling a victim to the alluring eyes of a highly placed conspiring young woman is reduced in rank. The role of Seton is of the dashing, romantic sort, one that finely fits the figure and bearing of Lou-Tellegen.

The supporting cast is composed of motion picture veterans. In a minor role which he makes to stand out is Frank Lanning, whose appearance will be welcomed by those photoplaygoers of several years' standing who recall his earlier work. Opposite Lou-Tellegen is Cleo Ridgley, as Joan, the sweetheart of Seton. Miss Ridgley has a strongly emotional part, as the fiancee of any true to type soldier on foreign service is liable to have cause for occasional worry. Sessue Hayakawa, the talented Japanese, is the head of a band of conspirators; his is a convincing portrayal. Mabel Van Buren, Ernest Joy and Harold Skinner complete the cast. There are large numbers of soldiers and native troops.

The staging is elaborate. The director has gone afield for his

Scene from "The Victoria Cross". (Lasky).

exteriors, and has found picturesque spots. The dominating note of "The Victoria Cross" is action. It should be a popular picture.

"The Challenge"

Five-Reel Screen Version of a Stageplay by Edward Childs Carpenter Made by Astra and Released by Pathe Full of Merit.

Reviewed by Edward Weitzel.

TO begin with, "The Challenge" has no cause to blush for having been created. The Edward Childs Carpenter stageplay provides the material for a live, picturesque and sufficiently novel scenario, and the Astra Company has furnished the proper grade of actors and a becoming scenic environment for its locations. Starting in the East, it develops a story of modern life that is vital, quick in action and teaches the fine moral that no man need give up the fight for an honorable career

Scene from "The Challenge" (Pathe).

because he has committed one fault and worn the stripes of a prison. Shifting to the West and giving glimpses of life on a ranch and of the wonders of engineering that are being accomplished in the waste places of this land of the free and home of the middleman, it unfolds a love interest such as all self-respecting dramas should insist upon owning. The fact that the heroine wears "chaps" and sports a six-shooter doesn't interfere in the slightest when the right man comes along. She doesn't know he is the right man at the start, and fires a

shot or two at him from her revolver; but, when she does realize his importance, she stows her gun and puts her arms around his neck, like any other sensible little woman.

We are often asked by the stage and the screen to believe that a pair of leather breeches or other styles of male garments can disguise a woman's sex. This is often open to question; but one thing we are certain of—such articles haven't the slightest power to change her womanly feelings. Helene Chadwick, who plays the heroine that wears the "chaps" in "The Challenge," indicates this very clearly, and, although she dons a ballgown for a brief spell and also appears in a smart tailor-made suit, the writer is positive that when the young Easterner first saw her in her unconventional rig he was harder hit than if she had been wearing a creation from a Fifth Avenue shop. An interesting fact in connection with Miss Helene Chadwick is the statement made by the Pathe people that she has never before acted for the screen or the spoken stage. Nature has been kind to her in many ways. She has charm of person, intelligence, great natural gifts, and succeeds in completely concealing the fact that she is a beginner, with her foot on the first rung of the ladder. Charles Rotthold and Montagu Love have parts in the drama that call for exceptional ability; they satisfy the demand.

Mention should again be made to the Western scenes. They are all well chosen and many of them are of picturesque beauty.

"The Vampires"

Episodes Five and Six of the Gaumont-Mutual Serial Contain Abundance of Thrilling Action.

Reviewed by Margaret I. MacDonald.

"The Eyes That Hold."

THIS episode, which is unusually thrilling, encompasses an attempt on the part of the Vampires to rob an American who has stolen a large amount of money from a bank in which he had been cashier. An interesting part of the episode is the illustration of the story of his grandfather read by the grand vampire to the guests of the hotel, while Irma Vep goes above to execute the robbery. This story brings into play three vicious bulls, which pursue a horseman, who shoots the first two, and kills the third with his sword. Following this the horse lurches backward, throwing his master, all of which makes rather a remarkable spectacle. Moreno, the bandit, interfering with the plans of the vampires, captures Irma Ven and places a hypnotized girl as a substitute. Moreno also hypnotizes Irma Vep, bringing as the climax of this episode the shooting of the grand vampire as he enters the room to pay a ransom for the return of his most valuable helper.

Scene from "The Vampires" (Gaumont).

"Satanas."

The sixth episode introduces the new head of the vampires, Satanas. It also introduces an interesting situation where Moreno falls in love with his captive, Irma Vep. The chief spectacle of this episode occurs when Satanas with his wonderful pneumatic cannon destroys the cafe where Morena and Irma Vep are dining. Normandin, the comedy character of the serial, has a narrow escape from death by a group of vampires, and Moreno, under threat of death if he refuses, joins the vampire band.

"War As It Really Is"

Remarkable Pictures Taken by Captain Donald C. Thompson on the Front Line in France.

Reviewed by Margaret I. MacDonald.

THE impression gained from a private exhibition of the seven thousand feet of war films taken on the French front line by Captain Donald C. Thompson in co-operation with Leslie's Weekly, and which are being presented as a states rights proposition by Edwin Bower Hesser, is that they are equal if not superior to any that have thus far been shown.

These pictures, which have been subtitled with care and efficiency, are thoroughly explanatory of existing conditions, and give an excellent general idea not alone of what war really means, but of the terrible efficiency of modern methods of warfare. Opening with an animated picture of Captain Thompson with the steel helmet and gas mask which he used while photographing these films, we pass on to the land and sea base of the Allies at Salonica. Here we see a hydroplane released from its moorings in its armored home, dropped by a pulley line to the sea, and started on its ascent of several thousand feet above the city and harbor of Salonica. Here we learn as from actual experience how difficult it must be to make a successful drop of a bomb on any given object from an aeroplane, especially if the object is also in motion.

While it is impossible for want of space to enumerate the many interesting sights which 300 scenes present, we will endeavor to give an idea of the most startling portion of the picture. At Verdun we learn what the ramparts eighty feet thick must have meant to the city in time of bombardment. Some scenes from the great Somme offensive are shown, and also the deadly work of the French 75 in. action, with scenes of desolation and terrible havoc, deserted German trenches, and weatherbeaten heaps of dead. One of the most striking scenes of the picture is contained in a German surrender, showing the anxious survivors running, hands up, to the French trenches, crying "Kamerad! Kamerad!" What is termed the steel wall of France, consisting of 50,000 troops of French soldiers with fixed bayonets, reviewing before entering the front line, is an impressive sight. Other scenes show the Russian troops which landed at Marseilles, dressed in French uniform and ready for the front, and also the Algerian soldiery at the western front. A trip with Captain Thompson 10,000 feet in the clouds allows us to witness a battle between a French and a German aeroplane, when the German aeroplane is driven to earth. We learn by means of these pictures that France has 20,000 aeroplanes ready for action, also we are given several views of the armored river boats which have been brought into service on the Yser River. Heavy guns in action, and fighting in the trenches at a distance apart of only twenty yards are thrilling spectacles. Moving fortresses in the shape of armored trains, showing the rapidity with which the guns can be loaded and placed in action, German prisoners being escorted to the rear, where they are relieved of their buttons as a precaution against their running away, vast armies of ammunition automobiles on transport roads under shell fire, are also among the many interesting sights. The closing scenes of the film consist of views taken at the vocational schools of France, where crippled soldiers are taught various means of making a livelihood.

These pictures are well photographed considering the difficulties attendant thereon, and present considerable information that has not been vouchsafed before concerning the war.

"Mixed Blood"

Five-Reel Red Feather Production Tells Entertaining Story of Small Towns Along the Texas Border.

Reviewed by Robert C. McElravy.

FOUR reels of well-constructed border drama and then a final one which overshoots the mark and becomes unduly gruesome. This is the impression created by "Mixed Blood" upon the average observer. The fault is one that may be remedied in a measure by judicious cutting, and if this is done it will leave the production as a whole a meritorious one. But the close as it stands is too tragic.

Scene from "Mixed Blood" (Universal).

Willard Mack, author of numerous successful plays, wrote the story, which was adapted to the screen by J. Grubb Alexander and produced by Charles Swickard. It has its principal scene in a Texas town, close to the Mexican border. The

heroine, as admirably portrayed by Claire McDowell, is a girl with a Mexican father and an Irish mother. She is beloved by three men, a Mexican bandit named Carlos, Joe Nagle, keeper of the gambling house, and "Big Jim," the sheriff. The latter parts are assumed by George Beranger, Wilbur Higby and Roy Stewart, respectively. All of the characterizations are true to type and well portrayed. Harry Archer is also good in the minor role of "Blootch," and Jessie Arnold as Lottie, who bears Joe Nagle's name "by courtesy."

The plot is one of outlawry and jealousy, and primal instincts are given full play. Carlos loses his good standing in the U. S. A. and carries the girl bodily to a plague infected town in Mexico. The sheriff follows and brings back the girl, but Carlos dies of the plague. These latter scenes are prolonged too much considering their gruesome character.

"The Female of the Species"

Five-Reel Kay-Bee Character Contrast of Two Feminine Types Represented by Dorothy Dalton and Enid Markey.

Reviewed by Louis Reeves Harrison.

IN WRITING "The Female of the Species," the author, Russell E. Smith, has gone deeper than a character contrast as shown by two women, one keeping safely within the bounds of social usage, the other daring to step over the line in obedience to the powerful natural dictates of her heart, but the play as it stands, admirably directed and interpreted, does not strongly convey the deeper meaning. Its interest depends largely upon a situation. Dorothy Dalton is superb as a woman of strong natural impulses, neither vain nor unmoral, but permitted a certain freedom of action as an artist of so-called "Bohemian" tendencies. She enjoys a masculine liberty of action and permits her love for a man of wealth and social standing to completely dominate her conduct.

Enid Markey is equally good in the difficult role of a girl who submits to social usage, who, on that very account, wins the same man in marriage. He prefers the woman he can trust to the one who shows that she can not trust herself, though she is capable of passionate affection and devoted loyalty. Though more intense, more deeply in love, she is discarded for the sake of a true-hearted girl who is less demonstrative because of the restraints of social custom. Through an accident, which causes temporary loss of memory and identity, the man is thrown completely into the hands of the "other woman," and proclaimed in another part of the world as her husband.

That a woman should continue to love a man under such circumstances, and that the wife should eventually find him and win him back, may be sufficient for the purposes of what is commonly believed to be a dramatic situation, but it is destructive of sympathetic interest. The man does nothing from the start that is made visible to the spectator to show why two fine women should love him, but that can be admitted with safety. It is difficult, however, for normal people to believe that these two fine women would continue to love this same man when he becomes abnormal, merely a silly and useless member of society. He would have been more human, and intensely so, if he had merely wobbled, shifted from one to the other and back again.

It is encouraging to see these original stories on the screen, for the time is not far away when they will be the only ones worth reviewing. It will be still more encouraging when

Scene from "The Female of the Species" (Triangle).

Russell E. Smith and other capable authors are given more time—that means reward in proportion to effort—so that they may perfect their compositions. "The Female of the Species" goes to the edge of a tremendous and vital question, and I have no doubt that the author could have gone deeper, but, between the exactions of stars that one character shall have all the opportunity, and the exactions of directors that there shall be a "situation," the author is denied that freedom which is as necessary to the expansion of creative genius as air is to the expansion of our lungs.

"The Girl Who Doesn't Know"

B. S. Moss Presents Marie Empress in Five-part Drama of Good Moral Tone.

Reviewed by Margaret I. MacDonald.

THE title of this picture gives no clue whatever to its quality, and is somewhat misleading, owing to the fact that other pictures with similar titles have been released, which were not altogether commendable, and leaned rather toward the commercializing of episodes which occur in certain

Scene from "The Girl Who Doesn't Know" (Moss).

undesirable walks of life, all of which does no good, and appeals only to morbid curiosity.

In the production in question the most objectionable scenes occur in a gambling house. These are in the minority, and any suggestion of immorality which they might contain, other than the gambling connections, are so skilfully covered as to be evident only to the discerning mind. The moral of the story is a forceful one, and there is no evidence of a purely commercial motive in the manner in which the picture is presented.

The picture opens with a word sermon in which parents are rebuked for allowing their daughters to combat the evil influences of the world without a knowledge which would enable them to take care of themselves. Following this three types of untaught girls are introduced. The first is the motherless daughter of a man who is cruelly intolerant of sin, who falls to the wiles of a degenerate from the city. Effective scenes in a village church characterize this portion of the story, revealing a common form of hypocrisy. This girl, deserted, drowns herself. The second type, played by Marie Empress, is a child of poverty, who lives with a hard-working mother, a crippled brother and a brutal stepfather. Longing for pretty things to wear, and driven by bitter domestic experience, she falls easily into the clutches of a man of the world and keeper of a gaming house, who supplies the pretty clothes, and employs her as a decoy for the victims whom he fleeces of their coin. Finally when one of the male frequenters of the place falls madly in love with her, steals from the bank, of which he is cashier, to give to her, and shoots himself dead upon discovery that the girl cares nothing for him, she suddenly awakens to the degradation of her position and leaves the gaming house with the determination to lead a better life. Falling in with a young clergyman, whose work is in the slums, she becomes the saviour of his guileless sister, when the gaming house keeper happens to enter the clergyman's family.

This picture contains nothing that could be pointed at as absolutely objectionable, and could be placed with impunity before any audience. Others appearing in the cast in addition to Marie Empress are R. Henry Grey, Zada Marlow, Henry Stanley, Ruth White, Geo. Theilan and Robyn Adair. An early January date will be set for the release of this production.

"The Enemy"

Seven-Reel Photoplay Made by Vitagraph from Story by George Randolph Chester Contains Much Temperance Propaganda.

Reviewed by Edward Weitzel.

THE friends of Temperance will be eager to put the stamp of their approval upon "The Enemy," the seven-reel photoplay made by the Vitagraph Company from a story written by George Randolph Chester and Lillian Chester. It assails the liquor question with the same vigor and uncompromising conviction as to its iniquity that is to be found in that celebrated old classic, "Ten Nights in a Barroom." In the main, the author has made his characters convincing and handled his theme with strict regard for truth. The scenario writer has not been equally successful with his part of the work. The drama needs condensing, and would be the gainer if reduced to five reels. The finish is logical and possesses great power,

but is not lead up to with skill. After giving every indication that the usual happy ending is to be employed, the utmost finesse should have been used in showing the man who had once been the slave of the liquor habit and who, apparently, had conquered his enemy and regained the love of his family and the respect of his fellows, again giving way to his appetite and sending a bullet into his brain when overwhelmed by despair. One of the irritating incidents is the pouring of the liquor into the bowl of punch by the young woman who is anxious to take the hero away from the heroine, and who does not hesitate to tempt the thirst which the young chap has promised shall never again get the better of him. The device is old and its use by the girl does not seem in keeping with her character. There is also a superabundance of embracing in the drama; filial affection is very beautiful, but may be taken for granted, even in a moving picture.

The staging and acting of "The Enemy" should be given high praise. The different settings and locations are well chosen, and the acting of the entire cast is equal to every demand. Charles Kent, Evert Overton, Peggy Hyland, Julia Swayne Gordon and Billie Billings have the leading roles.

"The Honor of Mary Blake"

Violet Mersereau the Star of a Five-Reel Bluebird Photoplay Contrasting the Stage and the Farm.

Reviewed by Edward Weitzel.

THE author of "The Honor of Mary Blake," the five-reel Bluebird photoplay to be released December 18, understands his subject, and has depicted the every day experiences of a small repertoire company from inside information. John C. Brownell is the author's name. He has had nothing particularly novel to disclose, and has not neglected to surround his actress heroine with a number of narrow-minded country types, who are shocked at the girl's calling and at the depravity of a sturdy young farmer who falls in love with Mary and marries her. The girl is first shown leading the simple life, as it is experienced in a theatrical rooming house in New York. A blackguardly manager tries to entrap her into a false marriage and turns up later and almost succeeds in separating the farmer and his bride. The village gossips, also, have a hand in the affair. A harmless prank, in which the ex-leading lady puts on her Roselind costume and is discovered by her mother-in-law in tights, is likewise used against her.

The picture belongs to the class of plays that were once known as comedy-dramas and depended more upon their touches of comedy than any great amount of dramatic suspense. Edwin Stevens has followed the accepted formula used in transferring stories of this nature to the screen, and, from such a standard, has done his work conscientiously and

Scene from "The Honor of Mary Blake" (Bluebird).

well. Violet Mersereau is the Mary Blake. She impersonates a certain type of theatrical leading lady to the life, and makes her just the kind of fluffy-haired, bright-eyed little woman in a becoming frock that would appeal to a susceptible young chap—especially, after he has rescued her from the attack of a repulsive-looking tramp. Sidney Mason is a handsome and earnest young farmer, and Tina Marshall, Caroline Harris and James O'Neill have congenial roles.

"THE TRUANT SOUL" FOR STUDEBAKER THEATER.

"The Truant Soul," an Essanay seven-reel super-feature, with a screen time of two hours, in which Henry B. Walthall is credited with having done the best work in his career as a film actor and which will be released through Kleine-Edison-Selig-Essanay December 25th, as their first Special Feature, will be presented at a private showing at the Studebaker Theater, Chicago, December 12th.

A Pair of Kalems

"The Stain of Chuckawalla" and "The Menace," Episode of "Girl from 'Frisco'" and "Grant, Police Reporter."

Reviewed by Ben H. Grimm.

"The Stain of Chuckawalla."

THE nineteenth episode of Robert Welles Ritchie's "The Girl from 'Frisco" series is an offering of the type that has caused this series to stand up so strongly thus far. The two reels of the episode make a western of exciting action and interesting story. Barbara Brent (Marin Sais) this time conducts a newspaper campaign in a Western "bad town," and despite the opposition finally makes the town dry. But before the township votes on the prohibition question many melodramatic events occur, and besides much fist fighting and gun play, we see an explosion that destroys the newspaper plant. This episode is in every respect as good as the preceding releases.

In the cast with Marin Sais are seen True Boardman, Frank

Scene from "The Stain of Chuckawalla" (Kalem).

Jonasson, Ronald Bradbury, Edward Clisbee, Karl Formes, Jr., and Hart Hoxie. Produced by James W. Horne. Released December 13.

"The Menace."

This episode of the "Grant, Police Reporter" series, is absorbing in story as well as furnishing several stunts performed by George Larkin. It shows Grant, the reporter, once more in the guise of a man who permeates deeper into apparent trivialities than do the police. This time he frustrates the plan of a band of anarchists to throw a bomb into the ranks of the parading police. His work leads him to the pursuit of a woman member of the band, whom he follows: He leaps from a window of an office building to a suspended rope, climbs to the roof, and then jumps to the roof of an adjoining building, many feet below. He grabs the woman just as she is about to throw a bomb. With Mr. Larkin in the cast are seen Ollie Kirkby, William McKey, Director Robert Ellis, Mary Taylor Ross and Harry Gordon.

"The Stolen Triumph"

Julius Steger Featured in Five-Reel Photoplay Produced by Rolfe for Metro.

Reviewed by Ben H. Grimm.

ROLFE Photoplays, Inc., have produced for release by Metro "The Stolen Triumph," a five-reel photodrama in which Julius Steger is the featured player. The picture will make its strongest appeal to that class of picturegoers who enjoy sadness. A general atmosphere of gloom and heaviness pervades the picture, punctured by lightening touches but a scant few times during the screen-telling of the story by M.. Steger and Maxwell Karger. The effect of the whole is somewhat depressing, but will undoubtedly be liked by many. Everything possible has been done by the authors and the cast to enlist the spectator's sympathies for the struggling playwright whose play—a masterpiece—has been stolen by a successful producer.

Mr. Steger's portrayal of the role of the playwright is, on the whole, convincing, but the story is at times rather hard to swallow. So much woe and sorrow have been injected into the story that even the happiest possible ending under the circumstances fails to entirely alleviate the spectator's feeling that this is a hard world indeed. For instance, as a result of the theft of the play, the playwright's wife dies. He becomes insane and jumps into the river. He is thought to be a suicide and, to make reparation, the producer and his wife bring the playwright's boy into their house. But the playwright has not

committed suicide. His memory has been lost. It is restored fifteen years later when he sees his name as the author of a successful play. His son is engaged to marry the producer's daughter.

The cast supporting Mr. Steger work well. An especially creditable performance is given by Clara Whipple as the wife of the producer. Harry Burkhardt is seen to good advantage

Scene from "The Stolen Triumph" (Metro).

in the role of the producer. Others in the cast are Clara Blandick, Marie Reichardt, Raye Dean, Helen Badgley, Edward Kenney and Maury Stewart. Directed by David Thompson.

"The Battle of Life"

Gladys Coburn Makes Screen Debut in Five-Reel Melodrama Produced by Fox Film Corporation.

Reviewed by Edward Weitzel.

"THE Battle of Life," the five-reel melodrama in which Gladys Coburn makes her debut as a Fox Film star, contains one of the liveliest rough-and-tumble fights ever put into a screen play. James R. Garey is the author of the scenario and has turned out a good example of the sort of dramatic composition that was once provided for the popular price circuit by the prolific Theodore Kramer and the still more industrious Owen Davis, past melodramatist-in-relief to the spoken stage.

The Garey story has to do with a varied assortment of crooks, the heroine herself being a member of the profession. Her struggle with the influences that surrounded her and her final rise to an honest life with the man she loves makes excellent entertainment for followers of this class of screen

Scene from "The Battle of Life" (Fox).

drama. There are many exciting incidents during the unfolding of the plot, but the big sensation is the fight on the stairway between two husky gentlemen who have but little regard for their necks.

Gladys Coburn in the role of Mary Boland creates a decidedly favorable impression. She has an attractive personality, is on familiar terms with her art and acts with earnestness and feeling. Art Acord, William Sheer, Frank Evans, Richard Neill, Alex Shannon and Violet de Biccari are useful members of the cast. James Vincent directed the picture.

"Oliver Twist"

Lasky Production of Dickens Story Marked by Splendid Characterization and Staging.

Reviewed by George Blaisdell.

LASKY'S production of "Oliver Twist" is an unusual picture. Its making has been accomplished with a care, a fidelity, in keeping with the fame of the Dickens masterpiece. As Oliver, the pathetic figure of childhood, there is Marie Doro. Even more, in the role of Bill Sikes there is Hobart Bosworth; in that of Fagin there is Tully Marshall. The picture well might have been built around either of these two men. The characterization of either of these was a show of and by itself. And there were a half dozen others selected with fine regard for their powers of convincing portrayal of the quaint Dickens types—some lovable, some brutal. Here we see the Artful Dodger, Mr. Brownlow, Nancy Sikes, Mr. Bumble and Monks in the garb and in the surroundings in which we have visualized them.

Of the picture there may be two complaints, and the first of these is a most unusual one. That is that the subject had not been made in a greater length—of seven or eight reels. The story and the players, and the producer, too, are the justification for this. There seems too great a mass of material to be comprehended to best advantage within the limits of five reels. As to the second growl, it lay in the fading from the close, where Oliver is at last pleasantly situated with his rags only a memory, into the picture of the bedraggled child on one side of the screen and on the other Marie Doro all fussed up

Scene from "Oliver Twist" (Lasky).

in her best. It jerks the spectator out of the spell of the story into the realm of feminine vanity; it is unpleasant and it is inartistic.

Miss Doro in her impersonation of the name role deserves high praise for her portrayal of the boy Oliver. She imbues him with the spirit of the book, as well as that need be expected of one playing a role of opposite sex. Come now to Mr. Bosworth's Bill Sikes. Here is a figure to conjure with. Big, brutal, submerging self in the part of the worst of the denizens of London's unspeakable slums of the early nineteenth century, he goes his way through life. He shows us a man without a redeeming trait, unless it be the fact that he does not abuse his dog. His ending is as dramatic as his life has been low. One of the incidents of the story comes when Bill, with a rope around his body, starts to slide over the edge of the roof to his accidental death in midair, the rope caught about his neck. Quick as a flash the dog starts to follow him, sliding rapidly from the ridgepole to the edge and stopping short at the gutter.

And Tully Marshall's Fagin. The player quickens into life the thieving old miser, whose fiction name has been applied to all preceptors of young crooks for nearly a hundred years and in all likelihood will serve for all time. His performance furnishes a rare treat. Raymond Hatton is the Artful Dodger, James Neill is Mr. Brownlow, Elsie Jane Wilson is Nancy, Harry Rattenbury is Mr. Bumble, and Carl Stockdale is Monks. All of these finely supplement the work of the principals.

The staging brings us into the atmosphere of Old England. The Lasky company erected structures to fit the period and the locale. The whole production fully measures up to what we had been led to expect by advance notices. It should be one of the most popular Paramount pictures of the year.

A large addition has been built to the Morosco-Pallas studio, which will house the head of the engagement bureau, the technical and stage directors and Donald Crisp, the latest addition to the directorial staff.

Fox Film Comedies

"Social Pirates" and Chased Into Love" the First Numbers of the Series of Two-Reel Comedies to be Produced by the Fox Film Corporation.

Reviewed by Edward Weitzel.

"Social Pirates."

THE finish of "Social Pirates" sweeps everything before it. This two-reel comedy, which marks the entrance of the William Fox Corporation into a new field, is a crook play and follows along the lines laid down for such pictures until about halfway through. It then begins to strike out for

Scene from "Social Pirates" (Fox).

itself, and ends with a flood that starts at the top of the building and sweeps crooks, male and female guests and the employees of a large hotel, down the stairs, through the streets, into a sewer and sets them adrift in a fair-sized river. The comedy has been given an ambitious production and is capitally played by a large cast headed by Charles Arling and directed by W. C. Reed. Leo Morris, Bill Hauber, Harry O'Connor, Martin Kinney, Frank Alexander, Annette De Foe, Olive Bruce and Amy Jerome have important roles.

"Chased Into Love."

A Marathon race is cleverly utilized in this two-reel comedy. The story hinges upon the efforts of the leading comedian to escape a distasteful marriage. While doing his best to get away from one bride, the unlucky chap loses his outer garments and finds himself one of the field in a fifty mile run which ends in the home town of the girl he really wants to marry. The race is won by him and he also secures the right bride. Excellent acting by Hank Mann, John Lancaster, Joe Lee, Charles Arling and Carmen Phillips adds to the merit of the comedy. Charles Parrott directed the production.

The Rink

Two-Reel Mutual-Chaplin With the Fun-Maker in a New Acrobatic Role.

Reviewed by Louis Reeves Harrison.

CHAPLIN at the rink is amusing enough, but such a vast amount of material is needed to keep a swift farce constantly on the move that this one opens up with the almost outworn business of an awkward waiter who creates almost endless confusion in both restaurant and kitchen. It may not have seemed possible for the actor to get enough out of his rink exploits alone, but that was because he depended almost entirely upon action and ingenuity to get the laugh started and keep it going. Now a certain well-known French actor once used the same situation with far less ingenuity and movement, yet with an effect quite as comic. He played largely in the close foreground and depended upon a clever representation of his state of mind while attempting to do tricks on the rollers.

Chaplin missed this opporunity, though he could have made it excrutiatingly funny. With Charlie in the close foreground, wavering between self-confidence and self-consciousness, now starting to show them how easy it is, now puzzled by his inability to regulate and control the skates, there is enough to keep almost any audience in a roar for at least one reel. While Chaplin works hard and seems to stand the strain of being funny, an awful strain in its way, he is not given much new opportunity. A man of his resources could fit into hundreds of roles never before shown on the screen, be even more amusing than he is and provide a greater variety of program. In this way his native value would be greatly enhanced. It will pay for the producers to get him some bright new farce-comedies.

General Film Program

A Group of Twenty-Nine Screen Stars Released During the Week of Dec. 18.

THE Vitagraph Company announces through General Film Company that it will release hereafter every Friday one of "The Dangers of Doris" stories, featuring Mary Anderson. Jack Weatherbee plays the male lead. The series will deal with the amusing adventures of a country girl of enterprising disposition who is suddenly thrown into a city environment. The series, it is said, provide a vehicle admirably adapted to the sprightly temperament of little "Sunshine" Mary.

In General Film Service for week Dec. 18-23rd inclusive, twenty-nine distinguished stars are featured. Edith Johnson is the first to be seen as she appears in the initial release for that week, "The Five Franc Piece," a two reel Selig drama dealing with the attempted theft of a modern war secret. "A Lesson for Somebody," a one-act comedy from the Vitagraph studios precedes the always interesting Selig-Tribune, followed by a one-reel Biograph drama, "The Conscience of Hassan Bey," which is a story of the Orient featuring Lillian Gish as the daughter of a rug maker, supported by Robert Harron and Alfred Paget.

"The Little Brown Mole," a two reel drama, the third of the "Black Cat Features" by Essanay, is the first picture screened Tuesday. Lillian Drew and Sydney Ainsworth are starred in this picture, in which the little brown mole plays so important a part. "The Fatal Violin," a one-reel Kalem comedy, in which the fun is supplied by Ham, Bud, Ethel Teare and Henry Murdock. Biograph offers "A Daughter of Earth," a two-reel Biograph drama in which Gretchen Hartman plays the lead, supported by Alan Hale and Jose Ruben.

Ben Turpin is the fun-maker in "Taking the Count," a one-reel Essanay Comedy, followed by "On the Brink of War," the 20th episode of Kalem's "The Girl From 'Frisco," in which Marin Sais and True Boardman have certainly scored a success. Vim supplies a one-reel comedy, "They Practice Economy," featuring Harry Myers and Rosemary Theby in a play dealing with this all important question.

The offerings for Thursday consist of the Selig-Tribune showing pictorially all the big events of the world and what is the very newest in the way of fashions, together with a one-reel Vim comedy.

"The Dawn of Wisdom," a three-reel Knickerbocker Star Feature drama, in which Frank Mayo is featured, supported by an all star cast, ushers in Friday's program. Kalem supplies "The Tiger's Claw," the tenth thrilling adventure of "Grant, Police Reporter," in which Ollie Kirkby and George Larkin have the titular roles. Vitagraph offers the first of "The Dangers of Doris" Series under the caption of "A Bit of Bent Wire," featuring Mary Anderson and a strong cast.

The second release of Essanay's series, "Is Marriage Sacred?" under the title, "Dancing With Folly," features Marguerite Clayton, Edward Arnold and Sydney Ainsworth, who form the triangle of a dramatic and appealing two-reel story. A daring adventure of the "Hazards of Helen" series features Helen Gibson in "The Vanishing Box Car." Robyn Adair has the stellar role in "The Man He Might Have Been," a Selig one-reel heart-touching drama of a wasted life.

STEVENSON TO HANDLE ARGOSY FEATURE.

H. S. Stevenson, of Cincinnati, has secured the rights to "Where D'ye Get That Stuff" for Ohio, Indiana and Kentucky. The price paid for the territory is said to run up into the five figures. Mr. Stevenson, who is recognized as one of the shrewdest exchangemen in the Middle West, has been most successful in exploiting features and selected "Where D'ye Get That Stuff?" from among a number of pictures offered him because he saw it filled a long-felt want in the field of motion picture comedy. This film burlesque, which was written by H. C. Witwer and H. H. Van Loan, and which has been called the "Craziest and Funniest Picture Ever Produced," is a distinct innovation in motion picture comedy.

It is planned to book this picture in the territory acquired by Mr. Stevenson along lines used by theatrical producers, and it will be shown in the leading theatres in the same manner as a big road show. "Where D'ye Get That Stuff?" offers unusual opportunities for advertising, and will receive an enormous amount of publicity throughout the country because of its novelty, the title, and through the fame of its authors, both of whom are writers of note.

"Where D'ye Get That Stuff?" is the first State Rights production to be released by the Argosy Films, Inc.

MIGNON COMPANY GETS "CIVILIZATION" TERRITORY.

Twelve million, approximately, is the population of the large slice of state right territory just sold by J. Parker Read, Jr., general manager of the Harper Film Corporation, for "Civilization." The territory consists of the states of Texas, Kansas, Oklahoma, Missouri. Its importance is obvious from the fact that the population is about one-tenth that of the United States and its territories so the transaction is a big deal. The Mignon Feature Film Corporation are the buyers of the rights.

One of the best known men in the motion picture business, A. C. Langan, is manager of this new "Civilization" company. The production will have its first presentation in Kansas City, and will be followed by productions in other large cities of the territory.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

AMBITIOUS ETHEL (Vim), Dec. 1—A fair number of the Pokes and Jabbs comedies. Ethel Burton is seen with Robert Burns and Walter Stull. The film embraces a quite funny burlesque to "Romeo and Juliet." When Ethel sees it she becomes fired with ambitions to become a movie actress, and it is in the course of her instruction that most of the laughs come.

MISTAKES WILL HAPPEN (Selig), Dec. 2.—Tom Mix is seen in some of his riding stunts in this one-reel drama. There are several touches of comedy. Tom is to be married, and on the way to the wedding his fresh horse is taken by an escaping outlaw. Tom is mistaken for the outlaw and jailed, but everything turns out satisfactorily when the girl and her father get busy. In the cast with Tom are Victoria Forde, Pat Chrisman and Sid Jordan.

THE SELIG-TRIBUNE, NO. 97, 1916 (Selig), Dec. 4.—Third and Fourth Texas Regiments reviewed, Corpus Christi, Tex.; W. J. Alexander erects granite monument to President Wilson, Chattanooga, Tenn.; young women's auto race marred by accident, Byberry, Pa.; children go to spring in Fairmount Park for water, Philadelphia; Old Guard Veterans' Batallion celebrate Evacuation Day, New York; Jack Cudahy's children collect newspapers for war orphans, Pasadena, Cal.; H. H. Brown, of Williams, wins ten-mile cross-country run, Boston; latest fashions in furs; Seventh Regiment, N. Y. N. G., returns to New York from border duty.

HUBBY'S CHICKEN (Vim), Dec. 6.—A fair number of the Vim Feature Comedies, with Harry Myers and Rosemary Theby. Mr. Love, a poultry fancier, gets into a lot of trouble with Friend Wife over a chicken which the wife thinks is the wrong kind of a chicken. However, after she hires a detective and chases Hubby to the station, she finds that Mr. Love has been chasing a white leghorn, and everyone is happy.

A WAITING GAME (Essanay), Dec. 6.—Ben Turpin does most of the knockabout work in this comedy reel. It has few claims to originality, but, nevertheless, a few laughs are furnished. Ben, perforce, becomes a waiter in a swell cafe, and the usual things happen with dishes, guests, chefs, etc.

THE GUILTY ONE (Vim), Dec. 7.—Babe Hardy and Kate Price get over numerous laughs in this comedy. The portly pair are seen as exconvicts, but Kate reforms and becomes a reporter. Babe has a scheme whereby he expects to make a lot of money, and he induces Kate to work with him. The result of an ad to the effect that if a certain man doesn't pay blackmail there will be dire consequences is funny—almost every man in town has something to conceal.

THE SELIG-TRIBUNE, NO. 98, 1916 (Selig), Dec. 7.—American steamer Ausable arrives at Galveston with cargo of wheat; dreadnaughts leave New York after Army-Navy game; Secretary and Mrs. McAdoo visit Senator Phelan, Saratoga, Cal.; University of Pennsylvania defeats Cornell at football, Philadelphia; New Orleans motion picture theaters accept potatoes as admission—orphans to benefit; ten-mile roller skate race held in Chicago streets; annual military inspection at Carlisle Indian School, Carlisle, Pa.; officials of all countries attend mass for late Emperor Franz Joseph; children taught tooth sanitation, Chicago; Statue of Liberty illuminated, New York; Paul Thurston gives demonstration of new hula hula dance, Galveston, Tex.

THE TRUNK MYSTERY (Kalem), Dec. 8.—An episode of the "Grant, Police Reporter" series. George Larkin is seen in some daring stunts around a lumber-cutting mill. The story concerns a mysterious murder, brought to light by the finding of a skull in a trunk, and solved by the Chronicle reporter. A review was printed on page 1655 of last week's issue.

THE MIDNIGHT EXPRESS (Kalem), Dec. 16.—Helen Gibson performs one of the best stunts in her long career of daring feats in this number of the "Hazards of Helen," and it certainly gets over with a punch. In pursuit of a train on a motorcycle, she guides the cycle up a runway on to a flat car at a siding, leaps from the motorcycle, and makes a flying jump from the flat car to a moving freight train. This is an unusual thrill, and Miss Gibson deserves unlimited credit. The story is in keeping with the other factors With Miss Gibson are seen P. S. Pembroke, George Routh and G. A. Williams.

THE VANISHING BOX CAR (Kalem), Dec. 23.—A number of the "Hazards of Helen" railroad series. Main interest in this reel centers in Helen Gibson's stunt of leaping from a speeding automobile to a moving freight train. There are several other minor thrills, too, and the story interests. In the cast with the fearless Miss Gibson are P. C. Pembroke, G. A. Williams, George Routh and Juanita Spencer. Directed by Walter Morton.

General Film Company Specials

OUR OTHER LIVES (Vitagraph), Dec. 2.—Although the story from which this three-reel drama was made is rather absurd, there is a certain amount of interest in the film. A young medical student finds the girl whom he believes he loved a thousand years ago, in another plane. Then, a king was his rival, and today the King is seen in the form of a rival. Grown to a specialist, the man operates on the brain of the girl he marries. The "King" tries to win her and tries to hide the fact that the husband has met with an accident, but is thwarted by the new brain power of the wife.

THE FINAL FRAUD (Esanay), Dec. 2.—Bryant Washburn and Gertrude Glover are the leading players in this meritorious three-reel drama. The visualized story interests. It tells of a rather mysterious young man who becomes engaged to the daughter of a wealthy man. The father is caught in the toils of a band of blackmailers, and apparently finds the youth to be one of the gang. However, the denouement shows that the youth is a secret service man. Others in the cast are Ernest Maupain and John Cossar.

THE BRAND OF CAIN (Selig), Dec. 4.—A strong two-reel offering with a good Western background. Kathlyn Williams, Harry Lonsdale and Wheeler Oakman are seen in the cast. The screened story tells of an Englishman out West, who is befriended by a fellow-countryman. They strike it rich, but drink breaks down the better impulses of one of the men. He plans to steal the fund, is interrupted by the return of his benefactor, and kills him. He goes to meet the dead man's wife, who is on her way from England. His qualms of conscience finally lead him to suicide.

THE EGG (Essanay), Dec. 5.—A pleasing two-reel "parlor" comedy. The picture runs along smoothly and is good light entertainment. The story concerns a wealthy young girl who, reading a book, attempts to reform a "bar fly." She finally invites him to dinner, at which his antics shock the other guests. She makes known to him her belief that she should have known better than to have tried to make a man of him. The surprise comes when she learns that he is the author of the book she so admired. Richard C. Travers and Marguerite Clayton play the leads.

THE POISONED DART (Kalem), Dec. 6.—Eighteenth two-reel episode of "The Girl from 'Frisco" series. Marin Sais, True Boardman and the usual cast are seen in a mystery story of India and California. Interest is keyed up throughout the running of the film, and the number is up to the standard set by former releases. Reviewed in last week's issue, page 1655.

MASTER OF HER SOUL (Knickerbocker Star Feature), Dec. 8.—A moderately strong three-reel offering. Robyn Adair, R. Henry Grey and Lillian West are seen in the leading parts. The story tells of two men in love with the same girl. She marries one and the other, a doctor, goes to a lepers' island. The husband neglects his wife. Their child dies. The husband takes up with an adventuress and the wife, learning this, goes away. A shipwreck lands her on the lepers' island. She is nursed by her former sweetheart. The husband reaches the island but dies despite the doctor's care. Thus the two real lovers are brought together.

Bluebird Photoplays, Inc.

THE PRICE OF SILENCE (Bluebird), Dec. 11.—A five-part production featuring Dorothy Phillips, with a supporting cast consisting of Lon Chaney, Jack Mulhall, Frank Whitson, Jay Belasco, Viola Smith and Evelyn Selbie. The production is an adaptation of a magazine story by W. Carey Wonderly, has an unpleasant flavor at times because of the nature of its theme. The picture is well made and will prove interesting to many, but is not well suited to exhibition before young people. A full review will be found elsewhere.

THE HONOR OF MARY BLAKE (Bluebird), Dec. 18.—Violet Mersereau is featured in this five-reel comedy-drama which has life with a small theatrical company for a theme. The heroine marries a farmer and settles down in a country town. A longer review of the picture is printed on another page of this issue.

Christie Film Corp.

HIST! AT SIX O'CLOCK (Christine), Dec. 18.—This is an eccentric comedy intended for a burlesque on the vampire style of picture play. It is acceptable principally on account of its eccentricity, and will no doubt be enjoyed by the average audience. Betty Compson plays the role of the vampire, Neal Burns that of Willie Loosem of the Loosem family, who have for centuries been pursued for the sake of a certain

box of treasure in their possession by the family of Count de Strychnine. Billie Rhodes plays the role of Ima Peach, and Eddie Barry that of Count de Strychnine.

Fox Film Corporation

THE VIXEN (Fox, Dec. 4.—Theda Bara returns to her favorite role of a vampire in this five-reel photoplay, and does her best to make life interesting for the members of the family to which she is supposed to belong. The picture is a good example of its class. It is reviewed at length on another page of this issue.

THE BATTLE OF LIFE (Fox), Dec. 11.—This five-reel picture serves to introduce a new star to the screen in the person of Gladys Coburn. The story has a melodramatic setting and is full of sensational situations. The heroine is the daughter of a thief, who succeeds in reaching a place among honest people. The picture is given a longer review on another page of this issue.

Greater Vitagraph V-L-S-E, Inc.

HIS CONSCIENTIOUS CONSCIENCE (Vitagraph), Nov. 27.—Hughey Mack, Patsey De Forrest and Ed Dunn are the leading fun-makers in this one-reel farce. Its humor partakes of the breadth of Hughey's back, the supply being equal to the demands.

CAPT. JINKS SHOULD WORRY (Vitagraph), Nov. 27.—Frank Daniels has the star role in this one-reel farce, written by Thomas Gray. The picture is based on a capital motive, but is a little slow in movement. The star gives it the benefit of his humorous personality.

CAPT. KIDD'S HIDDEN TREASURE (Vitagraph), Dec. 11.—Frank Daniels is the leading comedian in this one-reel farce which is fairly amusing. The hidden treasure in this case is a pocketbook full of stage money, and the hunt for it keeps the star moving at a rapid rate all through the reel.

THE SECRET KINGDOM (Vitagraph), December.—This new Vitagraph serial, written by Louis Joseph Vance, is in fifteen episodes, the first two episodes being in three reels each and the rest in two reels. It is a story of romantic adventure in this country and, also, in a mythical kingdom in Europe, and is well produced and excellently acted by a cast headed by Charles Richman and Dorothy Kelly.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 97, 1916 (International), Dec. 5.—Guardsmen at border shoot wild game for Thanksgiving, San Benito, Tex.; group of school children eat, sleep and study in open air, New York; with the French Army on the Somme front; New York horse cars soon to be a thing of the past; fashions de luxe; interned German sailors build village on waterfront, Philadelphia; Washington, D. C., Boy Scouts deliver 400 Thanksgiving dinners to poor; negroes celebrate freedom with demonstration, Fredericksted, St. Croix; President and Mrs. Wilson board Mayflower for illumination of Statue of Liberty, New York.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 98, 1916 (International), Dec. 8.—Fire destroys two Brooklyn warehouses; steamer Bay State fast on rocks, pounded to pieces by seas, Cape Elizabeth, Me.; Ambassador and Mrs. Gerard leave New York; W. H. Firke ships 50,000 geese to market, Mansfield, Ill.; fashions de luxe; Atlantic fleet goes out to sea, New York; pictures of window cleaners at work on skyscrapers, New York; National Guardsmen on review, Brownsville, Tex.; Police Commissioner Woods directs safety campaign, New York.

Metro Pictures Corporation

THE STOLEN TRIUMPH (Rolfe), Dec. 11.—This five-reel drama, in which Julius Steger is featured, will make its strongest appeal to those who enjoy sadness. It tells of a playwright whose whole life is ruined by the theft of his play. A longer review is printed on another page of this issue.

DUPLICITY (Metro-Drew), December.—Mr. and Mrs. Sydney Drew are seen in a farce whose humor keeps one chuckling throughout the reel. The film was made from a scenario by Epes Winthrop Sargent. Mr. Newlywed wants his wife to go to the seashore, but she is afraid to leave him alone. He overhears her planning with the cook to make up as the colored maid and watch him. Consequently, he does everything in his power to make his wife believe that he is just about dying with lonesomeness because of her absence. His duplicity is not discovered and happiness once more reigns.

Mutual Film Corporation

MUTUAL WEEKLY NO. 100 (Nov. 29).—This issue of the Weekly contains a number of unusually interesting items, among them the arrival of Ruth Law after her cross country flight, animated pictures of the late Francis Joseph, Emperor of Austria, and also Austria's new ruler, Charles Francis Joseph and his bride, the rugby game between Leland Stanford University and the University of Santa Clara, with Santa Clara winning, and other things of unusual interest.

MUTUAL WEEKLY NO. 101 (Gaumont), Dec. 6.—Interesting items of this issue are the New York police distributing window cards and booklets telling how to protect lives, property and money, Sir Sam Hughes presenting Canadian regiment with the colors, a war "tank" touring the streets of Montreal, Can., in a recruiting campaign, the aftermath of the grand race, showing where Lewis Jackson's car, "Marmon," hit a tree, pictures of the late Jack London in his study, and views of Bucharest.

SHOT IN THE FRACAS (Vogue), Dec. 10.—A moderately entertaining two-part comedy, in which the villain makes trouble by stealing a medal and placing the blame on the wrong party. The final revenge of the villain's victim finds an outlet in the replacing of one of the villain's bombs in the back of a target which is used in parlor archery. The close is amusing.

REEL LIFE, NO. 32 (Gaumont), Dec. 10.—An instructive number, beginning with views showing the abbey in which the Benedictine monks make their famous cordial. A dancing lesson follows, illustrating the new Two-Two fox trot and the jelly roll movement. New toys for children are demonstrated and the number closes with views showing the manufacture of radium from carnotite.

MUTUAL TOURS AROUND THE WORLD, NO. 6 (Gaumont), Dec 12.—This opens with splendid views taken along the river Nile, from Cairo to Esna. Then come scenes taken in and about the famous feudal city of Carcassonne, with its protecting walls. Scenes from Lake Lucerne, Switzerland, and its surroundings close the interesting number.

SEE AMERICA FIRST, NO. 66 (Gaumont), Dec. 13.—This number contains some beautiful and instructive views taken on Mount Baker, Washington, also scenes on the Snoqualmie River. Of the latter one of the most beautiful is the Snoqualmie Falls. This reel closes with a comic cartoon entitled "Curfew Shall Not Ring," with a bottle of rum playing the principal role in a bad dream of his Satanic majesty's.

GERTIE'S LATEST LOVE AFFAIR (Mutual), Dec. 14.—A farce comedy with very little point. It concerns the love affairs of a middle-aged maiden and her nephew. Gertie is a pretty young woman with whom the nephew is in love. The young lady also lures the aunt's lover into her net, thereby winning her undying hatred. A funny mix-up occurs when the girl in order to be near her lover dresses in boy's clothes and enters the house where aunt and nephew live.

THE ELOPEMENT (Mutual), Dec. 24.—A comic number of about average interest. The characters begin with a number of flirtations and gradually become involved in quarrels of the knockabout type. There is not much humor in the action, though some of the latter scenes are rather funny.

Mutual Film Corporation Specials

HIS UNCLE'S WARD (Mutual), Dec. 7.—A two-part comedy, which is somewhat old style, but clean and entertaining. A young man whose uncle picks for him what he calls a eugenic wife, makes her his heir and arranges a meeting, is so incensed that he becomes engaged to another girl before waiting to see his uncle's choice. The result is that he falls in love with his uncle's ward, and a complication of affairs takes place which are fairly amusing.

SEQUEL TO "THE DIAMOND FROM THE SKY," No 3 (American), Dec. 9.—This chapter is very nicely staged, and sustains the suspense well. Blair is in pursuit of little Arthur, after finding out where he is located, and also of the diamond. He is foiled in attempting to extract the diamond by force from Quabba, who has in the previous episode stolen it from Blair, by his wife, Vivian, whom he has deserted. The episode closes with Vivian falling over an embankment where she lies senseless.

THE FIGHT AT CAMP ONE (Signal), Dec. 11.—Chapter 8 of "A Lass of the Lumberlands." This opens with some amusing comedy scenes in and about the boarding house at the big lumber camp. The hero and Steven clash over the girl, who is a blood relation of the latter without being aware of it. There is a hand-to-hand struggle between them, which Helen brings to a stop with her rifle. The wife of "Dollar Holmes," supposed to be dead, turns up and he employs a man to kill her by felling a heavy tree over her cabin. This is a characteristic number and continues the interest well.

MISS JACKIE OF THE NAVY (Pollard-Mutual), Dec. 11.—A six-reel number written by Alfred Sloman and directed by Harry Pollard. Margarita Fisher plays the part of a madcap girl who, after numerous escapades, attires herself as a jackie and boards a war vessel to deliver a letter to the captain. She is carried away on a cruise, still posing as a member of the crew, and meets with some truly amusing experiences. The situation is a daring one, but skillfully handled and will do no more than mildly shock certain observers. Her efforts to sleep in a sailor's hammock and to black the captain's shoes are carried out in the best comedy fashion. The adventures on a native island, among the voodoo worshipers, are splendidly staged and prove exciting. The number is original and highly entertaining. Jack Mower and J. Gordon Russell also appear.

BUDDY'S CHRISTMAS (Mutual), Dec. 18.—A two-part production for the holiday season. The story treats of how a feud between two families of the Kentucky mountains was settled once for all on Christmas Day, when the daughter of one of the families who had been for some time the mark of a son of the other side, makes known her determination to marry the former enemy of her father's house. A little waif also figures in the story. The story is a particularly virile one, and with a few eliminations that were to be made, and the cutting down of fight scenes the picture will be found a pleasing Christmas offering.

THE VAMPIRES, NO. 5 (Gaumont), Dec. 24.—The fifth episode of this startling serial has to do with an attempt of the Vampires to rob a bank cashier who has stolen a large amount of money from an American bank. Moreno, the bandit, interrupts proceedings by kidnapping and hypnotizing Irma Vep. The box with the money has, however, been found by Guard and Normandin where it was hidden by the cashier. A thrilling number which will be found reviewed elsewhere.

THE VAMPIRES, NO. 6 (Gaumont), Dec. 28.—"Satanas," the sixth number of this serial, introduces the master of the Vampires, whose name is Satanas. This powerful personage forces Irma Vep to return

to the fold of the vampires and Moreno to become one of them. The development of the serial continues to be interesting.

THE RINK (Mutual-Chaplin).—In this number of the Chaplin two-reelers the most entertaining part of the picture occurs, as would be expected from the title, in a roller skating rink, where the hero of the film astonishes us by his dexterity on skates. The scenes in the restaurant are not all that could be desired from a refined point of view, but several comic innovations are noticeable that cannot help but excite mirth.

Paramount Pictures Corporation

A CONEY ISLAND PRINCESS (Famous Players), Dec. 4.—Irene Fenwick and Owen Moore have the leads in this story of the famous New York shore resort, of the polo field and of society. The picture is well played and finely staged and will interest, especially in the latter half. The subject was reviewed in the issue of December 16, on page 1655.

THE ROAD TO LOVE (Morosco), Dec. 7.—A splendidly staged story of the Algerian desert. Lenore Ulrich is featured, supported by Herschel Mayall, Colin Chase and a good cast. It is a picturesque, entertaining subject. A review will be found in the issue of December 16, on page 1657.

OLIVER TWIST (Lasky), Dec. 11.—As set forth in an extended review in another part of this paper, this production is an unusually fine one. Hobart Bosworth as Bill Sikes and Tully Marshall as Fagin are seen in support of Marie Doro as Oliver Twist.

THE VICTORIA CROSS (Lasky), Dec. 14.—A story of the Indian mutiny of 1857, featuring Lou-Tellegen, supported by Cleo Ridgley, Sessue Hayakawa, Mabel Van Buren, Frank Lanning and others. The picture is fast, interesting and should be popular. It is reviewed in another column.

Pathe Exchange, Inc.

THE CHALLENGE (Astra-Pathe), Dec. 10.—A rattling good five-reel photoplay from the stage drama by Edward Childs Carpenter, "The Challenge" is excellently played by Montagu Love, Charles Gotthold and Helene Chadwick. Most of the scenes are laid in the West and the locations are particularly effective. A longer review appears on another page of this issue.

KING LEAR (Thanhouser-Pathe), Dec. 17.—A well-executed five-reel screen version of Shakespeare's tragedy with Frederick Warde in the title role, this picture gives the story of the play in a clear and concise form. The acting is maintained at a gratifying level of excellence and the mountings are adequate. A longer review is printed on page 1812.

FLORENCE ROSE FASHIONS, NO. 11 (Pathe), Dec. 24.—"A Day of Sport" is the title of this fashion review. The different costumes will interest the ladies who ride, play golf or indulge in any other form of sport. On the same reel are a number of colored pictures taken in France, and showing the habits of young animals.

LUKE LOCATES THE LUTE (Rolin), Dec. 24.—Although lacking in novelty, the speedy work of the cast and the business put into this one-reel farce will insure the laughs. Luke turns detective and has an amusing encounter with a gang of crooks that get into a social gathering and relieve the guests of their valuables.

THE HIDDEN MENACE (Astra), Dec. 24.—The thirteenth episode of "The Shielding Shadow" serial keeps up the exciting pace set by the former numbers. Leontine goes to the laboratory in search of the scientist's diary and is found there by Sebastian, who locks her in a closet, sets fire to the place, and escapes with the diary. She is rescued by Ravengar.

THE ROMANTIC JOURNEY (Gold Rooster), Dec. 24.—Romance of a strenuous and absorbing nature runs through the five reels of this screen drama. William Courtenay and Alice Dovey are the featured players, although Macey Harlan does equally good work. The picture is reviewed at length on page 1653 of Dec. 16 issue.

Triangle Film Corporation

THE HEIRESS AT COFFEE DAN'S (Fine Arts), Dec. 23.—A dull story of the conventional Cinderella type. Bessie Love wears poor clothes at the beginning and fine ones at the end, the rest merely a readjustment of old material.

A GAMBLE IN SOULS (Kay-Bee), Dec. 23.—An interesting and sensational contrast of two directly opposed characters, a super clergyman and a concert hall singer, when thrown on a desert island together, the leading roles admirably interpreted by William Desmond and Dorothy Dalton.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 49 (Universal), Dec. 6.—English soldiers at play; New York welcoming back the Seventh; racing fatalities at Santa Monica; city house cleaning in Philadelphia; parades, drills and other features are included in this well-balanced issue.

SUCH IS LIFE IN ALASKA (Powers), Dec. 25.—This contains a series of entertaining views taken in Alaska, interspersed with humorous and explanatory animated drawings by Hy Mayer. Views of the Esquimos in their daily life, catching tomcods and raising reindeer are enjoyable.

Universal Film Mfg. Co. Specials

THE WOLF'S NEMESIS (Special Universal), Dec. 11.—Episode No. 18 of "Liberty." This instalment contains a number of exciting incidents. Rutledge and Winston arrive at the Leon hacienda and Pedro and Liberty are making their way thither. Pedro is captured and about to be hung when the girl cuts the rope in two with a shot. They flee on horses and jump from the animals to a moving train. A plot to dynamite the train is frustrated. At the close they are seen approaching the hacienda after a long separation from their friends.

MIXED BLOOD (Red Feather), Dec. 18.—A five-reel feature, adapted by J. Grubb Alexander from a story by Willard Mack, and produced by Charles Swickard. Claire McDowell, George Beranger, Roy Stewart, Wilbur Higby, Harry Archer and Jessie Arnold play the leading roles. The characterizations and general atmosphere are excellent throughout The action of the first four reels pulls the observer along with a strong interest. There is too much of the horrible in the closing scenes, which picture the death of the bandit in a plague-stricken town. This can be cut to advantage, leaving a strong story of the rugged, border type.

World Pictures.

THE RISE OF SUSAN (Peerless), Dec. 18.—Clara Kimball Young is the star of this five-reel photoplay, in which a shop girl is persuaded to pass herself off as a Countess. The story is interesting and contains considerable vigorous melodrama in the last two reels.

Miscellaneous.

THE GIRL WHO DOESN'T KNOW (B. S. Moss).—This five-reel production proposes to draw attention to a serious fault prevalent among parents, that of allowing their daughters to go out into the world without a proper knowledge of how to take care of themselves. The production has been well made without the objectionable elements so common to this type of picture. There are no scenes to jar the finer sensibilities, and the picture as presented contains an important lesson. A full review of the production appears in our issue of December 23.

WAR AS IT REALLY IS (Hesser).—In this seven-part series of views from the French front line, will be found much to interest the general public. A good general idea of how the great war is being conducted on the Allies' side of the fence can be had from these excellent pictures which have been photographed by Captain Donald C. Thompson in conjunction with Leslie's Weekly. A full review of these pictures appears in our issue of December 23.

HOW LIFE BEGINS.—This is a remarkable three-part biological film, prepared by Geo. E. Stone, of Berekley University, and J. A. Long, Assistant Professor of Embryology of the University of California. The story of how life begins, illustrating by means of flower, a frog, a rat, a butterfly, and misroscopic organisms in pond water, is told with a clearness and delicacy that makes the production possible for exhibition before children as well as adults.

"THE ETERNAL SIN" WILL SURELY STICK.

For the second and last time, the name of Herbert Brenon's next production for Selznick Pictures has been changed. Originally it was announced as "The Queen Mother," for the reason that the drama was taken from a tragedy by Victor Hugo, no longer protected by copyright, and on account of numerous imitations of big productions in recent months, it was considered advisable to keep the plans secret. Later, it was announced that the drama is "Lucretia Borgia," which, although it was one of the most successful plays on the European and American stage not so many years ago, has thus far been overlooked by producers of photodramas, at least in this country. The title now finally selected, under which this production will be released, is "The Eternal Sin," adopted by Mr. Brenon for the reason that it gives a better key to the theme of the story than the mere name of the historical, central character, which is well known only to students of history.

MORE PICTURES OF BATTLE OF THE SOMME.

One of the surprises of the last month has been the eager interest displayed by spectators for pictures of the Battle of the Somme. This is being satisfied weekly by the Mutual Weekly, which has received some remarkable pictures from just behind the firing line. The Mutual Weekly is made by the Gaumont Company at its Flushing, N. Y., laboratories, and from the great Societe des Etablissement Gaumont, in Paris, France, is in receipt of battle negative by every ship from the sister republic in Europe. The Somme pictures in Mutual Weekly No. 103 include "Big Gun Fire Directed by Telephone from Observation Balloons," "Big 75s Being Rushed to More Advantageous Positions," "Air Squadron Ready to Leave," and "Cathedral Ruins." In the same issue is the picture of the French aviator who bombarded the Krupp works at Essen.

MARY MILES MINTER IN "THE INNOCENCE OF LIZETTE."

Mary Miles Minter, the charming young lead of Mutual Star Productions, is at work on "The Innocence of Lizette," her fifth screen drama filmed by the American Film Corporation. Those who delighted in "Youth's Endearing Charms," "Dulcie's Adventure," "Faith" and "A Dream or Two Ago" will delight still more in the photodrama founded on the naive misunderstandings of childhood such as the one at which Miss Minter now occupies her time from dawn to dark at Santa Barbara.

James Kirkwood, Miss Minter's director, can be counted on to get the very most there is to be gotten out of a photodrama. "The Innocence of Lizette," with James Kirkwood at the helm and Mary Miles Minter as the star, has every promise of being the most charming photoplay recently produced.

Manufacturers' Advance Notes

"DANCING WITH FOLLY" (Essanay).

Love is the foundation of the home. Without love, the home cannot last. In this production—a unit of Essanay's "Is Marriage Sacred?" series—the consequences of a loveless home are seen. The neglected wife seeks attentions outside her home. She does it innocently enough, but the result was inevitable. Having never known attention before, she is greatly influenced by that which is showered upon her by a man of evil designs—a social viper. She is lead unconsciously by him into a trap. Her husband detects her apparent perfidy. Then comes his great awakening. He realizes his neglect of his wife is responsible. They reorganize their home—this time with love as its foundation. Marguerite Clayton, Sydney Ainsworth, Edward Arnold, Lillian Drew and Thomas Commerford appear in the leading roles, with E. H. Calvert as director.

Scene from "Dancing with Folly" (Essanay).

TO ADVERTISE "THE GREAT SECRET."

When "The Great Secret"—Metro's new 15-episode adventure and mystery serial, in which Francis X. Bushman and Miss Beverly Bayne are starred—is released on Christmas day, it will have been launched with one of the largest and most thorough advertising campaigns that have thus far been used in exploiting motion pictures.

More than $70,000 will be spent by Metro to attract the attention of the American theater-going public to the early coming of "The Great Secret." Already upward of $65,000 worth of newspaper and billboard space has been contracted for. Of this sum, $30,000 is for billboards alone, with boards that start "somewhere in Maine" and continue to the Pacific.

Full pages, half pages and quarter pages in the great newspapers of the big cities, following one another in rapid succession, will call the public's notice to the debut of Mr. Bushman and Miss Bayne in a serial photoplay. In other communities the serial fiction story of "The Great Secret" will be used. No proper form of advertising—from 48-sheet stands down to the finest heralds for all fifteen episodes—has been overlooked.

MINUSA SCREENS INSTALLED IN PROMINENT HOUSES.

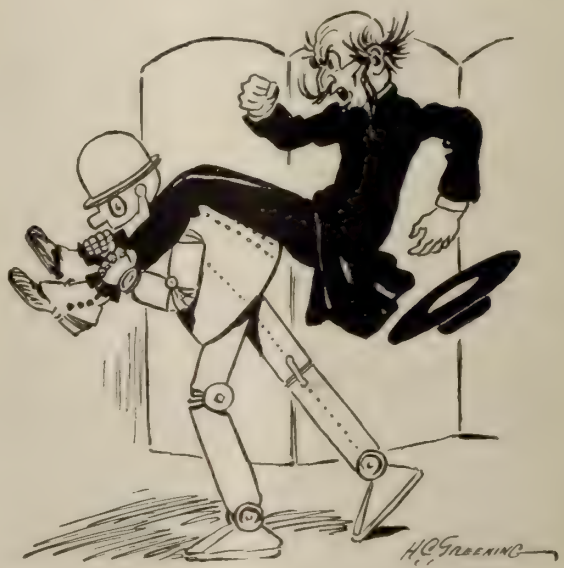
On pages 1327-8-9 of the December 2 issue there were published lengthy descriptions of the Savoy theater in Washington, D. C., and the Rialto in Baltimore, Md. Through an oversight on the part of the writers of these stories the fact that both of these theaters are using Minusa Gold Fibre screens was omitted. The Rialto is owned by the Linden Amusement Company, of Baltimore, which also operates the Royal theater in that city. This house, too, is equipped with a Minusa screen. Like the Savoy, which is a link in Crandall's chain of high class motion picture theaters in Washington, all of his other theaters have been fitted with the Minusa screen.

"PERCY THE MECHANICAL MAN" (Bray).

Herr Professor Doodlepoodle, N. U. T., famed in both hemispheres—and New Jersey, after many years of earnest effort and—short rations and long expectations, finally succeeds in completing the mechanical man, that is more than human. This contrivance he christened "Percy." I don't know why he named it Percy, nor does the Professor. He says that it looks as if it's name were Percy, and he'll leave it to anyone if it doesn't.

The sudden climax of his hopes and efforts was almost too much for the gentle Professor. He grasps the child of his skill in both arms, inadvertently pushing many buttons at once. Now Percy works by means of buttons. By pushing the "Walker Button" Percy is made to walk; by shoving the "Dish-washer Button" Percy is made to wash dishes. But the result of pressing a number of buttons, as did the Professor when he impulsively threw his arms about his invention, was unknown—for a second, or a small fraction thereof. Then there was a disturbance commonly known as a "rough house"—it is the only term properly descriptive. The Professor flies through the roof, interrupting an innocent cat who has had her eye on a sparrow luncheon. On landing he hits the roof, then Percy. As he gazes around the wreck of the shop, he realizes that he is ruined. But he has Percy! Percy shall recup the Professor's fortune! He will hire him out at a good salary, for Percy can do anything a man can do—and most of the things a woman can.

They pass down street and a sign in a dry goods emporium arrests the attention of the Professor: "Window Dresser Wanted." Percy is taken inside and introduced to the manager of the store. The manager wishes a demonstration and suggests that Percy dress a dummy to prove himself fitted for the job. Percy picks up the dummy, carries it behind the screen, and emerges with the fully and tastefully dressed figure. He is a success! He is hired on the spot and the Professor leaves—with the Dresser Button still working.



Scene from "Percy the Mechanical Man" (Bray-Paramount).

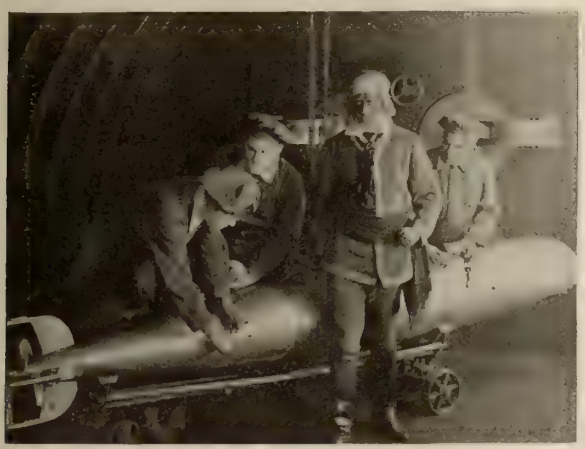
Percy gives a few spasmodic starts, and grabs the store manager, carrying him behind the screen! Soon articles of personal wear appear from back of the screen, then an enraged and outraged manager appears. That starts the fun—the rest is a riot. Lady customers are dressed in the latest styles for men, even the clergy is not exempt. When you see the Reverend Fiddle, D. D., beating it through the various departments dressed in—but we won't give it away, we've said more than we should now.

All this is done by J. R. Bray for the Paramount Program.

Submarine Feature at Broadway

"20,000 Leagues Under the Sea," Big Universal Subject, to Open December 24.

CARL LAEMMLE, President of the Universal Film Mfg. Co., has completed arrangements for taking over the active management of the Broadway Theater at Broadway and 41st street, on Dec. 24, in order to present "Twenty Thousand Leagues Under the Sea," a film version of Jules Verne's wonderfully imaginative story of love and adventure beneath the depths of the sea. The picture has been completed after two years of constant effort.



Scene from "Twenty Thousand Leagues Under the Sea" (Universal).

Verne's book, first published some fifty years ago, has been one of the most widely read of any piece of fiction ever printed, and his famous character, Captain Nemo, and all others of his fertile imagination employed in his story, has been faithfully reproduced in the Universal photoplay production. Devices invented by the Williamson Brothers, of Norfolk, Va., for undersea exploration and photography were utilized in the making of the picture, which is of eight reels, and some two thousand people were employed in the characters portrayed. The production is considered one of the most effective ever made by any photoplay concern and a long, successful run undoubtedly will be the result, as the great cost, unusual scientific value and mighty appeal of the picture places it at least on a par with any film productions that have heretofore been presented.

GAUMONTS FOR CHRISTMAS WEEK.

The Gaumont Company offers an unusual selection of motion pictures for Christmas week. There will be a "The Vampires" episode and four single reels. "Satanas" is the chapter from the Gaumont-Mutual photo-novel dealing with the activities of the arch criminals of Paris. It is released Dec. 28. This episode of "The Vampires" introduces a new and important character and ends with both Irma Vep and Moreno in the hands of the police.

The first single-reel is "Reel Life," No. 34, issued Dec. 24. Its subjects are: "The Great American Dish" (pork and beans), "Building Sailing Vessels," "Food Products of the Soudan," and "Rufus Rastus Rides the Road," the home-made steam automobile of an ingenious southern negro.

Christmas Day sees the release of "Tours Around the World," No. 8. Florence, Italy, with many of its art treasures, are pictured in this number, scenes in the Swiss Alps, and the Theve River, France.

"See America First," No. 68, is released Dec. 27. It takes spectators for a trip "Among West Virginia's Mountains and Rivers." On the same reel is a Gaumont Kartoon Komic, animated for the screen by Harry Palmer.

The fourth single reel of the week is The Mutual Weekly. As it is not made up until the day before it is issued, no forecast of its contents can be made. It is safe to say, however, that there will be pictures of the great war on the western front in France. These are being sent with almost unfailing regularity by the Gaumont Company in France.

"A FAIR BUSINESS PROPOSITION."

Having found it necessary to advance the prices on Universal motors and electric generator sets, the Universal Motor Company is advising their prospective customers of this advance, which is to become effective January 1, 1917, and are giving them a chance by placing their orders previous to that time to get the advantage of present prices. Future dating on shipments under the regular terms may be had up to May 1, 1917.

LIST OF GAUMONT SINGLE-REELS IN "REEL LIFE"

"Reel Life," the film magazine issued by the Mutual Film Corporation weekly to announce pictures released through it, has an interesting list of Gaumont single-reels in its issue of December 2. The titles of all pictures released to date by the Gaumont company under the general heads of "Reel Life, The Mutual Film Magazine," "See America First" and "Tours Around the World" are listed in order. Reference is also made to the Mutual Weekly, manufactured and edited by the Gaumont company. These pages make this issue of "Reel Life" a valuable mine of information for the exhibitor. The increasing demand for pictures other than photo-dramas is being supplied with all the ingenuity and skill which in the past have marked Gaumont productions.

TWO KALEM SERIES RUN INDEFINITELY.

Kalem officials claim a record in being the only film producers to have two series productions that because of their popularity have been extended for an indefinite period. One of these series, "The Hazards of Helen," also holds the record for length of run, as it is now in its third year and apparently going stronger than ever. The other series, "Grant, Police Reporter," though only in its third month, jumped so quickly to the front rank of popularity among General Film releases that Kalem found it necessary to announce that no limit would be placed on the number of episodes in the series but that it would run indefinitely.

PATHE'S "THE CHALLENGE."

In "The Challenge," the Pathe Gold Rooster Play for December 10th, another A. H. Woods stage success is shown on the screen. The picture is full of action and the scenes of the story embrace not only city life in New York but also mining scenes in the far West.

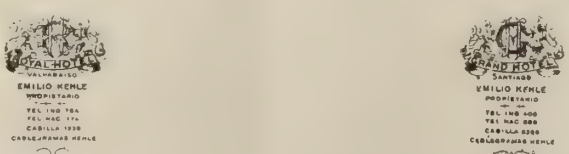
Helene Chadwick makes her debut in this picture. A young girl with no previous acting experience, she gives a most able performance and may truthfuly be described as a "find." Charles Gotthold and Montague Love, both well known actors in the "legit," round out an excellent cast. Donald Mackenzie directed the picture, which was produced by Astra.

NEW WILBUR PICTURE.

David Horsley has accepted for immediate production a scenario, yet unnamed, by Crane Wilbur, for a five-reel feature picture, which is to be included in the series of eight five-reel productions Mr. Horsley is making with Crane Wilbur as the star. The series is now well under way, the third picture having been completed last week. The general title of the eight is "The Morals of Men." None of the pictures in the series has so far been released, but dates will be announced shortly.

EXPLORER SHACKLETON'S INDORSEMENT.

The facsimile reproduction of letter accompanying was written by the noted Explorer to the representative in Chili of the Nicholas Power Company. Their agent was able to furnish him with a Six B Model Cameragraph, even in that far-off corner, as this company has been developing export trade in all the South American countries for some time and their machine is now pretty generally known there. The outlook for export business with all the Latin American countries is steadily improving, as the increasing volume of correspondence in connection with our Spanish monthly paper, Cine-Mundial, conclusively shows.



29th Sept 1916

Dear Sir

I thank you for installing the Power Cameragraph for my lecture in Valparaiso, and am pleased to state that throughout the course of my lectures, which number over 100, I have not seen cleaner or more efficient projection

Yours faithfully.
E. H. Shackleton

On the Kalem Schedule

"On the Brink of War," Coming "Frisco" Episode, Has Timely Theme—Other Releases.

ROBERT WELLES RITCHIE, author of Kalem's series success, "The Girl From 'Frisco," has taken a timely theme for "On the Brink of War," a coming episode of the series, featuring Marin Sais and True Boardman. The Mexican labor situation in California, and the clashes between natives and Mexicans, especially in the ranching sections of Southern California, form the basis of the two-reel story.

Director Horne staged a pitched battle between natives and Mexicans in the streets of the Western village he built near the Glendale studio as the locale for this episode. Over five hundred took part in the affray. "On the Brink of War" finds

Scene from "A Race With Death" (Kalem).

Marin Sais aiding the campaign of True Boardman, playing Congressman John Wallace, for re-election on a platform demanding the exclusion of Mexicans. Others seen in the production are Hart Hoxie, Edward Clisbee, Frank Jonasson, Ronald Bradbury, and Jack Rahm. This episode is released Wednesday, December 20.

Other Kalem releases bringing the General Film schedule up to the opening of the new year offer an unusual variety of subjects. The comedy element of the program is well taken care of by the "Ham Comedies." Subjects already scheduled are "The Fatal Violin," released Tuesday, December 19; "The Quest of the Golden Goat," December 26, and "That Terrible Tenderfoot," for Tuesday, January 2.

For audiences that demand a share of sensational thrills the "Grant, Police Reporter," and "Hazards of Helen" series offer their weekly breath-taking exploits. "The Tiger's Claws," on Friday, December 22, and "A Mission of State," on Friday, December 29, are two of the "Grant" episodes listed. In "The Tiger's Claw" George Larkin and Ollie Kirkby are featured in a story of the activities of East Side gangsters. George Larkin supplies his usual share of daredevil exploits to enliven the one reeler.

"The Vanishing Boxcar" and "A Race with Death" are the two "Hazards of Helen" episodes scheduled to ring the old year out. A mystery story built around the disappearance of a boxcar apparently in broad daylight forms the plot of "The Vanishing Box Car." One of the sensational thrills shows Helen Gibson leaping from a speeding automobile to a moving freight train, at a moment when the character pursuing her leaps from a motorcycle to her automobile. A few minutes later automobile and player plunge over an embankment.

NOVEL PRESS SHEET ISSUED BY ARTCRAFT.

The largest press sheet ever displayed in connection with motion picture advertising has just been issued by the Artcraft Pictures Corporation on the recent Mary Pickford release, "Less Than the Dust." The sheet contains the many laudatory reviews given "Less Than the Dust" in New York, Chicago, Boston and Philadelphia newspapers, together with artistic photos of Miss Pickford, scenes of the photoplay and a view of the immense crowd that was attracted daily to the Strand theater, New York, during the showing of the new Pickford-Artcraft picture there. The reviews of each city are attractively boxed and headed so that they will immediately catch the eye and give the desired effect at a glance.

Running ten columns wide, the press sheet has been prepared so that it will fit the regular one-sheet lobby frames and copies have been sent to all Artcraft exhibitors and exchanges for this purpose. John Flinn, promotion and advertising manager of Artcraft Pictures, is responsible for this novel booster.

ESS-ESS COMPANY BEGINS BUSINESS.

"The Lure of Gold," the first serial production of the Ess-Ess Producing Co., Inc., will feature a cast of players all of whom have been starred on one or more programs and known to picture fans throughout the land. Five male stars and two women will comprise the cast.

Announcement is made that Darwin Karr, formerly of Reliance, Vitagraph and Essanay and Art Acord, formerly a Mutual star, will appear in the new serial, as will Ruth Blair, featured by the Fox Film Corporation. Announcement of the rest of the cast, which will include an internationally known ingenue, will be made next week.

A studio has been acquired at 517 West 54th street, where production will begin January 2nd. An extensive advertising and publicity campaign has been planned, which will bring maximum publicity to "The Lure of Gold" in the largest newspapers in the country for six weeks prior to release. Distribution will be arranged through an existing exchange system.

RENEWAL OF INTEREST IN "A MESSAGE TO GARCIA."

Elbert Hubbard II., whose illustrous father wrote "A Message to Garcia," reports a wonderful revival of interest in the book since Kleine-Edison-Selig-Essanay announced that the picturization of "A Message to Garcia" would be released December 11th. Mr. Hubbard arranged for a private view of the film and, at its conclusion, sent a messgae of congratulation to the Edison studio folks and to Robert Conness and Mabel Trunnelle, who are featured in the picture.

"A Message to Garcia" has been booked by all the leading exhibitors in the vicinity of East Aurora, N. Y., where Elbert Hubbard II. still resides and presides over the destiny of "Roycroft." In different parts of the country, leading booksellers have again started to advertise this fascinating book by Elbert Hubbard, realizing that the Edison picture, released through K-E-S-E, will stimulate interest in the work.

"SATANAS," "VAMPIRE" EPISODE FOR DEC. 28.

The triumph of the Vampires over Moreno, the lone bandit who dared to oppose the arch criminals of Paris, is the outstanding feature of "Satanas," sixth of "The Vampires" chapters in the supersensational Gaumont-Mutual photo-novel. This is released Dec. 28. It also marks the first appearance in the silent drama of Henri Leubas, the well known actor who has made such a success of the heavy roles in recent productions at the Ambigu theater. He enacts the role which gives the episode its name. Satanas becomes the head of the Vampires after Moreno brought about the death of the Grand Vampire.

This chapter of the thrilling photo-novel is full of unexpected turns and developments of plot which maintain interest at the highest pitch. The play opens with the visit of Satanas to Morano and Irma Vep, now the lone bandit's accomplice. He subdues Moreno by striking him with the numbing needle which he carries in the palm of his hand. This renders muscular activity impossible, but the victim retains his senses and can understand what is being said to him. Then follows Moreno's defiance and visit to a cafe at the very hour when Satanas had commanded his obedience. The cafe is destroyed

Scene from "Vampire" (Gaumont).

by a projectile fired across Paris from the silent cannon in the palatial study of the mansion where Satanas makes his headquarters.

Awed by the power of Satanas, Moreno and Irma Vep surrender. The first commission given the pair is to rob a bank by securing the signature and forging the check of a rich American. This is accomplished by the ingenious use of a phonograph over the telephone. However, Philip Guard and his faithful Normandin foil the plotters in a very unexpected manner even after they have the money in their possession.

Christmas in Universal Program

Subjects Chosen Because of Their Holiday Atmosphere—Several Strong Features.

THE Christmas spirit is manifested in the Universal program of the week of December 18. All the releases of the week were selected with great care for the week preceding Christmas and there are two releases on the program brimfull of holiday atmosphere. They are the Victor one-act comedy "It's Great to Be Married," written and produced by Captain Leslie T. Peacocke, with Eileen Sedgwick in the leading role, which will be released Friday, December 22, and "Fighting Joe," a two-act Western Christmas drama written by William Parker and produced by William V. Mong, which will appear under the Bison brand on Saturday, December 23. William V. Mong, Maud Emory, Harry M. Holden and other notables of the screen will be seen in "Fighting Joe."

The leading feature of the week is the Red Feather five-act drama, "Mixed Blood," a gripping human interest story by J. Grubb Alexander, and directed by Charles Swickard. This is one of the strongest feature productions ever offered by the Universal and is a vivid picturization of intense hatred and unwavering loyalty. The situations are replete with thrills and a beautiful love interest is interwoven in an ingenious and novel plot. Claire McDowell and Roy Stewart are the featured players in a cast of unusual excellence.

"Mixed Blood" will appear on Monday, December 18. On the same day the Nestor one-act comedy, "It Sounded Like a Kiss," written by Bess Meredyth and produced by Louis Chaudet, will be released. Lee Moran, Eddie Lyons, Priscilla Dean and Vola Smith make this one of the most laughable of film comedies.

The nineteenth episode of the Universal special feature serial "Liberty," which will appear this week, brings this interesting and exciting continued photodrama nearer its end. There will be only one more episode and then the thousands of fans who have been eagerly awaiting the outcome will learn how everything turns out. Marie Walcamp, Eddie Polo, Jack Holt and the others who have contributed to the success of "Liberty" perform many thrilling stunts in this week's episode.

On Tuesday, December 19, the public is offered a strong feature in the Universal Special three-act drama, "Little Partner," which was produced by William Worthington from the scenario by Calder Johnston. This is a different type of three-reel drama and has a wide appeal. The story is novel and the theme unusual. The cast is headed by Franklyn Farnum and Agnes Vernon, who are supported by William J. Ran, Clyde Benson, Adele Farrington and Arthur Hoyt. The Victor one-act comedy, "So This Is Paris!" with King Baggot and Leah Baird, will appear on the same day.

The Universal Animated Weekly, with the latest pictorial news, as usual, comes out on Wednesday. On the same day will appear the uproarious two-act L-KO comedy, "Shooting His Art Out," produced under the direction of David Kirkland, with Phil Dunham, Vin Moore, Dick Smith and Margaret Russell in the leading roles. Another release of this date is the Laemmle one-act drama, "Homeless," with Matt Moore and Jane Gail.

"The Ivy and the Oak," a two-act society drama under the Rex brand, will be released Thursday, December 21. This is a powerful story of modern life written by Alice Saxmar and directed by Donald McDonald. In the cast are Dorothy Davenport, Lee Hill, Clyde Benson, T. D. Crittenden and Lillian Concord. The title has not yet been selected for the Big U drama for the same date.

Besides "It's Great to Be Married," the Imp two mystery act drama, "In the Dead o' Night," written by Willis Woods and produced by Douglas Gerrard, with Mr. Gerrard and Ruth Clifford as the featured players, and the third issue of the Universal Screen Magazine will be released on Friday, December 22.

The Joker comedy, "Jags and Jealousy," written by Karl Coolidge and directed by W. W. Beaudine, will appear on Saturday, December 23. Gale Henry and William Franey are the chief mirth-makers in this comedy. "Fighting Joe," already mentioned, and a Rex single reeler are the other releases of the same day.

On Sunday, December 24, will appear "Mr. Vampire," a two-act drama under the Rex brand. This drama was written by Grace Cunard and Francis Ford was the director. It is an exceptionally strong offering and the cast includes Francis Ford, Edna Maison, Jack Holt and others. The Powers split reel, "Nervy Nat Has His Fortune Told," an animated comedy cartoon, and "Indian as Seen by Dr. Dorsey," an educational, and an Imp one-act drama round out this well balanced program.

JANE GREY CREATES NEW TYPE OF PURITAN MAIDEN.

Jane Grey, who as Silver Sands in the photoplay feature, "When My Ship Comes In," released by the International, is chosen by a great theatrical manager and producer for the leading role in a play he has stolen, has formed and carries out in the picture her own conception of what the unnamed heroine in the play should be.

Miss Grey's conception of the leading part she is supposed to take in the stolen play is that of a Puritan maiden of the type made lovable by Nathaniel Hawthorne. She has designed a costume for the part, which is said to be unique in its simple loveliness. The conception is a natural one for the character Silver Sands to make, for she is a girl who has been reared in a New England village surrounded by all the traditions of a Puritan ancestry. It is entirely in keeping with her character that, having the choice, she should elect to represent the type of maidenhood most endeared to her by heredity and environment. It is quite likely that a new model for the Puritan girl will be released as soon as "When My Ship Comes In" is released.

"When My Ship Comes In" is being produced especially for the International by the A. H. Jacobs Photoplays, Inc.

"THE LOVE THIEF" (Fox).

A stirring story of romance along the Mexican border forms the theme of "The Love Thief," William Fox's newest photodrama, which will be released on December 18. Besides Gretchen Hartman and Alan Hale, who are featured in this splendid production, there is a cast of unexcelled merit, chief among whom are Frances Burnham, Edwin Cecil, Willard Louis, Jack McDonald and Charles Edhler.

Richard Stanton, who filmed "The Beast," directed the picture. The scenes for "The Love Thief" were actually made in the locale of the photoplay. The William Fox photoplayers spent more than three weeks in and around El Paso, Texas, alone, to obtain the necessary exteriors.

Dozens of prominent American army officers, and many troops of infantry and cavalry appear throughout this latest screen drama. The town of San Felice, New Mexico, was purchased by the Fox Film Corporation for destruction in the raid shown in the picture.

Edwin Cecil, who enacts a ferocious Mexican bandit in "The Love Thief," illustrates admirably the remarkable effectiveness of a good make-up. Mr. Cecil will be recalled as the English baronet in "The Beast."

TO RELEASE "PATRIA" ON JANUARY 1.

The International has definitely fixed upon Monday, January 1st, as the release date for the patriotic photoplay "Patria," in which Mrs. Vernon Castle is the star. A flood of inquiries have been received by the International regarding the release date. Already "Patria" has been extensively booked, many exhibitors having contracted for the entire fifteen episodes before the completion of the picture.

ALICE DOVEY IN "EVERY LASSIE HAS A LOVER" (Mutual).

It is hard to imagine charming Alice Dovey, the popular actress of "Very Good Eddy" and many Broadway successes, who also won laurels in the picture world in a series of Gaumont-Mutual comedies some time ago, in the role of a maid-without-suitors. She is so pretty, so gracious, and so genuine that one cannot picture her without at least a dozen pining broken hearts lying at her feet.

In "Every Lassie Has a Lover," the Mutual Star Comedy in which Miss Dovey will appear on December 23, however, the pretty star plays the role of a lonely country girl with only latent charm, who exists unhappily in her boarding house,

Scene from "Every Lassie Has a Lover" (Mutual).

where every other girl is so busy having a good time that she is left entirely out of the scheme of things.

Her day arrives after the clever landlady has taken a hand at the helm, helped the girl over her bashfulness and introduced her to a young man. Then the country girl becomes so desirable in the eyes of the men who formerly scorned her that the landlady has to think up means of shooing them away.

"Every Lassie Has a Lover" is an exceedingly charming bit of screen comedy, doubly so because of Alice Dovey's personality.

New Fox Series

Theda Bara and William Farnum to Make Only Eight or Ten Special Super De Luxe Productions During 1917.

THEDA BARA and William Farnum are to make only eight or ten special super de luxe productions each during the year 1917, all of which are to be released on the regular William Fox program. The sixteen or twenty productions in which these two internationally known stars are to appear during the coming year are to be on an elaborate scale. Production costs will be increased and each of the new film masterpieces, it is said, will require an outlay of $100,000 to $300,000.

Scene from "The Darling of Paris" (Fox).

The world's literature is being drawn upon for its greatest and strongest stories, while the supporting casts of Miss Bara and Mr. Farnum will be unsurpassed. The best known actors of the legitimate stage have been secured for these productions. In limiting the number of productions for Miss Bara and William Farnum, Mr. Fox believes he will be able to raise the high standard he has already fixed, and produce features of unexcelled quality. Greater time will be allowed the directors in the making of these special super de luxe productions, while the settings will be more gorgeous and expensive. These features will be released on the regular Fox program to Fox exhibitors.

The first special released will be that of William Farnum in "The Price of Silence," on January 8, 1917. This photoplay has been apty termed the "Uncle Tom's Cabin of today." It is the emancipation proclamation for the child slaves of factories and mills and will undoubtedly do much toward saving the nation's children from the scrap heap of humanity.

Scene from "The Price of Silence" (Fox).

So vital has the question of child labor become that out of the great membership of the national House of Representatives only 46 men were found with hardihood enough to vote against the passage of the bill which was signed by President Wilson on September 1, 1916. Of the 46, many voted against the bill not through opposition, but because they believed it to be an encroachment on state's rights.

Miss Bara's first release in a special super de luxe production will be on January 22, 1917, in "The Darling of Paris," an exceptionally brilliant achievement, suggested by Victor Hugo's masterpiece, "The Hunchback of Notre Dame."

Mr. Fox realized that in Miss Bara and William Farnum he had two stars at least who could be taken from the regular program and exploited as specials and that he could derive three or four times the revenue from them. He has insisted, however, on maintaining a fair policy.

Many Productions for Metro

New Pictures Under Way at Rolfe and Columbia Studios—A Mabel Taliaferro Feature.

THE Rolfe and Columbia studios are at their busiest, preparing new productions for the Metro program. John W. Noble already has begun the direction of Frances Nelson and her company in a new five-part feature written by George W. Gunn, called "The Power of Decision." Miss Nelson's well-known ability to portray emotional roles will be given full sway in the delineation of the leading character.

Prominent in Miss Nelson's support is John Davidson, who has been seen in many Metro wonderplays, among them the screen version of "Romeo and Juliet," in which he played Paris, and "The Brand of Cowardice," starring Lionel Barrymore and Grace Valentine, in which Mr. Davidson was seen as the Mexican bandit, Navarete. Another well-known player is Fuller Mellish, who has had a long and distinguished career on the legitimate stage. Mr. Mellish has the part of an aged artist in "The Power of Decision."

Mabel Taliaferro has began work on a new feature photodrama from the pen of Hamilton Smith, called "The Key to Possession." Edwin Carewe is directing this Metro wonderplay, having fully recovered from his recent operation. Clifford Bruce, well known to Metro patrons as a star in his own right, has been engaged as Miss Taliaferro's leading support. Another player of note in the production is Frank Currier, seen in an important part in "The Wager," with Emily Stevens.

Miss Taliaferro has the role of the daughter of a Wall Street millionaire. A Western financier comes to New York and effects his downfall, and the daughter is forced to marry the newly-rich Westerner to save her father. She marries loathing her husband and determined to set in motion wheels that will crush him. She does so, and all too late, her designs accomplished, discovers that she has fallen in love with him. His bravery in meeting disaster forces her admiration. The blow she has planned for her husband proves a boomerang that strikes at her own heart. An unusual situation completes this gripping photoplay.

"The Mortal Sin" is the name of the new feature photoplay written by John H. Collins for the little star, Viola Dana. Mr. Collins will have the direction of this five-part wonderplay, which is said to be a worthy successor to "The Gates of Eden," the most recent release, with Miss Dana as star. The business details of a great publishing house will be shown in this production.

The leading male characters are a well-known publisher and a struggling author. Augustus Phillips plays the former, and Robert Walker the latter. Miss Dana plays the wife of the author, and it is she who induces the publisher to present her husband's masterpiece to the public. The writer's apparent success, however, is the beginning of troubles for the little group and the situations that are developed are powerfully told.

S. Rankin Drew has completed a powerful play for the use of the distinguished little foreign star, Emmy Wehlen, and will himself have the leading part opposite her, also directing the production. The unusual combination is presented of a sick man, his wife and his physician, the physician being in love with the sick man's wife. Whether the physician assists the invalid to live or to die, or whether he leaves him to the mercies of his own destiny, is the problem worked out in this remarkable photodrama, unique in the annals of screen history.

Lionel Barrymore soon will begin a new five-part production directed by Eugene Newland. A strong supporting cast is being engaged for this favorite Metro star, who has just completed the Metro-Rolfe five-part production, "The End of the Tour," a picturization of a story by Earle Williams, in which Mr. Barrymore is surrounded by such capable players as Ethel Dayton, Mary Taylor, Maud Hill, Kate Blancke, J. Herbert Frank, Frank Currier, Hugh Jeffrey, Charles Eldridge and Louis Wolheim.

Ethel Dayton has been added to the cast of Ethel Barrymore's new production, which is to follow "The Awakening of Helena Richie." George D. Baker is directing this feature photodrama, as yet unnamed. Miss Barrymore in this production has the part of "Nightingale Nan," who quits the life of an Alaskan dance-hall girl for triumphs in grand opera. In the part opposite her will be seen William B. Davidson, a screen favorite, who has appeared in many Metro wonderplays. Mr. Davidson will play "The Stranger." George A. Wright, Viola Fortescue and Mario Majeroni are others in Miss Barrymore's support.

Mr. and Mrs. Sidney Drew continue to produce the one-act Metro-Drew comedies which are the great laugh-getters of the screen. Among the productions in preparation, scheduled for early release, are "Reliable Henry," by Mrs. Charles Corbaley, "Her Obsession," by Mr. Drew himself, and "The High Cost of Living," by Mrs. S. J. Moyer.

Thanhouser Gold Rooster

Plans Laid for Productions for the Next Four Months—Work Well Under Way.

WITH its quota of Gold Rooster Plays for February, March and April either entirely completed or well under way, the Thanhouser Company is in the enviable position of not having to work against time in order to have its pictures ready for release by the Pathe Exchanges. A director's best work can only be done when he is unhurried and free from the worry that delays of several days would otherwise cause him.

In February will be released "A Modern Monte Cristo," an original play of love and adventure, written by Philip Lonergan, directed by Eugene Moore and with Vincent Serrano, the well known star, in the lead. Mr. Moore was the director of "The World and the Woman," the Gold Rooster play featuring Jeanne Eagels. "The World and the Woman" is having a successful run and is highly praised by the exhibitors showing it. "A Modern Monte Cristo" shows Mr. Moore's work at its best.

The second Thanhouser release for February is "The Girl Who Wanted to Live," a play by Philip Lonergan, staged by Frederick Sullivan, and with the popular Florence La Badie as the star. This is an exceptionally strong story of a girl who comes out of prison to win from the world the things she believes are due her.

In March comes "The Vicar of Wakefield," Oliver Goldsmith's immortal book brought to the screen. Frederick Warde, one of the really great actors of the day, has the title role and the play is staged by Ernest Warde. Emmet Mixx adapted the story. Everyone has read "The Vicar of Wakefield," and remembers the strong heart interest, the pathos and the humor of it. Mr. Thanhouser says in speaking of this picture, which is now nearly completed: "If I told you what I really think of this production you would think I was overdoing it." Everyone at the Thanhouser studios who has seen the finished portions projected is enthusiastic over it. They declare it better than "Silas Marner," which made a fortune.

The second Thanhouser release for March is "Her Beloved Enemy," with Doris Grey and Wayne Arey as the stars. The play is by Lloyd Lonergan and it is staged by Ernest Warde. Miss Grey is the beautiful prize winner at last year's Boston Exhibitors' Ball and Mr. Arey has been doing splendid work, notably in "The Shine Girl."

In April comes "Peggie o' the Pots and Pans," another Agnes C. Johnston play, which will be ranked with "Her New York," "The Shine Girl" and "Prudence the Pirate," all big successes written by her. Gladys Hulette, the charming little star, is featured in this play, which is staged by Eugene Moore.

The second April release is "Mary Lamson's Secret," in which Charlotte Walker, the famous star of the spoken drama, is featured. The play is written by Lloyd Lonergan and staged by John B. O'Brien, who is well known through his work as director of Mary Pickford.

Scottish Societies Welcome Mary

Many Inquiries Received from Caledonians Throughout the Country Regarding "The Pride of the Clan."

THE news that Mary Pickford will be seen on the screen in the character of a highland lass in "The Pride of the Clan," to be released in the near future by Artcraft Pictures, has created considerable interest among officers and members of Scottish societies throughout the country. The fact that "America's Darling" has selected a story of bonny Scotland as her next vehicle is hailed with delight among sons and daughters of the heather in this country and many inquiries concerning the coming photoplay have been received at the Artcraft offices as well as at the headquarters of the Pickford Film Corporation.

"It is indeed gratifying to learn that the world's most popular girl will visualize for all time the charms of the highland lass," said Robert T. Ferguson, of the Caledonian Society. "For a long time I, as well as many of my friends, have longed to see 'Little Mary' in a Scotch role, and it is with great delight that we hear she will shortly be seen in 'The Pride of the Clan,' which I understand concerns the daughter of the chief of a well-known Scottish clan. I am sure that Miss Pickford, who is of Celtic extraction and a native of Canada, will prove most effective in her characterization in the new photoplay and we are planning to make her appearance as a lass of Scotland a gala occasion."

Although the numerous requests for special exhibitions of "The Pride of the Clan" will have to be refused in view of the booking arrangements with theaters, various plans are being formulated by officers of Scottish organizations and exhibitors for "Scotch Nights" in conjunction with their showing of the Pickford film, which will be given in honor of local associations such as the Scottish Society, the Seventy-ninth Highlanders' Veteran Association, the White Heather Lodge, the Daughters of Scotland, etc.

Special advertising boosters and suggestions are now being prepared by the Artcraft publicity office to aid exhibitors in their presentation of the next Pickford offering and special attention is being given to co-operation with Scottish societies who are desirous of giving the photoplay an official review.

Seven Deadly Sins Ready

McClure Pictures Announces the Release of this Series Beginning January 8.

McCLURE pictures announces that the first of "The Seven Deadly Sins," a series of five-reel features, will be released by Superpictures, Inc., through the Triangle exchanges, on Monday, January 8. Ann Murdock in "Envy," supported by Shirley Mason and George Le Guere, will be the first release. The other six will follow at weekly intervals.

Each drama in the series will be a complete photoplay. The seven sins will be connected by the love story of Eve Leslie (Shirley Mason) and Adam Moore (George Le Guere). In each Eve is tempted by one of the seven sins. In each she triumphs. This series presents an exceptional list of stars. It includes Ann Murdock, Holbrook Blinn, Charlotte Walker, Nance O'Neil, H. B. Warner, Miss Mason and Mr. Le Guere.

The fiction story of "The Seven Deadly Sins," by Florence Morse Kingsley, author of "Titus—A Comrade of the Cross," is now appearing in The Ladies' World, which has a circulation of more than a million copies each month. The campaign of advertising in national magazines already has started and news of "The Seven Deadly Sins" will be carried to moving picture fans throughout the United States in more than twenty-five national magazines that reach a total of more than forty-five million readers. Special campaigns will be carried on in the cities by display advertising in the largest daily newspapers, reaching at least ten million readers.

"The Seven Deadly Sins" is not a serial. It is a group of seven splendid five-reel features, a moving picture proposition entirely new, launched by the same interests that conceived and produced the first serial, "What Happened to Mary." Each of "The Seven Deadly Sins" is widely different from the other. The stories in the telling carry the characters through experiences in cities, in the country, back-stage at a theater, behind the scenes in the working of the Russian secret service, into all sorts of situations among all sorts of people. The sweethearts have adventures in high society and in opium dens, on the battlefields of Europe and in a rural "swimming hole." There are thrills without number, as well as simple scenes crowded with heart interest.

Following Ann Murdock in "Envy," Holbrook Blinn in "Pride" will be released on Monday, January 15; Shirley Mason in "Passion" on January 22; H. B. Warner in "Wrath" on January 29; Nance O'Neil in "Greed" on February 5; Charlotte Walker in "Sloth" on February 12; George Le Guere in "The Seventh Sin" on February 19.

Richard Ridgley directed "Envy" and "Pride." Theodore Marston was the director who produced the other five features.

"THE FIVE FRANC PIECE" (Selig).

"The Five Franc Piece" released Monday, December 18, in the regular service of the General Film Co., is a Selig drama de luxe, with charming Edith Johnson in the leading feminine role. "The Five Franc Piece" is a most unusual drama, relating how Emperor Napoleon, in order to popularize his issue of five franc pieces, secretly placed an order for one million francs in one of his coins. Three generations later, Jean Villiars, descendant of Brigadier Jean Villiars, of Napoleon's "Old Guard," perfects and patents a device for wireless torpedo boats. He is penniless, and the only thing he has in the world, is an heirloom, a five franc piece, which he gives to his sweetheart, Margaret Wilson, as a keepsake.

Scene from "The Five Franc Piece" (Selig).

Jean's invention promises to revolutionize warfare. A rascally promoter, unable to purchase the invention, decides to steal it. What happens then is the climax of a series of exciting episodes in which Margaret and the five franc piece figure most sensationally. How the girl, through love, brings happiness to herself and prosperity to Jean Villiars, is a most delightful ending to a noteworthy production.

Mutual Releases

William Russell to Appear in "The Twinkler" in the Program for Week of December 18.

HENRY LEVERAGE, better known to his associates as Sing Sing No. 65368, has written a strong and unusual story of prison life and the life of a crook after he has been freed from the gray walls. This story was scenariorized by Anthony W. Coldeway and William Russell, the Mutual star, has been given a great opportunity to prove his histrionic ability in the title role of the production. "The Twinkler" is the title given to the story by Mr. Leverage, and it will be released as a five-reel Mutual Star production the week of December 18.

Mr. Leverage, who is serving a sentence in Sing Sing, under an assumed name, is a writer of no little repute, and while he has been in prison has gathered material for many interesting stories. His story of "The Twinkler" is one of highly dramatic character and Russell's portrayal of "The Twinkler" is one of the best bits of work he has ever done.

In "The Twinkler" Leverage, who is the editor in chief of "The Star of Hope," a monthly prison magazine, has told the true story of one of Sing Sing's former inmates. The production was filmed at the American Mutual studios under the direction of Edward Sloman.

On Monday, December 18, E. K. Lincoln will be shown in a two-reel drama entitled "Buddy's Christmas." This is a tale of how a poor little mountain youth was responsible for the settling of a mountain feud and the marriage of the daughter of one of the clans to the only remaining member of the other clan. This production is apropos at this season of the year.

"Mutual Tours Around the World," a one-reel Gaumont scenic, picturing Morocco, Chautilly and scenes along the Mediterranean, is scheduled for release Tuesday, December 19.

On Wednesday, December 20, "Mutual Weekly" No. 103, in which important events of national interest are filmed, and "See America First," a split reel on same reel with "Kartoon Komics," by Harry Palmer, will be shown.

"The Elopement," a one-reel comedy, is scheduled for release on Thursday, December 21.

The third of the "Uncle Sam's Defenders," one-reel series, will be shown Friday, December 22. This chapter deals with the graduating of the sailor lads from the landlubber class into seasoned salts before they are assigned to warships. Some extensive views of Newport and Annapolis Naval Academy are also shown in this reel, which is entitled "A Jack Tar in the Making."

The fourth single-reel Star Comedy, entitled "Every Lassie Has a Lover," and featuring Alice Dovey, is scheduled for release on Saturday, December 23. This is a cleverly constructed comedy written around a little country girl who longs for a beau. Her kind-hearted landlady hits upon a little scheme, which worked fine, and in the end brings the girl a husband.

Rube Miller, the awkward, lanky Vogue comedian, is starred in a two-reel Vogue comedy entitled "Fickle All Around." In this production Rube is what they call "a lover of all the ladies" and loves them all, regardless of size or looks. This gets him into no end of trouble. "Reel Life" is a one-reel magazine from the Gaumont studios. These two productions will be released on Sunday, December 24.

The fourth and last chapter of the "10,000 photo novel"—"A Sequel to the Diamond from the Sky"—will be released on December 18. At the time this chapter is shown an announcement and picture of the winner for the idea for the "Sequel" will be given. During this week Chapter X of the thrilling story of "A Lass of the Lumberlands," featuring Helen Holmes, and Chapter V of "The Vampires" will be released.

PATHE'S "THE ROMANTIC JOURNEY."

Pathe announces a rare treat in its Gold Rooster release for December 24—William Courtenay and Alice Dovey in "The Romantic Journey," a play directed by George Fitzmaurice of the Astra. Mr. Fitzmaurice has achieved a well deserved fame as a director and is identified with many of Pathe's greatest successes, "At Bay," "Via Wireless," "New York," and "Arms and the Woman." He has the finesse, the artistic sense, the human insight, and the eye to detail that are essential in a really great director. He invariably selects his players from the very best on the stage. In consequence he has never made a poor picture.

Miss Dovey makes her first screen appearance in "The Romantic Journey," and is widely known as the leading lady of "Very Good Eddie," the phenomenal stage success. Her work in this Gold Rooster Play prompts a hope that we shall see her in further productions.

"The Romantic Journey" is a story of Hindoo magic and mysticism brought to America, of a girl under the hypnotic power of an unscrupulous Oriental, of snake charmers and poisonous cobras, and of a hero who risks his life to right a wrong. Creeps and thrills follow in quick succession.

STRONG COMPETITION FOR "THE WITCHING HOUR."

William L. Sherrill, president and general manager of the Frohman Amusement Corporation, reports an almost unprecedented demand from both exhibitors and state right buyers for that corporation's special and extraordinary release, "The Witching Hour."

Essanay's for December

"The Truant Soul" Tops the List of Releases—It's a Walthall Subject.

THE Truant Soul," Henry B. Walthall's new superfeature, will be in all branch offices of the Kleine-Edison-Selig-Essanay Service not later than the middle of December, according to the announcement made by George K. Spoor, president of Essanay, who urges exhibitors to see this extra-length production. He calls it the greatest exposition of Mr. Walthall's possibilities in the interpretation of an intense dramatic role and the star agrees with him.

This production, designed for a screen time of two hours, is a powerful drama of a hidden menace, superbly enacted by Mr. Walthall. The story was written by Victor Rousseau, the famous novelist. Mary Charleson supports Mr. Walthall. The piece was directed by Harry Beaumont.

That this should prove an attraction extraordinary is the belief of Mr. Spoor, who has arranged a special aid for exhibitors in handling it. The picture will be released Christmas Day.

Preceding the release of "The Truant Soul" will be an extra feature from the Essanay studios. It is "The Phantom Buccaneer," with Richard C. Travers and Gertrude Glover. The screen time is one hour, twenty minutes. This is a fast moving drama of many thrills, just the kind to prove attractive in any house. There is not an instant of hesitation in the entire production, which was taken from Victor Bridges' popular novel, "Another Man's Shoes." Romance and revenge provide the base for a series of gripping incidents. The reckless spirit of the hero makes for many situations of high comedy, and his refusal to take seriously the young woman who has sworn to kill him furnishes many delightful scenes. J. Charles Haydon directed the picture.

Director Harry Beaumont is beginning work on Bryant Washburn's next feature. This is taken from the immensely popular "Skinner's Dress Suit," in the Saturday Evening Post.

Henry B. Walthall is prepared to begin the first scenes in his latest production. The title of this offering will shortly be announced.

Essanay's General Film Service program will continue with the Black Cat features on Tuesday and the "Is Marriage Sacred?" topics on Saturday. Essanay's best players will be seen in all of these shorter productions.

Bryant Washburn is now at work in "The Girl God Made for Jones," a 33-minute Black Cat feature. Nell Craig has just completed two of them, "As In a Looking Glass," and "A Tale From the Decameron."

Five well known players compose the stock company for "Is Marriage Sacred?" They are Marguerite Clayton, Lillian Drew, Sydney Ainsworth, Edward Arnold and Thomas Commerford.

"THE YELLOW MENACE"—14th EPISODE.

Under the title of "The Interrupted Nuptials," Unity will release the fourteenth episode of "The Yellow Menace," December 11. It will be remembered that one of Ali Singh's victims was Maxwell Judson, who invented the formula for quarrinolite, the highest known explosive. After his death the invention came into the possession of Captain Cook, his nephew, who, being warned by Errol Manning, turns over the formula to Police-Captain Kemp for safe keeping.

Thinking that Captain Cook still has the formula in his possession and determined by all means to get possession of it, Ali Singh's followers lasso Cook from a bedroom window and drag him to the top of a high building. He is subjected to terrible torture at the hands of Ali Singh, but is saved by one of Hong Kong Harry's erratic changes of mind.

Najla is again brought under the spell of her uncle's baleful influence and is made the innocent means of introducing a bomb to Errol Manning's house. But for the quick work of Willard Bronson, who detects the presence of the bomb in time to get rid of it, both the house and those who were caught in it at the time would have been doomed to certain destruction.

This episode abounds in exciting incidents and adds piles of evidence to prove Ali Singh's demoniacal treachery.

SLIGHT SECTION OF NEW YORK BUILT IN LOS ANGELES.

Immediately upon the arrival of George Beban, well-known interpreter of Italian characters, at the Morosco studio in Los Angeles, work was begun upon the erection of a big scene representing New York's famous "Little Italy." The setting is being used in the staging of Beban's next Paramount Picture, "His Sweetheart," which is scheduled for release in the latter part of January.

Squalid buildings, little stores, badly torn up asphalt pavement, typical corner stores and all that the New York Italian seems to hold sacred have been incorporated in this scene, so that Mr. Beban might feel perfectly at home when he got into his sacred corduroys and flannel shirt. Even the dilapidated horse-car will trundle across the scene when it appears on the screen.

The story has to do with local politics and involves the district attorney. It was written by Beban and Lawrence McClusky during a premeditated "vacation" in the Maine woods last summer. Donald Crisp is the director.

Paramount Christmas Program

Marquerite Clark in "Snow White" and Kathlyn Williams in "The Redeeming Love" are the Features on the Paramount Program for the Week of December 25.

THE Yule-tide season will again be fittingly celebrated this year by the Famous Players when they will release on the Paramount Program one of the most beloved of all fairy tales, "Snow White," written by Brothers Grimm, in which Marguerite Clark, surrounded by a star cast, plays the leading role. The week of Dec. 25 will also mark the debut of Kathlyn Williams on the Paramount Program, as she will be presented co-starring with Thomas Holding in the Morosco production of "The Redeeming Love."

Miss Clark has outdone herself in this production. She is supported by an unusually large cast, the principals of which are Creighton Hale as Prince Florimond, Dorothy G. Cumming as Queen Brangomar, Lionel Graham as Berthold (Huntsman) and Alice Washburn as Witch Hex.

The other feature on the program for this week will be "The Redeeming Love," in which Miss Kathlyn Williams makes her debut in Paramount Pictures. This drama is from an original scenario by Gardner Hunter and L. V. Jefferson, from the story written by Mr. Jefferson and which deals with a beautiful young woman born and raised in a small town, she being half in love with a noble, earnest young minister, but who rebels against giving up the many good things of life for him.

The production was made under the direction of William D. Taylor and Thomas Holding co-starring with Miss Williams, they being supported by an exceptionally strong cast, including Herbert Standing and Helen Eddy.

Surrounding the program for this week is the 46th edition of the Paramount Pictographs, the magazine-on-the-screen, in which there is contained four unusually interesting subjects, "The Toll Gate of the Atlantic," "How to Be a Champion Billiardist," "Fifty-Fifty," a Plastique comedy, and "An American Vesuvius"; the forty-seventh of the series of Weekly Trips Around the World, personally conducted by Burton Holmes, the world's greatest traveler, in which he takes his journeyers to "The Land of Evangeline," the Paramount-Bray cartoon drawn by L. M. Glacken's "Jack the Giant Killer," and another screamingly funny Paramount Black Diamond comedy entitled "Their Week End."

"THE RIGHT TO BE HAPPY" (Bluebird).

Based upon Charles Dickens' immortal classic, "A Christmas Carol," this feature is offered by Bluebird as an example of extreme timeliness—the release date is Dec. 25. Rupert Julian made the production from E. J. Clawson's scenario and will be star of the occasion, playing the role of Scrooge, the world's greatest "grouch." Francelia Billington, Roberta Wilson, Harry Carter and other members of the Bluebird stock company will create the quaint characters Dickens has so vividly painted in his word-pictures.

There will be an all-year interest in "The Right to Be Happy," as the lesson of benevolence "A Christmas Carol" presents has no particular season, and, furthermore, the devotees of Charles Dickens are numbered by the hundreds in every sizeable community. Bluebird has been careful to impart the Dickens atmosphere to the subject, portraying the characters with faithfulness and showing in camera-trickery the adventures of Old Scrooge as he made his personally conducted flights with the ghosts of Christmas Past, Christmas Present and Christmas Future, with the spirit of Jacob Marley as the superintendent of spiritual transportation.

Scene from "The Right to Be Happy" (Bluebird).

"RACE SUICIDE" IN DEMAND.

Ever since the Phax Pictures Co., of 220 West 42d street, New York City, have announced their purchase of "Race Suicide" for Greater New York and State, Samuel Cummins, general manager, has been deluged with hundreds of bookings for this feature. So great has been the demand for booking this feature in Greater New York and State that he has decided to use ten prints. The exhibitors have had applications in for this picture ever since its announcement many months ago.

The picture was booked for a large Broadway theater, but has been held up on account of objections of the license bureau some time ago. Since then obstacles with that department were removed wherever it has been shown, through the South and Middle West, as well as the coast.

Notes of the Trade

AFTER an absence from screen work for several months Fritzi Brunette has returned to the Selig Company to enact a leading role in an eight-reel Selig Special now in course of production under the direction of Colin Campbell.

* * *

Hobart Henley is producing at Universal City a five-reel feature, "Enmeshed," prepared for the screen by E. J. Clawson, and in which Henley and Gertrude Selby play the leads.

* * *

Mary MacIvor, of the Triangle-Ince studios, has been promoted to leading woman for Wm. S. Hart in a picture he is just beginning.

* * *

Property men at the Rolfe studios are busy nowadays arranging for the old-fashioned minstrel show and reception which they will have at the Palm Garden December 18 Invitations have been sent to the employes in all the studios in New York, and every one connected with the profession is invited to attend.

* * *

Mr. Burnham, manager of the Temple Theater of Cortland, N. Y., has recently taken over the Majestic Theater in Utica.

* * *

"Polly Put the Kettle On" is the title of a three-reel photoplay being filmed at Universal City by Director Douglas Gerrard. The leads are played by Ruth Clifford, supported by Zoe Rae, Lena Baskette, Marvel Spencer and others of the stock company.

* * *

Ned Finley is one of the newest additions to the long list of Metro players. He has been cast as an Alaskan miner in the big Ethel Barrymore feature that is being produced under the direction of George D. Baker.

Mr. Finley has a long record with Vitagraph, having written, produced and starred in a number of plays with that company.

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Room 1434, 22 E. 17th St., New York City

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

New Year Will See Changes in Portland, Me.

Rumor of New Theaters Contemplated for the City's Retail District—Strand May Be Made Into One of the Best of Theaters.

By John P. Flanagan, 147 Park View Ave., Bangor, Me.

PORTLAND, ME.—Gossip in Portland theater circles has it that the coming year will see important departures, and there are rumors of contemplated new theaters in the retail business section as well as extensive improvements of those now doing business.

The report of the greatest public interest is one concerning the Strand theater, the lessees of which, it is said, contemplate dropping the auditorium to the ground floor and investing a sum of money which would furnish Portland with one of the best theaters in the United States. It is understood that arrangements will be possible by January by which ground floor can be procured to enable the consummation of this project.

Among other things talked about is the building of a new theater in the vicinity of Casco street. One report has it that negotiations are or have been under way for the purchase of the site in the rear of the Maine Charitable Mechanic Association block. One more location mentioned is the property in back of the Foster-Avery store, but whether this site has been seriously considered is not known.

Bangor May Have Supply Store.

Bangor, Me.—It is reported that R. D. Marsen may open a branch supply depot for the sale of moving picture machines, parts, etc., in Bangor in the near future.

Pine Tree Business Notes.

Bangor, Me.—R. F. Crockett, proprietor of Shepherd Hall theater at Rockport, Me., was a visitor to Bangor this week, calling at the office of the General Film Co. Mr. Crockett is using full General service in his house and finds that it fills the bill.

Bangor, Me.—H. P. Smith, Bangor manager of the General Film, has just returned from a visit to the Boston headquarters. Mr. Smith says that business is excellent in Maine. After three years the Hazards of Helen still takes well throughout this district. Grant, Police Reporter, and The Girl from Frisco are also very popular in this section.

Bangor, Me.—Marguerite Clark in "Miss George Washington," won the hearts of big audiences at the Park theater this week. Marguerite is a favorite in this city, and there are many moving picture patrons who never fail to attend when she is advertised.

Maritime News Letter

By F. F. Sully, 68 Lansdowne Avenue, St. John, N. B.

N. W. Mason's New Policy.

NEW GLASGOW, N. S.—N. W. Mason, proprietor of the Academy of Music, and who now has an $80,000 house, almost ready for business, will run two changes of five acts each in his new theater, besides special offerings of the best features. Mr. Mason, accompanied by F. B. McCullough, who is also interested in the theater, were recent visitors in St. John, while en route to Boston to make arrangements for the first performance, which is to be given on New Year's Day.

I. Sourkes of Fox Goes to St. John.

St. John, N. B.—I. Sourkes, who has been connected with the Toronto and Montreal offices of the Fox Film Co., has been transferred to the St. John exchange, to cover the Maritime Provinces, under the direction of Manager Carl Crawford. Mr. Sourkes is well known to the men of the trade throughout the dominion, having covered practically every territory as a roadman from the main exchanges. He is now working from city to city from Montreal to St. John, and will probably arrive next week to make the local exchange his headquarters.

Local Business Notes.

St. John, N. B.—Jules H. Wolfe, manager of the Metro exchange, has completed arrangements with Manager Walter McKay of St. John opera house for showing here, the middle of this month, of the famous production "Romeo and Juliet." This is the first large production of the play to be borught into this territory, and it is expected that it will draw large houses.

Troops Go, Theater Reduces.

Sussex, N. B.—Dr. J. J. Daley, who has been running the opera house with a very attractive picture program, has, since the withdrawal of the King's troops from the city, found it necessary to reduce his performances to three nights a week. During the summer and fall the opera house played to capacity at practically every show. It is expected that the full week schedule will be resumed in the spring.

Royal Opera House Becomes New People's.

Yarmouth, N. S.—J. Kelty, formerly proprietor of the old People's theater in this city, has closed it for the winter, and officially taken over what was the Royal opera house, naming it the New People's. Mr. Kelty's new quarters provide a larger seating capacity and better accommodations generally. He has contracted for Paramount features.

New Policy at the Gayety.

Moncton, N. B.—The Gayety theater, run by Torrie & Winters, has changed its policy for the winter. Instead of a change of program every day, there will be two acts of vaudeville and a feature picture the first half of the week, and two acts and a serial for the last three days.

New England Jottings

S. E. Sherman Opens Star at Hartford.

Hartford, Conn.—S. E. Sherman, pioneer of the moving picture industry in Connecticut, re-opened the Star theater in this city on Thanksgiving day, with pictures from both the General and Universal program. Mr. Sherman started in pictures about fifteen years ago, and claims to be the first man to show films in New England, outside of B. F. Keith, who was then showing pictures in his old theater in Washington street, Boston.

The Star seats 2,000, and business has been good from the start. A feature of the opening was the fact that the Star was one of a few theaters to recognize the union, employing union help from front to back. The Star theater is practically new, costing $250,000 to build. Mr. Sherman has spent in the neighborhood of $10,000 for remodeling.

Bridgeport, Conn., Police to Scrutinize Programs.

Bridgeport, Conn. — Closer censorship of motion pictures has been decreed here by the police commissioners. The commissioners, John C. Stanley, president; George C. Peet, Richard H. Murphy and John A. Lyddy, will not admit that the censorship has been established because of complaints about the pictures shown, nor will they give any reason for their action in the matter.

The manager of every motion picture house in the city has recently received a letter from John H. Redgate, superintendent of police, announcing the appointment of Charles H. Suckley, assistant superintendent of police, as censor of the films to be shown. Each picture house manager is required to submit his program to the censor one week before it is shown. The circular sent the managers concludes with the startling sentence: "You may rest assured that you will not be permitted to show any pictures which may be deemed unfit for exhibition here." This doesn't imply pre-publicity censorship. The police here have always been guardians of public morals and the like.

Assistant Superintendent Suckley, the censor, is the sole and only judge as to what are fit pictures. The censorship is in force this week.

New Bridgeport Theaters Co.

Bridgeport, Conn.—The Olive theater in Olive street, one of the oldest and most successful picture houses in Bridgeport, closed its doors again after the show last Sunday evening. John Dawe, manager, said the patronage did not warrant keeping it open longer. John L. Donavan, owner of the property, is endeavoring to again control it, and open the theater in connection with the Seaside and Maplewood theaters. A company to operate these theaters, known as the Bridgeport Theaters Co., has been organized, with Mr. Donavan as president, William Keefe, vice-president, and Edmond C. Booth, secretary and treasurer. These officers are also the directors.

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Lynn S. Card, Mutual.

NEWARK, N. J.—Herewith is an excellent likeness of Mr. Lyman S. Card, local manager of the Mutual Film. The photographer naturally caught Mr. Card in a characteristic attitude—busy at his desk. No one will deny that New Jersey exchange managers are among the best obtainable. Having such a superlative bunch in our midst it would naturally be an exceedingly difficult matter to choose

Manager Lyman S. Card in Newark, N. J., Mutual Office.

the most popular. The Newark **World** correspondent, however, in the course of his meeting with the various exhibitors, has found a unanimity of opinion—that Lynn S. Card is a royal good fellow. But he is more than just a real fellow. By his quiet, pleasant manner, his fair dealing, and strictly business methods, Mr. Card has won and retained the friendship and confidence of the Jersey exhibitors.

Under Mr. Card's systematic methods, business has increased appreciably at the local Mutual office. Mr. Card is never too busy to give advice or suggestions to the exhibitor. He has been manager of the Mutual's Newark office for over three years. His first film connection was with the General Film, 23rd street branch. After going into the exchange business for himself in Newark, Mr. Card joined the Mutual.

Gainsborg Done It!

Newark, N. J.—Sure, he went and done it! Ain't it so? Certainly Lee Gainsborg is the fellow. In these hard times, when people are about ready to boycott eating, Lee's engagement is announced. But say, you really can't blame him—you should see the girl. Miss Sayre Gwendolyn Rutkin, of Newark, is the lucky girl, and we join with the others in wishing Miss Rutkin and Mr. Gainsborg success. Mr. Gainsborg is the manager of the Universal Film, at 286 Market street.

A. P. Waxman to Manage Terminal Theater.

Newark, N. J.—The manager of the new Fox Terminal theater, on Park place, is A. P. Waxman, and not Samuel Weisel as erroneously reported in this paper of Dec. 9. Mr. Waxman has had considerable experience in managing theaters, he having managed the Classic, 181st street and St. Nicholas avenue; the Bronx Strand, and other large moving picture places in the metropolis. Mr. Waxman was also for a time special representative for George Kleine. He is enthusiastic over the new house, and his many innovations bid fair to bring increased patronage to the Fox house.

"Purity" Goes Big Here.

Newark, N. J.—Audrey Munson in "Purity" attracted large audiences to the Goodwin theater, 863 Broad street, during the week of Dec. 4. This was the initial showing of the film in this city. The Master Photoplay Attractions, Fred W. Falkner, manager, has the New Jersey state rights for the film spectacle. The feature was heavily advertised but the results were exceedingly gratifying to Mrs. L. H. Webbe, who manages the Goodwin.

General Film Appoints Agent.

Jersey City, N. J.—The General Film Corporation of New York has appointed as New Jersey representatives, the Corporation Trading Company, of 15 Exchange place.

Cup Trays in Theater Unlawful.

Newark, N. J.—Health Officer Charles V. Craster has sent a letter to the larger theaters in reference to the law regarding individual drinking cups. The health officer wrote that in some places a glass is provided at a fountain, while in others water is distributed by ushers throughout the theater. Both of these methods are violations of the law, and Mr. Craster announces that he will take steps against the proprietors of theaters where these offenses continue.

Temple Theater to Open.

Kearny, N. J.—The new Temple theater, located in the Masonic Temple building, Kearny and Bergen avenues, will be opened Jan. 1 by the M. & S. Amusement Company, of which Martin Singer is president and W. H. Maier is treasurer. Mr. Singer will assume personal management of the house.

Supercensors in Baltimore

Mothers' Congress Appoints Board to Censor Work of Censors—Would Protect Youthful Minds from Legal Board.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—Censorial activities are about to become very fashionable in Baltimore or there is promise of it in the latest actions of the Maryland Branch of the Mothers' Congress. Most of the members of the Congress saw "War's Women," and it seems that when this picture was mentioned at a meeting held at the Hotel Belvedere on Monday, November 28th, a Zeppelin over London would have had a like effect, and quite a little excitement followed. A committee of six was appointed to take up with the Censor Board the matter of the showing of "objectionable" features in Baltimore. Thus, every week the list of attractions showing in Baltimore will be gone over by this committee, and one member will view each film likely to prove harmful to youthful spectators. Quite a little task for one person to do when such aesthetic scenes are to be taken into consideration. With the Parents' League and the Mothers' Congress taking up the hatchet, the new form of amusement for these bodies seems to be the coming rage.

M. Weisburg With General Film.

Baltimore, Md.—M. Weisburg, who has been associated with the General Film for two and a half years, has now joined J. J. Payette as assistant manager of the Baltimore exchange. Mr. Weisburg is a very affable and pleasant man to talk to and it is understood that he will handle the Baltimore territory with Mr. Payette.

Operators Hold Election.

Baltimore, Md.—On December 3, the annual election of officers of Operators' Union, Local 181, was held. The election was very exciting, owing to the fact that with the exception of the post of business agent, every other position was contested. G. Kingston Howard was re-elected president and business manager. He is a pioneer in the field and knows his part well. Among the others elected were: Wm. George, first vice-president; Norbert Haefele, second vice-president; Nelson Baldwin, third vice-president; Carroll G. Bayne, financial secretary and treasurer; Otto J. Niquet, recording secretary; Wm. F. Evans, business agent; Harry T. Hess, sergeant-at-arms; G. Kingston Howard, delegate, I. A. Convention; Joseph Quade, F. Clarence Grote and Harry Wallis, board of trustees; Sam Isaacson, N. Basil Morgan and Frank T. Holmes, delegates to B. F. of L.; Sam Isaacson, delegate Md.-D. C. Fed. of L.

Sixth Year With Same Manager.

Baltimore, Md.—Last week was the anniversary week for the Garden theater in South Baltimore. This is the sixth one to be held for that house and it is still under the same management that it began its career with—C. W. Pacey. It was through Mr. Pacey's arrangements that the house was entirely rebuilt last summer.

New McHenry Theater Contract.

Baltimore, Md.—The large and handsome McHenry theater to be erected in South Baltimore at 1032 Light street by the Southern Amusement Company, has been contracted for, the Cogswell Koether Company having been awarded the contract. The seating capacity will be about 1,200. The architect is Oliver B. Wright and he has designed this theater in an L shape to fit the lot. While the entire cost will approximately be $70,000, the building will come near to $36,000.

New Managers of Mt. Royal.

Baltimore, Md.—The Mt. Royal theater, 617 West North avenue, is now in the able hands of T. J. Bohannan and Harry Lewy, who with M. E. Fuld own and operate the Great Wizard theater, 30 West Lexington street. They assumed charge of this house on Monday, December 4, and this pretty residential house should certainly run along prosperously under their handling, for both Mr. Bohannan and Mr. Lewy are old hands in the moving picture game. They have kept pace with the times and know how to handle their patrons. Walter R. Eney, a newcomer in the field in Baltimore, will act as their floor manager.

J. J. Hartlove Increases Business.

Baltimore, Md.—J. J. Hartlove is now increasing his feature service and has purchased the state rights for some of the largest features, including "Race Suicide," "Pavlowa," "Where Are My Children?" and "Purity." These will be released by him, under the title of Banner Features. Mr. Hartlove's office is at 312 West Baltimore street. He is very earnest in his work and is well known as an exhibitor, having for many years operated houses in this city. When at the Crescent Mr. Hartlove always extended this writer the most courteous treatment and it is assumed that his patrons were treated in the same manner.

Benefit at Parkway Theater.

Baltimore, Md.—Through the courtesy of Bernard Depkin, Jr., and arrangements made by him with the owners of the Parkway theater, 3-9 West North avenue, of which he is manager, the auxiliary of the Maryland Red Cross is holding a benefit at this playhouse all this week and it has been arranged that a certain percentage of the box office receipts will be given for the help of the war sufferers in Paris. As a special feature for the occasion, Mr. Depkin booked "An Enemy to the King," featuring E. H. Sothern.

"When we screened 'Snow White,' produced by the Educational Films Corporation, last week, for the kiddies," said Mr. Depkin, "it proved to be a phenomenal success. In fact, I have never seen a picture please the children more than it did. We had great crowds."

Report of Pennsylvania Censors

Board Issues List of 150 Pictures That Have Come Under Its Ban—Exhibitors Living Near the State Borders Warned Against Using Film from Over the Line That Have Not Been Passed—Clips from the Censor's Scissors.

By F. V. Armato, 144 North Salford St., West Philadelphia, Pa.

PHILADELPHIA, Pa.—The Pennsylvania State Board of Censors has recently issued a list of 150 plays which have come under its disfavor and which are not permitted to be shown in Pennsylvania. There is also a list of more than 200 scenes excised from that many photoplays, which may be shown within the state minus the condemned portions. In the latter case the names of the films are not given but the Board, evidently with the intention of justifying itself before the public, gives descriptions of the parts banned.

Further activities of the Board include a caution to exhibitors against selling, leasing or exhibiting any films, reels or views unless approved by the censors. Special attention is called to companies which make local productions and advertising films. These will not be permitted to be shown in the state unless passed by the board.

It was stated at the offices of the censors that certain exhibitors near the state lines had been in the habit of securing pictures from agents over the line and showing them without the approval of the Board. Following the receipt of the warning the Board will proceed against such violators.

Some of the pictures which were banned included: "Leading Lizzie Astray," "Harry K. Thaw's Fight for Freedom," "The Life of Evelyn Thaw," "Trafficking on Souls" (as well as "Traffic in Souls"), "Freddy Loosevelt from Africa," and "Pimples Captures the Kaiser."

Some of the scenes eliminated "to protect public morals" included these:

Censor's Scissor Clippings.

"All scenes showing man and woman receiving drug by means of electrical device. Also the subsequent action of woman walking out of room after she has received drug."

"The part of hold-up scene where the supposed hold-up men pounce on men in automobile and ram bags over the heads of the victims."

"All close-ups of the hold-up of men in automobiles, close-up of revolver held to stomach of victim, stealing victim's watch and chain and other valuables from victim's pocket."

"View of murdered man, showing cord around his neck."

"View of woman standing in stream in nude condition. One far-off view is permitted."

"Sub-title, 'The Common Law is my motto. When I tire of one there is always another. But marriage, no.'"

"Scene showing tramp stealing watch from man's pocket."

"All attempts to kiss after his kisses become objectionable and lascivious. Cut to time husband enters room."

"Scene of man giving girl hypodermic injection in the arm."

"Scene of crook chauffeur stealing jewels from automobile. Cut from time he is seen entering garage until seen going down the road."

"Reduces the extreme near view of chorus girl sitting in front of glass, where she begins to disrobe to flash of three feet."

"Subtitle, 'Once and For All—If You Want a Child You Can Adopt One.'"

"Scenes showing man collecting protection money from woman."

"Action of waitress extracting wallet from diner at table in cafe."

"Visionary scene of man adjusting noose and black cap over youth's head."

"Two views showing —— tied to railroad track. This will allow view where man is seen carrying her on track and view showing her falling between ties just before train passes over her."

"Scene where —— is shown entering office for purpose of robbing safe. Cut from time he approaches safe up to time he is leaving office."

"Near view of Diamond Daisy sticking ring under edge of show case, with aid of chewing gum."

Mastbaum Banquet Briefs.

Philadelphia, Pa.—Harry Knapp, the veteran dramatic editor of the Philadelphia Inquirer, spoke as the dean of the Philadelphia newspaper men. He pointed out that 90 per cent. of the press matter submitted to the daily papers finds its way into the waste basket because most of it is crudely prepared or unsuitable to the needs of the particular paper to which it is submitted, and also because most producers failed to pursue the liberal advertising methods of S. V. Mastbaum.

Abe L. Einstein, the untiring press representative of the Stanley Company, is credited with completing the many arrangements necessary to make the affair a success. He personally did everything but cook the dinner.

Mr. Mastbaum was so moved by the presentation of a massive loving cup as a tribute from the new association that he almost forgot some of the most telling points of the speech which he had prepared.

Souvenirs in the shape of a silver and ivory calender of novel design were presented to every guest.

The funniest speech was made by Siegmund Lubin, who surpassed his usual good form as a raconteur and was looking younger than ever.

Jules Mastbaum paid a handsome tribute to the fidelity of the Stanley Company employes.

The dinner is to be repeated next year. The guests voted for it unanimously.

Gershom B. McIntosh Dies.

Philadelphia, Pa.—Gershom B. McIntosh, the highly esteemed proprietor of the Eureka theater, 40th and Market streets, died on Sunday evening, December 3rd, at his residence here, from uraemic poisoning. Exhibitors who were intimate with the late Mr. McIntosh unite in speaking highly of him as a man and as a showman. He was successful as an exhibitor, and was doing a flourishing business, which Mrs. McIntosh, his widow, will continue.

Local 307 Installs Officers.

Philadelphia, Pa.—William Smith, of the Nicholas Power Co., and a member of New York Local No. 306, was the honored guest of Philadelphia Local No. 307, on Sunday, December 3. Mr. Smith administered the oath of office to the newly elected officers of the local union. The following were elected: B. F. Bache, president; J. V. Freil, vice-president; J. A. Harris, secretary and treasurer; W. G. Murray, recording and corresponding secretary; Louis Krouse, business agent. All were re-elected unanimously with the exception of Mr. Friel, who won a closely contested campaign for the office.

A. B. C. Theater Has a New Name.

Philadelphia, Pa.—E. Warren Smith, who has been manager of the A. B. C. theater, at 33rd and Chestnut streets, has leased the house from E. Spencer Harvey and changed the name to the Chestnut Street theater. He is now running a high class program at a 15 cent admission.

Hotel's Menu Cards Carry Programs.

Philadelphia, Pa. — Donald Allen, the out-of-town booker for Paramount, returned from his last trip up state with no less than eleven contracts. While stopping at the Fort Durkel hotel, at Wilkes Barre, Pa., he arranged to have the attractions at the leading local theaters printed on the bottom of the hotel's menu cards. Results are reported good.

Capital City Exchange Problems

Inefficient Express Service Between Washington, D. C., and Points in Surrounding Territory Discussed at Meeting—Night Pick-Ups Wanted—Express Company Employs Use of Film Left in Their Care—Other Notes.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Inefficient express service between Washington and points in Virginia, Maryland, North Carolina and West Virginia, the territory served by the local exchanges, was the principal subject of discussion at the regular meeting of the Washington Exchange Managers' Association, held at the National Press Club. It was pointed out that the facilities afforded the exchanges at the present time by the express companies are not sufficient to give that measure of service to the exhibitor that is desired, and George M. Mann of the Famous Players; Sidney B. Lust, of the New Film and Clara Kimball Young corporations, and George R. Mayo, of the Hy Art Masterplays, were appointed as a committee to take up a number of matters with the heads of the express companies in this city.

It is the desire of the exchange managers that they be accorded a midnight pick-up service. The claim has been made by the express people here that there is no city that has any such service as this, although those present at the meeting told of instances to the contrary. R. Berger, of the K-E-S-E exchange, told of the benefits that would be derived if the companies would pick up Southern shipments late at night. It is felt that the general growth of the business has been such as to make the installation of a night pick-up a necessity. George Mann told of many instances wherein the express companies have made charges at both ends of the line and have not made good the overcharge. This, he said, is against the Interstate Commerce law. A number of those present signified their intention of furnishing Mr. Mann with records of similar cases applying to their exchanges.

Do Express Co. Employes Use Film?

Another interesting matter which affects both exchangemen and exhibitors alike is a practice complained of at the meeting indulged in by at least one express agent, that of using films shipped to him C. O. D., and reporting back that the shipment had not been lifted. It seems that several of the exchangemen have been bilked in this manner. They can check up the occurrences because in each case two or three of the shipments were not lifted, and upon looking at the film it was readily discernible that it had been run through a machine. To be positive that such a condition existed, one of the managers pasted seals on the film bands of two or three reels of each shipment. When the shipment came back "C. O. D. Not lifted," it was found that the seals had been broken. It was pointed out at the meeting that such things as these are responsible for greatly increased overhead costs, all of which must be made up in equally increased charges to exhibitors, and that by getting the overhead down to

a very low minimum lower rentals could be charged.

Pick-Ups During Day.

Later in the evening Mr. Mann, on behalf of his committee, stated that a number of constructive matters would be taken up with the companies, and one of these would have to do with pick-ups during the day. He said that the managers could not afford to leave shipments in their offices until late in the evening, when the express companies would send a single wagon between 4 and 5.30 o'clock with the expectation that all of the exchanges could be taken care of and the films taken to the depot platform, billed and put on the seven o'clock express for the South. As a result of this action on the part of the express companies, it was declared, in many instances shipments were left over to go on the later train. The committee was requested to urge upon the companies the necessity for better service in this respect.

Another matter to be forcibly brought to their attention is the delays incident to the payment of C. O. D.'s. The exchange managers have many grievances, and these they are going to take up with the hope of having them settled for all time, that so many petty annoyances may not arise in the future.

These very interesting discussions were held at the conclusion of a very elaborate spread in the grill room of the club. J. H. Butner presided and there were in attendance the managers of all the leading exchanges.

G. F. Stenz Takes Back Theater.

Washington, D. C.—George F. Stenz will hereafter conduct the Hippodrome theater, at 808 K street, northwest, himself. Mr. Stenz, who controls the property, has of recent years been subletting the house. The most recent tenant was G. C. Bates, for whom Billie Airey was the manager.

Alhambra Closes.

Washington, D. C.—The Alhambra theater, on Seventh street, northwest, near F street, has been closed down for repairs. This house has been under the management of Franklin C. Jackson. No statement has been made as to when the theater will be reopened.

Cincinnati Exchange Men Elect

New Organization of Local Exchange Managers Has Chosen Permanent Officers for Year—President Is W. C. Bachmeyer; Corresponding Secretary, S. W. Hatch, and the Managing Secretary Is H. Serkowich.

By Kenneth C. Crain, 610 First National Bank, Cincinnati, Ohio.

CINCINNATI, O.—The new organization of film exchange men, recently perfected through the efforts of the Chamber of Commerce, has now elected permanent officers, as follows: President, W. C. Bachmeyer, Famous Players; vice-president, W. S. Wessling, Pathe; second vice-president, C. E. Holah, International; corresponding secretary, S. W. Hatch; treasurer, I. W. McMahan, McMahan & Jackson; managing secretary, H. Serkowich, Chamber of Commerce. The Associated Film Exchanges, as the organization is known, comprises practically every exchange in the city, and is one of the few such organizations in the country, if not the only one. A substantial constructive program on behalf of moving pictures in general is being planned, and promises much for the future of pictures in Cincinnati and elsewhere.

Local Society Shows Red Cross War Film.

Cincinnati, O.—Cincinnati society women broke into the exhibition field—moving picture exhibition, that is—temporarily, recently, when they took charge of pictures entitled "Our American Boys in the European War," and showed them at Music Hall one night for the benefit of the American Ambulance Corps in Europe, regardless of the nation served. The pictures comprised a well-selected group taken on all fronts, and showed strikingly the splendid and dangerous work done by American ambulance men. Many interesting side features added to the attractiveness of the program, and a large crowd attended.

Fine New Theater in Hamilton.

Hamilton, O.—Messrs. John A. Schwalm and John H. Broomhall, of the Jewel Photoplay Company, now operating the Jefferson and Jewel theaters of Hamilton, are planning the construction of one of the handsomest moving-picture houses in Ohio, to be located at Third and Court streets. According to the details made public, the property will be built on a lot 61 by 120 feet, which has been acquired by the company for a reported price of $30,000, and will cost $50,000 or thereabouts. A seating capacity of 1,000 persons is planned, with every possible convenience for patrons, and with decorating and lighting features of unusual beauty and dignity. The house is in no way designed to replace the Jefferson or the Jewel, both of which will still be operated by the company, but is intended to give Hamilton a finer moving picture theater than any it now has, and one which will be second to none anywhere.

Another Colored Man Sues.

Youngstown, O.—A suit similar to that filed recently in another Ohio city on somewhat similar grounds has been entered here by a colored man against the Strand, Youngstown's leading moving-picture house. The plaintiff alleges that he attempted to buy a ticket at the Strand and that he was refused, claiming $5,000 damages to his feelings and otherwise as a result of this cold turndown. His assumption is that the alleged refusal to sell him a ticket was based on his color, although, of course, this was not necessarily the case. At last reports the Strand was not worrying about the matter.

Crowded Houses in Youngstown.

Youngstown, O.—With high pay in the steel mills and other lines of business booming, Youngstown theaters are confronted with more prosperity than they can readily handle, in consequence of which numerous official complaints of overcrowding are being registered. A member of the council recently declared that the city ordinance regulating picture houses is being regularly violated by the blocking of aisles, and now the city fire inspector says that exit lights are not maintained as required by law. The latter condition is being corrected, and the other can be adjusted without much difficulty at any house where it exists, by the simple expedient of keeping people out until they can be seated.

Pathe Exchange to Move Into New Quarters

Manager D. F. O'Donnell Will Have Greatly Increased Facilities for Business—Will Be on Sixth and F Streets.

Washington, D. C.—Greatly increased facilities will be afforded Pathe, Inc., when the new quarters at Sixth and F streets, northwest, become available, according to Manager D. F. O'Donnell, in making the announcement of the proposed move to the Washington correspondent of the Moving Picture World.

In the first place, Mr. O'Donnell points out, the F street building comes within the requirements of the proposed regulations promulgated by Fire Marshall Nicholson, and the possibilities of another film building being erected are, in his estimation, small. The floor space now occupied in the Bank of Commerce and Savings building, at Seventh and E streets, is entirely inadequate, and the rooms are too badly separated to afford proper convenience.

The Pathe company will occupy the entire second floor of the building, the first floor of which is occupied by the K-E-S-E company. They will have a frontage of 18 feet on the F street side, and the floor runs back more than 100 feet on the Sixth street side. This is a "daylight" building of the most approved type, for there are windows all along both sides.

The new quarters will prove to be a great improvement over those now occupied.

Metro Players Visit Roanoke Theater.

Roanoke, Va.—Manager E. D. Harris, of the American-Jefferson and Roanoke theaters, writes of a visit of three leading picture players to his theater while the Metro "Romeo and Juliet" was being shown. Mr. Harris' own words have a ring of sincerity that shows the pleasure the visit gave him. They couldn't be improved on.

"As a news item I want to say that Miss Beverly Bayne, Miss Helen Dunbar and Mr. Francis X. Bushman paid us a very kind visit on Monday at the showing of their "Romeo and Juliet," and we played to packed houses at $1 admission. They are very fine folks and we enjoyed their short stay. They, too, had a good time and made a most favorable impression on the people. Every one immensely enjoyed their presence in this, the best town in the world. Mr. Bushman was born in Norfolk, Virginia, and this added to the affair. It was a rare treat and one that we will never forget. Will you kindly mention this as I know they will appreciate a few words about their visit."

New Faces at Local Paramount.

Washington, D. C.—E. R. Carr, a former newspaper man, is now on the road for the Paramount Pictures Corporation and will travel through the states of Maryland, Delaware and Virginia.

Another addition to the sales force is Elmer Lewis, who is very well known in Washington, having been connected with the General Film for a considerable period of time as booker. Besides being well known, Mr. Lewis is quite popular among the exhibitors with whom he came in contact. He will have a general assignment as roadman.

Julian Eiseman, who was formerly connected with the Hy Art Masterplays Company, and who was at one time with the General Film Co., has been appointed booker at the local Paramount exchange.

James R. Brown, who was formerly an exhibitor in Bluefields, W. Va., will hereafter handle the publicity department at the Paramount exchange.

Stephen Eilbacher Managing Princess Theater.

Washington, D. C.—Stephen Eilbacher, who for several years has been an usher at the Princess theater, at Eleventh and H streets, Northeast, has been appointed manager of that house, succeeding Richard Waldron, who formerly looked after its interests.

Fox Feature Scores at the Pitt

Pittsburgh Gives a Brilliant Audience to See "The Honor System"—Many Notables Among Those Present—The Picture's Humanity Grips the House in Marked Way—Music and Score That Goes with the Picture.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—The premier of William Fox's stirring photodrama of prison reform, "The Honor System," was given at the Pitt theater, Pittsburgh, on Tuesday evening, December 5. Never did a larger or more appreciative audience greet a film production anywhere. The spacious theater was packed to the doors and hundreds of people were turned away. A brilliant assemblage occupied the boxes. Among the notables present were Oliver Morosco, Mary Roberts Rinehart, the novelist; Earl Carrol, the composer; Warden Frances, of the Western Penitentiary, and many leading clergymen and educators. Samuel Kingston and John Zanft were present, representing the Fox Film Corporation.

From the first unfolding of the play the audience displayed a keen and breathless interest and was swayed alternately by the master strokes of comedy and tragedy throughout the production. While the basis of the story is prison reform, "The Honor System" contains more than enough sustained romantic threads and human touches to balance the propaganda side. Humanity and the under-dog scored heavily and continuously; tears were in evidence all over the house, and spontaneous applause greeted the smashing events that followed each other in rapid succession.

A highly effective feature of the presentation was the accompaniment supplied by the Pitt theater orchestra of forty musicians and the Hope-Jones organ. The musical score of "The Honor System" was arranged by William More Patch, manager of the Pitt, and affords a perfect setting for the picture. The entire score of Puccini's "Girl of the Golden West" was re-orchestrated for Mr. Patch by Carl Bernthaler, conductor of the orchestra, who also composed a delightful theme used in the first part.

The ten-reel production, which is founded on the novel of Henry Christian Warnack, divides itself into three parts, the first two parts containing three episodes and the last part two episodes. The first part embraces some wonderful scenic effects, having been taken in southern Arizona and northern Mexico. The second and third parts show the vast contrast between prison conditions under the old regime and the new character-building "honor system." The prison scenes were photographed in the Arizona State Penitentiary.

Manager Patch, of the Pitt theater, commenting on "The Honor System," said: "The entire subserviance of the propaganda to the dramatic interest and the inimitable combination of pathos, humor and thrills, makes 'The Honor System' positively the greatest picture I have ever shown. The production contains all the elements which appeal most strongly to every theatergoer. The enthusiastic manner with which Pittsburgh has received 'The Honor System' augurs well for an extended run here and a sweeping success wherever it is shown."

Chris Peterson Burned to Death.

Tamaqua, Pa. — Members of the Exhibitors' League and the Pennsylvania film trade in general were shocked to learn of the tragic death of Chris Peterson, owner and manager of the Family theater, at Tamaqua, Pa., on November 30. Mr. Peterson was trapped in a fire at his theater and died as the result of the burns he sustained. It is said that he returned to the burning building to save some films. He was forty-two years old. Mr. Peterson was one of the most prominent and esteemed exhibitors in the state and was an energetic leader in organization work. During the past year he had succeeded in forming an organization of the exhibitors in Tamaqua and surrounding towns and was head of that local. He was president of the Peterson Amusement Company and a pioneer in the exhibiting field.

Supreme Photoplay Productions a New Name.

Pittsburgh, Pa.—General Manager Harry F. Grelle, of the Supreme Feature Film Service, with offices in Pittsburgh, Philadelphia and Kansas City, has announced that the name of his firm will be changed to the Supreme Photoplay Productions. The old name is discarded as being misleading, in that the company offers no regular film service, but handles only feature productions, with no regular dates of release.

George C. Wilson, one of the backers of the Supreme exchange, visited Mr. Grelle in Pittsburgh recently. In addition to his other interests, Mr. Wilson is an exhibitor of note, operating theaters at Tyrone, Pa., and Baltimore, Md., and is a well-known producer of films.

J. K. Greir Representing Pathe.

Altoona, Pa. — J. K. Greir, formerly with the Cleveland office of the Triangle and who joined the Pittsburgh forces of Pathe recently, has been placed in charge of the Altoona territory. A largely attended trade showing of the great Pathe serial, "Pearl of the Army," was given at the Olympic, Altoona, on December 1, and was received with much enthusiasm. On November 29 the exhibitors of Johnstown, Pa., witnessed a showing of the serial at the Majestic theater. Excellent bookings of "Pearl of the Army" have been made throughout this territory, Manager Fuller of the Pittsburgh office reports.

Harrison W. Johnson Joins "U" Forces.

Pittsburgh, Pa.—The Pittsburgh office of the Universal has added to its road forces Harrison W. Johnson, a film salesman of ability and wide experience. Mr. Johnson was formerly connected with the local Pathe exchange, covering Altoona and th surrounding territory.

Liberty Film Gets Christie Comedies.

Pittsburgh, Pa.—The Liberty Film Renting Company, 938 Penn avenue, Pittsburgh, Pa., has secured the Christie Comedies for western Pennsylvania and West Virginia, and Manager Silverman reports excellent bookings on same. C. H. Christie, business manager of the Christie Film Company, was in Pittsburgh recently to close the deal.

H. Marcus Again Locates Here.

Pittsburgh, Pa.—H. Marcus, formerly in the film business in Pittsburgh, has again located here, handling "Civilization" in this territory, with headquarters in the Liberty Film exchange. Some nice bookings of the big production are reported by Mr. Marcus.

"War Brides" Opens at Duquesne Theater

Selznick Feature with Nazimova Begins at One of Pittsburgh's Legitimate Theaters in the Cort Chain—May Show Way for Other Features.

PITTSBURGH, PA.—The Duquesne theater, Penn avenue, Pittsburgh, Pa., recently taken over by John Cort as a new link in his chain of Cort theaters throughout the country for the staging of legitimate dramas, on December 4 opened a limited engagement of the superb Selznick picture, Herbert Brenon's "War Brides," featuring Mme. Nazimova. While this film offering by the Duquesne does not mark a permanent departure from the original policy of the house under Mr. Cort's management, it is an important step toward the occasional presentation of notable pictures such as the one now being given its premier run in this city. Capacity audiences have greeted the production twice daily and registered enthusiastic approval. An orchestra of thirty trained musicians is supplying a perfect accompaniment to the eight stirring reels. Indications are that a record attendance will continue throughout the run, which will probably extend over two weeks.

Kane's Star Theater Changes Hands.

Kane, Pa.—The Star theater, Kane, Pa., formerly owned by H. E. Brown and for the past few months under the active management of H. M. Reed, has been taken over by a company recently formed and known as the Star Theater Company, backed by prominent men of the town. It is the intention of the new owners to make no immediate change in policy. Mr. Frank D. Evans, one of the promoters, will assume the management of the Star, while Miss Florence Gaylord, former treasurer, will have charge of the lesser details.

Mr. Brown, who is one of the oldest and best known exhibitors in Northwestern Pennsylvania, has announced no definite plans for the future, but his intention is to look for a larger house in a larger city. Mr. Reed is considering an offer whereby he will take over the management of a house in Pittsburgh.

League Books Hygiene Lectures.

Pittsburgh, Pa.—Dr. B. H. Jones, of Pittsburgh, a prominent figure in the recent fight against the infantile paralysis quarantine in Pennsylvania and New York and who represented the interests of the exhibitors at Harrisburg last August, opened a series of four free lectures in the Allegheny High School auditorium December 7, under the auspices of the Motion Picture Exhibitors' League of Pennsylvania. Dr. Jones is carrying on an educational campaign against epidemics and diseases, urging precautions that will prevent them by simple sanitary and hygienic means. Moving picture men throughout the Pittsburgh district are displaying much interest in Dr. Jones' work, in so far as it is aimed at the obnoxious quarantine regulations of the health authorities and a possible repetition of the quarantine next summer. Exhibitors are advertising the lectures by slides and posters and many exhibitors are attending. It is planned to extend the lecture throughout the state.

H. C. Berger to Manager Poster Co.

Pittsburgh, Pa.—The Poster Company, 804 Penn avenue, Pittsburgh, well-known poster and mounting concern, has announced a change in its organization, with the retirement of A. G. Bowers from the firm. A. L. Harmon has purchased the interest of Mr. Bowers. H. C. Berger, a prominent film man, has taken over the management of the business.

R. J. Kinder Joins Local Bluebird.

Pittsburgh, Pa.—R. J. Kinder, a well-known film man, has joined the Pittsburgh office of the Bluebird as special representative. He will handle exclusively the new Bluebird special production, "The Eagle's Wings," in this territory.

Sothern Sees "An Enemy to the King."

Pittsburgh, Pa.—Between Saturday midnight and 1.30 o'clock Monday morning, November 26, a private exhibition of the Vitagraph production, "An Enemy to the King," featuring E. H. Sothern and Edith Storey, was presented at the Cameraphone Theater, East Liberty, to an audience which included Mr. Sothern, Miss Virginia Hammond, Margaret Dale and other members of the "If I Were King" company which had just closed its appearance at the Alvin Theater. Manager H. B. Kester of the Cameraphone arranged the unique showing for the benefit of the celebrated star, prior to the highly successful run of the picture December 6 to 9. Mr. Sothern was enthusiastic concerning "An Enemy to the King" and predicted that it would prove a greater success than his first production, "The Chattel."

IN BUFFALO, N. Y.

New Theater Hereabouts.

Buffalo, N. Y.—The Baker theater, Rochester, has reopened. The Savoy of that city is now under the management of N. Panzarello. The Jefferson theater, Buffalo, has reopened under the management of John Harrington. Manager Nowak recently reopened the Globe theater, this city.

Short Changing in Tax Tickets

Ontario Exhibitors Are Finding No Balance in Their Tax Accounts—Patrons Buy the Right Government Tickets at the Window But Switch a Lower Denomination to the Doorman—A Week's Tax in One Theater.

By W. M. Gladish, 1263 Gerard St., E., Toronto, Ontario.

TORONTO, ONT.—According to the statements of a prominent Toronto theater manager, a number of local exhibitors have made the discovery that some theater patrons have been short-changing the box offices in the matter of war tax. The act, intentional or otherwise, has resulted in losses to the theaters because the financial returns to the government must correspond with the number and value of all tickets sold. It seems that some people have acquired the habit of offering war tax tickets of lower denomination than should accompany the admission tickets. In the invariable rush at the theater entrances, the doorkeeper or ticket- taker has accepted the tax tickets as offered and has seldom taken time to figure out whether the correct tax is being paid.

It is difficult to work the game at a theater where one price of admission is charged, because the amount of the tax would be the same in every individual case. In the downtown houses, where the admissions range from 10c. to 50c., the "short-changing" is apt to be pulled off, it is declared.

It is pointed out that many door men are inclined to take all war tax tickets as they come, believing that the employe at the wicket has issued the correct tickets. Mistakes may be made sometimes, to the detriment of the house, but it is believed that some patrons switch the government tickets between the box office and the door.

This matter is one feature which government officials are considering in connection with possible changes in the Amusement Tax Act next February. The details of the "game" are given here so that exhibitors generally can take note and govern themselves accordingly.

An indication of the manner in which the amusement tax is pouring into the provincial treasury is gained from the fact that one theater recently turned over to the government almost $750 as the tax receipts for the six days of one week.

Buffalo Screen Club for Sunday Shows

Its Influence will be Exerted in Favor of Sunday Opening of Picture Shows—Notes of Interest on the Coming Screen Ball.

By Joseph A. McGuire, 5 Lewis place, Buffalo, N. Y.

BUFFALO, N. Y.—The Buffalo Screen Club will devote a powerful influence in favor of Sunday shows. Under the direction of President Christoffers, the club is conducting a successful membership campaign. At a recent meeting the names of fifteen members were presented.

The club had a successful housewarming for the members and their friends Saturday evening. Refreshments were served and there was a special program of music and dancing. James K. Morgan, manager of the Pathe exchange, Buffalo, announces that Pearl White will probably be among the screen stars at the club's ball at the Elmwood music hall January 29. Recent visitors at the club rooms were: Emmett Cornell, of the Eckle theater, Syracuse; George Flaherty, Grand theater, Batavia; F. F. Hartich, Syracuse, manager of the V-L-S-E; Messrs. Shapiro and Wernick of the Rogson Film Company, Buffalo, and J. E. McAuley, Motiograph representative.

For Special Children's Shows.

Lockport, N. Y.—The pastors of Catholic and Protestant churches have endorsed from the pulpits the Mothers' Study Club special moving picture matinees on Saturday mornings for the children of that city. The first show was recently given in the Temple theater, which was donated by Manager H. F. Thurston. The club objects to the themes of any of the current films.

Wurlitzer Co. Adding to Plant.

Martinsville, N. Y.—The Rudolph Wurlitzer Manufacturing Company, makers of pianos for moving picture theaters and other purposes has broken ground for another addition to its plant at Martinsville, N. Y., near North Tonawanda, N. Y. The new building will be a fireproof structure, 80 by 1,915 feet and will be one-story high.

Local Exchange Notes.

A screening of a few episodes of "The Secret Kingdom," a new Vitagraph serial, took place at the Palace theater, Buffalo, Tuesday evening. Several exchange men and exhibitors witnessed the showing and expressed the opinion that the serial has been produced with the usual Vitagraph excellence. The screening was in charge of F. F. Hartich, Syracuse manager of the Vitagraph-V-L-S-E, Inc.

The Rogson Film Co., Buffalo, has the New York State rights on the feature "How Molly Made Good."

James K. Morgan, manager of the Pathe Exchange, Buffalo, recently mailed to the exhibitors in this territory red, white and blue announcements of Pathe's new serial, "Pearl of the Army," featuring Pearl White.

Buffalo, N. Y.—Julius Schwall has been appointed Buffalo representative of the Kleine-Edison-Selig-Essanay, with offices in the Palace theater building. His road representative is Homer Howard.

Julius Schwall to Represent K-E-S-E.

Buffalo, N. Y.—Julius Schall has been apointed Buffalo representative of the Kleine-Edison-Selig-Essany, with offices in Palace theater building. His road representative is Homer Howard. Mr. Schwall was formerly in the New York office of William E. Raynor of the Kleine.

Officers of New Regal Films, Ltd.

Toronto, Ont.—The personnel of Regal Films, Limited, new distributors in Canada for World Pictures Brady-Made, has been disclosed. The president of the company, whose headquarters are at 37 Young street East, Toronto, is E. L. Ruddy who also controls the Regent theater, Toronto's new half-million dollar house. The vice-president is J. P. Bickell, managing director, N. L. Nathanson, who is also interested in the Regent, and A. S. Aronson is secretary. Mr. Ruddy is also at the head of a large bill-posting company.

Announcement is made that one picture will be released each week through Regal Films, Limited, whose capitalization almost hits the $400,000 mark. Exchanges are to be established in St. John, Montreal, Winnipeg, Vancouver and one or two other Canadian cities.

C. B. Price Leaves Mutual.

Toronto, Ont.—The interesting news comes from the Canadian Mutual that C. B. Price, Canadian general manager for the Mutual, has resigned. Mr. Price left Toronto on December 1st for Chicago, where he has entered the employ of Super Pictures, Inc. He has obtained a lucrative and important position with the new company. Mr. Auger, Mutual exchange supervisor, came to Toronto to confer with Price before the latter's departure. Mr. Auger would make no announcement for the present regarding the successor to Price, as the appointment had not been definitely settled.

New Garden Theater to Seat 1,000 Persons

Playhouses and Theaters Ltd. Buys Adjoining Ground to Garden and Will Begin on New House in Spring—General Manager Thaler's Ideas.

TORONTO, ONT.—Further details regarding the purchase of the Garden theater, College and Spadina avenue, Toronto, by Playhouses and Theaters, Limited, indicate the real importance of the transaction. M. J. Thaler, general manager of the company, announces that three adjoining stores to the Garden theater have also been acquired, giving an 84-foot frontage on one of the best business thoroughfares in the city. According to Mr. Thaler, operations will be started in the spring for the erection of a brand new house on the site. The new theater will probably seat about one thousand persons, and will be exactly double the size of the present house.

Thaler's company also controls the College playhouse, two blocks away, which has a seating capacity of about 500, and the Dundas playhouse, which seats 580. Mr. Thaler follows the open-market policy in arranging bookings for his theaters.

Mr. Thaler also has a formidable idea for the Moving Picture Exhibitors' Association of Ontario which would, if adopted, make the association a rather powerful factor in film circles. He advocates the appointment of an official by the association, whose duty it would be to view all releases at first run houses or at private trade shows and to submit a neutral report regarding each picture to all members of the organization. He has brought his plan to the attention of the association.

Indianapolis Tries Sunday Law

Arrests Made of Eighteen Persons Connected with the Park Theater for "Following Their Usual Vocation on Sunday"—Move Not Asked for by Churches—Picture Men Are Much Interested in Outcome of Case.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Indianapolis theaters, including the motion picture and vaudeville houses as well as legitimate playhouses, which give performances on Sundays, have been called upon to defend their practice in the courts. The first trial in a test case involving the legality of the Sunday theater will be begun at once and will be concluded when that right has been proved or disproved clearly.

The legal mills were set in motion on the case Sunday, when Constables M. D. Moss and H. B. Miller, from the justice court of T. Ernest Maholm, arrested managers, actors and attaches at the Park theater just after matinee performance being given by Thurston, magician, had been begun. The process of the performance was not interrupted nor was the evening performance called off.

Eighteen persons, all connected with the theater, were arrested on charges of "following their usual vocation on Sunday." Shafer Zeigler, manager of the theater, said he was at a loss to know just why the constables had selected the Park as their prey but intimated that theater managers were aware that some such move was to be expected soon. He said the Theater Managers' Association of the city will back the fight against Sunday closing.

A. C. Zaring, secretary of the Motion Picture Exhibitors Association of the city, said that although he is particularly interested in the outcome of the case, the vaudeville and playhouse managers were not included in their association and that his organization had not as yet received any call upon it to support a test case.

City and county officials professed complete ignorance of any campaign against open theaters on Sunday. Alvah J. Rucker, prosecuting attorney, said he had given no thought to the case, was not sure that violations of the law had been made, but that if there were it would be his duty to take up the fight.

The Rev. Morton C. Pearson, secretary of the Indianapolis Church Federation, declared that the federation was not the instigator of the arrest and had taken no part recently in any move of that kind.

Mayor Won't Interfere With Sunday Shows.

Mayor Joseph E. Bell said that the theaters that keep open on Sunday need fear no interference from him as long as their performances are not immoral. Justice Maholm and his constables declared that there were no outside influences back of the arrests but that the officers were actuated solely by principles of law and order enforcement.

Several years ago motion picture houses of the city banded together to give a part of their Sunday receipts to charitable purposes. They did this, it is said, to operate under a provision of the Sunday law which exempts persons engaged in charity work on Sunday from coming under its provision. Other theaters of the city soon united in the plan and Mayor Bell was asked to appoint a committee to care for a fund created by the contributions and to disburse it for relief of the needy. Since the operation of the theaters under this provision, no test of the soundness of their promises has been made until the present action.

The money donated by the theaters has ranged from $3 to $10 a Sunday, according to the size of the playhouses. Mayor Bell declares it is one of the most available funds in the city for persons in immediate need of assistance.

Steam Radiator Ignites Film.

Indianapolis, Ind.—A reel of motion picture film that had been placed behind a steam radiator caused a small fire Monday night in the headquarters of the Motion Picture Machine Operators Union, on the fourth floor of the When building. The flames ate through the floor and spread to two adjoining rooms before firemen extinguished them. The loss was $200.

Loebs to Build New Theater.

Lafayette, Ind.—Solomon Loeb and J. Loeb, owners of a large dry goods store in this city, have announced that they will build a handsome new theater building at Sixth and Main streets. The new building will be a six-story structure and will cost approximately $150,000. It is to be erected on the site of the old Second Presbyterian church, which for the last twelve years has been used as a vaudeville theater. The new theater will fill a vacancy resulting from the destruction of the Dryfus theater by fire nearly three years ago. The Columbia Amusement Company, which also controls the Family theater, will manage the new house.

New Theaters and Changes.

Garrett, Ind.—Peter F. Beehler, formerly of Goshen, has bought the Alva C. Widmer building in this city for $10,000. The deal included the Royal theater, a motion picture house, on the first floor of the building. Raymond Beehler, a son of the new proprietor, will have full charge of the theater.

Upland, Ind.—George Snyder has sold his motion picture show to C. A. Wagoner, of Muncie. Mr. Wagoner will move his family to Upland and will take charge of the theater at once.

Warsaw, Ind.—The Widaman-McDonald theater, Warsaw's pretty new motion picture house, which was opened recently to the public, has received its christening. Hereafter the theater will be known as "The Centennial."

Logansport, Ind.—Edward F. Galligan, manager of the Nelson theater in this city and also a theater in Terre Haute, has moved his family to Terre Haute. Miss Alice Galligan, his sister, will remain in Logansport and act as manager of the Nelson.

Kendallville, Ind.—George Mager has sold the Princess, a moving picture theater, which he had owned for the last six months, to Emery W. Hoover, of Attica, Ind.

New Fort Wayne Theater Company.

Fort Wayne, Ind.—The Palace Theater Company, of this city, has filed incorporation papers with the secretary of state to engage in the motion picture and theatrical business. The capital stock is announced at $75,000. The directors are F. E. Strouder, J. E. DeWald and Ralph L. MaGee.

Vincennes, Ind. — The Grand opera house, one of the oldest legitimate theaters in this section of the state, has been given over entirely to motion pictures. Mr. and Mrs. H. F. Hawley, who for several years has served the people of Vincennes at the Moon theater, have taken charge of the house under the new conditions. That the patrons will not be annoyed by too much or too little heat the management has installed a new heating system by which the temperature of the house can be regulated with precision. Music at the new house will be furnished by an orchestra under the direction of Louis Jones, a well-known Vincennes musician.

Atlanta News Letter

By A. M. Beatly, 43 Copenhill Ave.

Twenty-One Exchanges in Atlanta.

ATLANTA, GA.—The following is a correct list of Atlanta's exchange colony and locations—In the Hirsh building on Marietta street: Mutual Film Corporation, Famous Players Feature Company, World Film Corporation, Interational Film Service, Scenic Film Company, Feature Photoplay, Colonial Film Corporation, New Film Corporation.

In the Film Exchange building on Walton street: General Film Service, Consolidated Film Corporation, Fox Film Corporation, Vitagraph Company, Triangle Film Corporation, Pathe Exchange, Inc. In the Moore building on Walton street: United Film Company, Unity Film Company, Paramount Film Corporation, Kleine-Selig-Edison-Essanay; Metro Film Corporation, Artcraft Film Corporation, and the Atlanta Film Company, at 147 Auburn avenue.

Tandy and Lynch Take Over the Piedmont.

Atlanta, Ga.—The Piedmont, which has been offering Sullivan-Considine vaudeville and picture attractions, has been taken over by C. E. Tandy and S. A. Lynch.

For a week or so vaudeville will be offered at the house. After that, according to reports, it is proposed to operate the Piedmont as a high-class moving picture theater, with a skilled musical organization in the orchestra pit, and the Triangle and Paramount picture releases.

Easy Money in Bainbridge, Ga.

Bainbridge, Ga.—The faker is ever abroad in good times and in evil ones. The latest is the advertising faker. Smooth talkers have called on merchants in this section and presented a scheme of motion picture advertising that many merchants fell for. They were told that for a small amount 25 feet of animated film would be displayed on the canvas of their local shows, advertising the purchaser's business; that the films would each be different and manufactured in Nebraska. Many tradesmen separated themselves from the required amount of change, and attended the picture shows regularly, awaiting the appearance of the advertising. None appeared. They investigated and found that no such company as the one represented was in existence.

E. Sparks Goes to Jacksonville for S. A. Lynch.

Atlanta, Ga.—E. Sparks, one of Atlanta's moving picture colony, who for the past few months has managed the Georgian theater, is to have charge of the S. A. Lynch Enterprises in Jacksonville. He will retain the management of the Georgian in Atlanta in conjunction with his work here.

Marguerite Clark Stops Over.

Atlanta, Ga.—Marguerite Clark was in Atlanta for a short while Tuesday night, arriving at 7 and leaving at 9.20 for Savannah, where she and her company are to be filmed in "Snow White," a fairy story picture to be released on Christmas day.

But for the inclement weather, Miss Clark would have remained in Atlanta and the picture would have been filmed here, this being the original intention of the little star's director.

Miss Clark was met at the train by C. E. Tandy and Miss Grace Wynden Vail of the Southern Paramount company, who presented the actress with a beautiful bunch of roses.

Letters of welcome from Atlanta convention bureau, Hotel Men's Association, Georgia Hotel Men's Association, Southeastern Fair Association, Atlanta Woman's Club, the Drama League and other organizations were awaiting the popular young lady.

Detroit News Notes

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

Washington Theater's New Policy.

DETROIT, MICH.—John H. Kunsky, lessee of the Washington theater, Detroit, announces a complete change of policy. Heretofore, this house has had a policy of pictures for a week with prices at 15 to 25 cents. The new policy calls for indefinite engagements of big pictures with prices ranging from 25 cents to one dollar. "A Daughter of the Gods" is the initial engagement under the new plan, starting Sunday, December 24th. There will be only two performances daily, and seats can be reserved. There will be an increase in the orchestra, and the interior decorations. Following this spectacular William Fox production will come "The Honor System," another Fox special feature, after which comes "Civilization" for at least four weeks. Mr. Kunsky intends to continue holding the first-run franchise in Detroit on Vitagraph pictures, and will show them at the Liberty theater until the New Madison opens, when they will be transferred to that playhouse.

Majestic Raises Prices Again.

Detroit, Mich.—The Majestic theater, Detroit, announces another increase in prices, making the third time during the current season. The new prices take effect December 24th, and will be 25, 50 and 75 cents. There will be about 1,500 seats at 25 cents, about 500 at 50 cents, while the boxes will be 75 cents. Matinee prices will be the same. M. W. McGee, manager, is increasing the size of the orchestra, and says a number of surprises are in store for Majestic patrons.

Tri-State Film Company Now.

Detroit, Mich. — The Tri-State Film Company is the name under which Art Blankmeyer will operate his franchises on Art Drama productions for Michigan, Ohio and Kentucky. He has opened his Detroit exchange at 120 Broadway. He also has the Christie comedies, which will be sold from the Tri-State exchanges.

Strand Features Moves.

Detroit, Mich.—The Strand Features, formerly at 92 Griswold street, Detroit, has moved to larger quarters at 94 Griswold street. D. Mundstock is the proprietor.

Three Theaters Open This Month.

Detroit, Mich. — Three new theaters will surely open in December. The Rialto, Gratiot and Mt. Elliott avenues, opens December 20th; the Del-The opened December 9th, and the new Catherine will open in December. The Dawn theater, Gratiot and Iroquoise, will also open during the current month, according to Proprietor Neibus.

George Chenet Promoted.

Detroit, Mich.—George Chenet, formerly traveling representative in Michigan for the Fox Film, has been promoted to special representative of the central division, and will hereafter be assistant to Paul C. Mooney, who has been given additional territory to look after.

John H. Kunsky Gets "Crisis" Rights.

Detroit, Mich.—"The Crisis," twelve-reel feature, produced by Selig, has been sold for the state of Michigan to John H. Kunsky, 2206 Dime Bank building, Detroit. This production played two weeks at the Washington theater ending December 9th to tremendous business with prices 25 to 50 cents.

Harry Dull Heads International.

Detroit, Mich.—Harry Dull is the new manager of the Detroit branch of the International Film Exchange.

Milwaukee Exhibitors Reassure the Mayo

Promise to Use No More "Children Not Admitted" or Other Objectionable Signs —No Undesirable Films to Be Shown.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

MILWAUKEE, Wis.—Truthful advertising of moving picture shows was promised at a meeting of forty exhibitors and the committee on motion pictures, held at the mayor's office. On this plan there will be no more "For women only," "For men only," and "Children under 16 not admitted." This applies to newspaper advertising as well as to signs. The standard which was outlined at this meeting, according to G. R. Radley, chairman of the commission, is "that all motion pictures must be morally clean enough to be viewed by the entire family." A motion was offered that no pictures or advertising having sensuous appeal shall be shown, was voted down because such displays are forbidden by ordinances.

Two New Theater Companies.

Madison, Wis.—The secretary of state has granted charters to the Regent Theater Company of Milwaukee, which was organized to conduct a moving picture show. The capital stock of the company is $7,500. Incorporators are: Frank Zeideback, Fred C. Seegert and C. H. Kinneke. The Miller Theater Co. of Milwaukee, also chartered, has been organized to conduct motion picture shows. The capital stock of this company is $10,000. The incorporators are: Frank Saxe, Walter H. Wright, Jr., and Bernard V. Brady.

Censor Petition to Kenosha Mayor.

Kenosha, Wis.—Petitions presented to Mayor Charles H. Pfennig asking for the appointment of a board of review claimed to be representatives of the parents of more than 5,000 children. It is proposed to have the mayor suppress pictures which are unfavorably reported upon.

New Wisconsin Theaters and Changes.

Manitowoc, Wis.—Z. G. Stebbins will remodel the Crystal theater next spring. He will move the stage back fifteen feet and add a gallery, thereby increasing the capacity in the house to 1,000.

Racine, Wis.—The manager of the Princess theater at Center and Sixteenth streets has been taken over by Mrs. William J. Wyatt.

Fox Lake, Wis.—The Star theater is now under the management of Henry Fanshaw.

South Dakota Notes.

Watertown, S. D.—Daily changes of program mark the policy of the new Lyric theater, formerly the Idle Hour, which has been re-opened, under the management of McCarthy Brothers, who operate a string of houses in North and South Dakota. J. J. McCarthy, who has been supervising the remodeling, will act as manager.

Parker, S. D.—The Majestic theater, under its new management, will be known as the Fad theater.

Marion, N. D.—The Marion moving picture theater has been opened here.

Belcourt, N. D.—H. T. Senecal has sold his moving picture show to Eugene Couture of St. John.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Auditorium Doesn't Mix Its Shows.

NORTH CHICAGO, Ill.—The Auditorium theater has been opened for a variety of purposes. Pictures will be used Monday and Tuesday evenings and dancing lessons will be given Wednesday evenings, pictures on Thursday and Friday, and vaudeville on Saturday and Sunday.

New Theater at Decatur Opens.

Decatur, Ill.—"The Fall of a Nation" was the opening attraction at the new Avon theater. Prices of 25 and 50 cents were secured, although the house will be conducted with a 10-cent admission. Mayor Dinneen presented the handsome new theater to the city on the opening night.

New Illinois Theaters—Changes.

Quincy, Ill.—P. R. Pinkleman is back in the harness as an exhibitor in Quincy, having purchased the Gem and Savoy theaters. He formerly owned this house, but sold to Anton Padavic. The Triangle program will continue to play an important part in the policy of these two houses.

Chandlerville, Ill.—R. F. Harbison has sold the Pastime theater equipment to W. H. Pilcher, who will operate a theater in the Pilcher building.

Benton, Ill.—Robert Cluster, proprietor of the opera house and Gem theater at Christopher, Ill., has purchased a half interest in the Auditorium theater from F. D. Whittington. George Lampley has been made manager of the local house.

Sorento, Ill.—Emery Johnson and Clyde Denny have opened a moving picture theater in the Springfield building.

Valley City, Ill.—Theo. C. Clark has opened a picture show here.

Danville, Ill.—The Midway theater, on North Vermilion street, has been sold to Hale & Howell, of Chicago. It will be operated as a picture house.

Gardner, Ill.—Mrs. Peart, local exhibitor, gave a patriotic film program to the members of the Woman's Relief Corps and the Grand Army of the Republic. These patriotic societies presented her with a handsome flag.

Galesburg, Ill.—The Empress theater gave a benefit performance for the Lady Vikings, the proceeds going to the poor Swedish children in the city.

IN MICHIGAN.

Butterfield Circuit Notes.

SAGINAW, Mich.—Changes announced by W. S. Butterfield, head of the circuit which bears his name, call for the transformation of the Franklin theater to a moving picture house. In order to make this change the Jeffers-Strand will become a vaudeville house. The pipe organ which has been at the Jeffers theater will be removed to the Bijou theater and a $10,000 unit orchestra will be installed at the Franklin. The program now being given at the Strand will be presented at the Franklin. O. C. Kenkel, present manager of the Franklin will go to the Jeffers-Strand and Joseph Friedman will take charge of the Franklin.

Michigan Jottings.

Albion, Mich.—C. A. Fiske has sold the Censor theater to George Bohm, manager of the Bohm theater. He will continue to operate both houses. The Censor will be a strictly feature house. Bohm's orchestra will be moved to the Censor.

Travers City, Mich.—The board of education has decided to purchase a moving picture outfit and use moving pictures in the school.

Battle Creek, Mich.—The new policy of the Bijou theater, started Dec. 3, includes two changes of Keith vaudeville weekly, leaving Mondays, Tuesdays and Wednesdays for feature moving picture attractions.

D. L. Dennison Visits.

Detroit, Mich.—D. Leo Dennison, manager of exchanges for the Famous Players Film Service, Inc., of Pittsburgh, controlling Michigan business, was in Detroit on December 4 and 5. He stated that a Paramount franchise was very valuable and that exhibitors having same would be mighty glad in view of the big plans of Paramount for the next six months.

Small Village Theaters Should Combine

There Will Be More In It for Both Exhibitors According to Manager Blackburn of Springfield, Tenn.—Fine Small Town Theater.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

SPRINGFIELD, TENN.—Manager C. M. Blackburn, of the Bell theater, here, believes that active competition in a small town is ruinous to both the profits and prestige of the competitors. It was pointed out that with two houses running in close proximity to one another, the patronage was naturally divided, whereas if a combine is made and all the energy required to outbid a rival is concentrated on one of the houses, with a view looking to the utmost efficiency in operation and program service, the results would prove beneficial to both parties. Mr. Blackburn has been a showman at Springfield for the past ten years, and prior to assuming the managership of the Bell he operated the Royal theater, another picture house. However, when he assumed charge of the Bell theater, he closed the Royal, and has been devoting his time to the affairs of the former house.

Mr. Blackburn showed the World man over his theater, which is a handsome new structure of brick, and would indeed be a credit to a town many times the size of Springfield. The seating capacity is about 450, with half the balcony being devoted to colored patronage. The house is lighted by the overhead semi-direct system, and heated by steam. Prices are 10 and 5 cents, with 25 cents for special features. The General program is used, with Paramount specials on Mondays and Thursdays. An occasional road show is billed, the house being provided with an ample stage. Incidentally, Mr. Blackburn took occasion to renew his subscription to the World, which he claims is the best ever.

Nashville Houses Dark Two Hours.

Nashville, Tenn.—Simultaneously with the failure of the city electric power plant on December 4th, every moving picture theater in the city went dark, remaining so for a period of two hours. The managers suffered a financial loss, owing to the fact that the breakdown occurred during the noon rush period, when many patrons drop in to spend a rest hour, and also because of its raining at the time, and many willing coins would have found their way to the box offices to afford their owners temporary protection from the inclement weather.

Tony Sudekum's Thanksgiving Treat.

Nashville, Tenn.—In keeping with his generous policy, President Tony Sudekum of the Crescent Amusement Co. arranged for moving pictures at both the State Penitentiary and the Boys' Reformatory on Thanksgiving day, and put on a good show at each place for the entertainment of the inmates. Last year Mr. Sudekum rigged up a complete motion picture outfit for the projection of pictures at these two institutions at his own expense, and from time to time these complimentary shows will be given. Whenever there is an act of charity to be carried out, this progressive theater man may be depended upon for a stand in the front ranks.

Tennessee Notes.

Nashville, Tenn.—Byron S. Bryan, special traveling representative of the International Film Service, came up from the Atlanta office recently, and closed bookings with the Strand Theater for "Patria," the serial photoplay starring Mrs. Vernon Castle. The first installment is billed for showing at the Strand on December 11.

Nashville, Tenn.—Theater men enjoyed one of the most prosperous days in the history of Nashville on Thanksgiving, every house in the city showing to capacity business throughout the day. Many theaters were unable to accommodate the crowds with seats, and the S. R. O. sign was in evidence in many places.

Nashville, Tenn. — "Gloria's Romance" has been booked for another run in Nashville by the Crescent theater. The Knickerbocker only recently showed the final chapter of this picture.

Memphis, Tenn. — Beginning November 26th a special ladies' orchestra was provided for the Old Majestic No. 1, which is a novelty for this city. Music for the pictures lends popularity to the features at this theater, which is one of the principal uptown houses.

Full Sunday Houses in Birmingham.

Birmingham, Ala.—A strong argument in favor of the continuance of Sunday moving pictures in Birmingham was offered a few days ago when all records were broken at four of the leading uptown houses in this city. The managers of these houses decided to advertise the programs for that day in the morning newspaper, and the results far exceeded expectations. Managers Sid Griffin, of the Alcazar, Marvin Wise, of the Odeon One, and T. S. Abernathy, of the Strand and Colonial, stated that all attendance records at the four houses mentioned were shattered on that day, which furnished conclusive proof that the public strongly favors the Sunday exhibitions.

New Orleans News Letter

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

Harry M. Owens Busy at Local Triangle.

NEW ORLEANS, LA.—Harry M. Owens, the new manager of the Triangle exchange who succeeded Nat Ehrlick, upon his resignation to take the management of the Isis theater, is getting the detail of his office well in hand and there is a decided air of sprightliness about the local headquarters of this popular service. Mr. Owens is a believer in the use of the latest efficiency methods and he has the faculty of inspiring those who are engaged with him with the enthusiasm that goes to put over any deal that is to the advantage of the home office, no matter how difficult that deal may appear to be. The Triangle service has an excellent reputation in this territory and Manager Owens is extremely anxious to make that reputation still better. C. E. Tandy, who now has control of the Triangle along with the Paramount and the World for this territory, was here a few days ago and was liberal in his praise for the manner in which the business of the three local exchanges in which he is interested is being conducted.

Henry M. Owens.

Star Theater Changes Hands.

New Orleans, La.—The Star theater, one of the best of the suburbans in the better locations in the residence districts has been sold by Rose & Goodnow to Messrs. Chisholm and Reinhard, who assumed the management on December 1. The Star seats nearly 500 persons and is one of the best equipped show houses off Canal street, having modern opera chairs and all of the mechanical appliances for the presentation of the best features.

Potatoes for Orphans Good as Tickets.

New Orleans, La.—The Pearce syndicate conceived a novel method of doing a most charitable act and of incidentally adding, if such a thing be possible, to the already wide popularity of the gentlemen composing it in connection with the city's Thanksgiving festivities. New Orleans has several orphan asylums and there are a large number of inmates in each of them. The high cost of living has made the feeding of these little unfortunates a problem and one of the most costly articles of diet just now is potatoes. Of course, potatoes are not essential to the sustenance of human life, but whoever heard of a Thanksgiving dinner with its turkey and chicken, without great mounds of mashed potatoes?

'Gene Pearce was telling Jack Clark, his leading man, that it began to look a little tough for the kiddies this year and that set Jack to thinking. When Jack Clark thinks it is pretty certain that something is going to happen. And in this case it did. First Jack got some empty barrels. The rest was easy. He announced that from 12 to 2 o'clock on Wednesday preceding Thanksgiving a single potato would be accepted in full payment for admission to any one of the seven Pearce photoplay theaters and that the potatoes would go to furnish the inmates of the orphan asylums with mashed potatoes for their Thanksgiving dinner. New Orleans people are proverbially good feeders. They not only insist upon being well fed themselves, but they want everybody else to be properly nourished. It is easy, therefore, to imagine the result of the offer to accept potatoes in payment for admissions. It seems that the whole town turned out to get rid of the tubers. The barrels were soon filled and yet there was an abundance of offerings. It was a great day and a great idea. No one had any more fun out of it than did the Pearce forces and it made it certain that the little tots should not be stinted in their Thanksgiving feast.

Selecting Musicians for Strand.

New Orleans, La.—Don Philippini, the noted Italian band and orchestra leader, in company with Manager E. V. Richards of the Saenger Amusement Company of Shreveport, which has taken the lease of the new Strand theater, is now in New York and is selecting the musicians who are to compose the permanent orchestra which is to be installed at the Strand when that theater is opened in the latter part of February.

During his New York sojourn, Don Philippini will make a special study of motion picture music and will acquaint himself with all of the latest innovations in that line.

Manager Richards is hoping that the new Strand may be ready for opening in the early part of February and every energy is being exerted to hurry the work as fast as is commensurate with substantial building. The greater part of the structural steel work has already been finished and night and day shifts are engaged in the concrete construction. The people of New Orleans are taking a marked interest in the construction of the new theater for they have the assurance that they are to be provided with the best pictures obtainable when this house is opened.

Local Trade Notes.

New Orleans, La.—Al G. Shear, manager of the Consolidated Film exchange made a trip to Atlanta Dec. 1 to look over the Georgia field and arrange some business matters affecting the New Orleans exchange.

Manager T. O. Tuttle, of the General Film exchange has returned from Mem-

phis, Tenn., where he had been called to install W. P. Haslet, of Philadelphia as branch manager, vice Bert King, resigned. O. K. Bourgeois, manager of The Yellow Menace and the Unity Film Service of Atlanta was a visitor here.

MORE KANSAS CITY NOTES.

Mrs. J. C. Patterson Addresses Suffragists.

By Kansas City News Service.

Corydon, Ia.—The local Suffrage Club of Corydon, Iowa, at its last meeting was addressed by Mrs. J. C. Patterson, wife of J. C. Patterson of Lugar & Patterson, proprietors of the Auditorium theater at Corydon, which opened up the motion picture industry in a new light to them, and which met with the hearty approval of the ladies present. Mrs. Patterson is quite active in the theater business,

Mr. and Mrs. J. C. Patterson.

Louisville Exhibitors Prosper

Exhibitors in the City Find Business Encouraging—Are Being Asked to Show Slides on the High Cost of Living—Employes are Making More Money and Feel Like Seeing Shows—Conditions in the State.

By Ohio Valley News Service, Inc., 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, Ky.—Although there is much attention being paid in Louisville to the high cost of living and a joint movement is being engineered by women's clubs of that city to boycott butter and eggs at the prevailing high prices, the moving picture theaters have not been referred to as enterprises which are collecting unduly high prices for the service they perform. Without exception downtown theaters and suburban houses alike, when their managers are questioned, report business excellent. This is in spite of the fact that there has lately been a good deal of competition in the way of the stores being open in the evening for the Christmas shopping trade, in the way of an elaborate and successful local observation of America's Electrical Week and a large number of entertainments of various sorts. The food boycott movement is under direction of the Citizens' Cheaper Food Committee, and in some cases moving picture managers are being asked to use slides calling attention to this movement.

One of the reasons why the moving picture theaters are doing well is that increasing numbers of the larger employers of the city are advancing their rates of pay to employes. Advances of 10 per cent. are the rule and the concerns which have made these advances include the largest in the city and this has given their employes reason for cheer and more than their "picture show money."

Out in the state the situation is much the same. The coal mining corporations have granted advances of 10 per cent. to their employes, while in the city and out a good many of the employing corporations are evening things up by granting their employes an additional month's salary on the year. The farmers are exceedingly prosperous and "good times" are ahead in Western Kentucky, where several large tobacco pools have been sold at high prices. The money for these crops will shortly be distributed, after which the western part of the state will be flush and the moving picture theaters as well as all other businesses should flourish.

Danger in Deflecting Street Line.

Louisville, Ky.—Exhibitors on Fourth street in Louisville have been taking much interest in a movement which recently developed in this city to re-route the Fourth street cars so that instead of making the return trip through Fourth street they would be deflected in the downtown part of the city to Fifth street. This would be a serious matter not only to the retail trade which has chosen Fourth street as the important thoroughfare but practically all of the downtown moving picture theaters. They are either all on Fourth street or just around the corner off that street and draw their patronage from that traffic. Louisville's street cars operate on the cross-town system and the Fourth street cars carry practically the whole of the transfer crowds. Immediate opposition to the proposed change in the routing was offered by the Retail Merchants Association, who acted in a body with sufficient force, it is believed, to have killed the project. Property owners, from whom the merchants lease, also endorsed their tenants. L. J. Dittmar, of the Majestic theater, said that the moving picture exhibitors had not been asked to reinforce the merchants, although if their influence is needed they will at once line up against the change.

Walnut Begins Exclusive Feature Policy.

Louisville, Ky. — Joseph L. Steurle, manager of the Walnut theater, secured from the Lewis J. Selznick Enterprises the lease for the "War Brides," Nazimova's success. It was put on at the Walnut for a week beginning Sunday, Dec. 10. This picture, according to Mr. Steurle, begins a series of exclusive features which the Walnut will put on. Business has been good at this house, especially when the features of importance have been run, and many times patrons have had to be refused admittance.

Big Features Gets "The Crisis."

Louisville, Ky. — Much has been made in Louisville of the quick acquisition by Col. Fred Levy, of Louisville, of the rights to the Winston Churchill picture, "The Crisis." This was for the Big Feature Rights Corporation, of which Col. Levy is the head, and the deal, which was closed in a few minutes, covers Alabama, Georgia, Florida, North Carolina, South Carolina and Indiana, as well as Kentucky. It is the purpose of Col. Levy to handle "The Crisis" on a big scale and one of the first presentations will be at the Mary Anderson Theater in Louisville. On the road the film will be handled much as was "The Birth of a Nation," and where it is shown the special orchestra which will accompany it will provide the music.

Manager Pedley's Potato Matinee

Owensburg's Grand Theater Has as Grand a Thanksgiving Benefit for Children—Each Puts Potato in Basket—Some Big Tubers.

Owensboro, Ky.—T. A. Pedley, manager of the Grand theater, proved himself a benefactor to 1,250 children, numerous poor people and the local Associated Charities organization when he held an "Irish Potato" matinee at the Grand, admitting only children under fifteen years of age who brought an Irish potato with them, to be deposited at the door. Incidentally, Mr. Pedley got a large amount of free as well as very desirable advertising for himself and the theater and gave some hundreds of children good cause to prefer the Grand to any other theater they can think of.

Announcement of the matinee, which was held on the Wednesday afternoon preceding Thanksgiving day, was made some time in advance and further announcement was to the effect that the child bringing the largest potato would not only be admitted but would be presented with a book of admission tickets. The little miss who won the book brought a potato which weighed one and three-quarter pounds, while there were many noble Murphies tendered by youngsters.

When the theater was filled there were seven heaping bushel baskets at the lobby entrance, and every potato of the ideal size to bake. A wagon carted them with much ceremony to the office of the Associated Charities and baked potatoes then became an immediate possibility on the menu of many a poor Owensboro family. Produce men of the city estimated that the value of these potatoes, at the market price, was $14. At five cents a head 1,250 children would have turned $62.50 into the cash box, but naturally Mr. Pedley does not feel that he has lost any money.

Bad Fire in Stamping Ground, Ky.

Stamping Ground, Ky.—A film in Adams & Jamieson's Orpheum ignited on Saturday night, Dec. 2, and the blaze destroyed the theater. William Adams, one of the proprietors and manager, was operating the film and lost control of it. In trying to put out the blaze before he fled from the operating room he suffered severe burns about the hands and face. There were about 400 people in the theater—a Saturday night crowd—and a disastrous panic was narrowly averted. There was a general scramble for the exits on the cry of "fire," and although people were knocked down and trampled to some extent no one was hurt sufficiently to cause complaint. There was much excitement over the danger of the theatergoers and few realized the rapidity with which the theater was burning until too late to save it. The flames spread rapidly and practically every business structure on Main street was destroyed, the loss amounting altogether to $100,000. The town was without fire protection. Loss suffered by Adams & Jamieson is estimated at $2,000.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Kentucky Notes.

Pikeville, Ky.—J. A. Mauk, proprietor of the Travelers' hotel, has succeeded Warren Beverley as manager of the Royal theater.

Earlington, Ky. — Carl Duncan, of Killbuck, O., has purchased the Queen theater from Dr. J. E. Bailey and has installed a new gold fibre screen and a new Simplex projecting machine.

Middlesboro, Ky.—The New Brownie theater, which has opened its career, featured the opening with an eight-piece orchestra recruited from surrounding cities.

Campbellsville, Ky.—Final details on the New Alhambra theater were pushed through and the new house is now in operation.

Manager Olson Makes Things Hum

Kansas City Local Censorship Situation in Fair Way to Be Cleared Up—E. G. Olson, of Wichita Film and Supply Co., Takes Maze Theater for Showing of Banned, "The Unborn"—Is Arrested Every Now and Then.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, Mo.—The question of local censorship in Kansas City is going smash! bang! through the courts, as a result of the intrepid action of E. G. Olson, manager of the Wichita Film & Supply Company, who owns the film "The Unborn," in Kansas, Missouri, and some other states. He bought the the lease of the Maze theater, put on the picture after it had been rejected by the local censor board and tne board of appeals, and is said to be prepared to carry his fight as high as necessary. He and his local manager were arrested a total of five times Sunday, December 3, when the picture was first shown; whatever the result of the trials, appeals probably will be taken..

Recent History in Kansas City.

A few days before the present incidents, the censors caused the arrest of managers of houses, film owners and operators, for showing "Purity" and "Protect Your Daughters" without getting the papers of approval from the board of censors. Judge Coon of the city police court fined the men twenty-five dollars a piece, declaring that the ordinance required the censor board to view and pass on the pictures, and it was obligatory on the exhibitors to secure such review. He said he would stand back of F. F. McClure to the limit in the enforcement of the ordinance. The fines were stayed, on the declaration of the men arrested that they were not familiar with the laws.

Judge Coon Reviews "The Unborn."

Shortly afterward "The Unborn," in accordance with the ordinances, was presented to the censors for review; it was condemned by the censors, and was also condemned by the appeal board. The owners had it exhibited, however, in a suburban theater; and they were arrested for showing a picture that had been condemned. The case came before Judge Coon, who then reviewed the picture, and declared that it was clean, and fit to be shown; he decided that the censors and the appeal board had unjustly and improperly condemned it, and he released the defendants. The city appealed to Judge Latshaw of the criminal court.

The consistency of Judge Coon was preserved in these cases. He had in the previous instances insisted that Mr. McClure had a right to demand the showing of the films; that he would fine and punish owners and exhibitors when the ordinance requiring approval by the censors was disregarded; that he wanted to do all he could to keep the character of pictures shown in Kansas City on a high plane, But he decided in the case of "The Unborn" that the picture was not unclean, that the censors were mistaken, and that the exhibitors should have recourse.

Takes the Maze to Show Film.

The appeal of the case concerning "The Unborn" to the criminal court left the question of the right to show it up in the air. Consequently, it was booked for the Maze theater, whose owners had been arrested for showing "Purity" without review. Apparently these owners did not wish further trouble; for they sold their lease on the Maze to Mr. Olson, and he put J. B. Rudolph, who has been handling "The Unborn" in Chicago, and with the Wichita Film & Supply Company, in charge. The picture was booked for Sunday, December 3. The price was twenty-five cents.

At noon Sunday, when the show opened, the arrests began. The owners were arrested first by Mr. Hinson of the censor's department, on the charge of showing a condemned picture; they were released on their own recognizance. Then Mr. Cunningham of the censor's department arrested them on the charge of showing without a license, and they were again released without bond. Hinson attempted to arrest the operator, but instead took into custody Mr. Rudolph, who had argued against the arrest of the operator, who was merely doing what he was hired to do.

Monday, December 4, the men were all discharged by Judge Coon. The license question was disposed of, because the company had bought the lease only Saturday night, and had unsuccessfully tried to secure a license. Judge Coon discharged them on the other counts, because, he said, it looked like a case of spite and persecution against the film men. He said the censor board should wait for the decision of Judge Latshaw in the previous cases involving Judge Coon's right to pass on the character of the pictures and overrule the censors.

Sensations the Cause of the Trouble.

There are two or three other aspects of the local situation, that will undoubtedly appeal to exhibitors elsewhere who find parallels to their own situations. One is, that the trouble has largely been precipitated by the exploiting of the sensational character of the films. Heretofore, many pictures quite as sensational have been passed, but they have not been advertised sensationally.

The attitude of the "Kansas City Star," a local newspaper which refused some of the copy of "The Unborn," which was run in other papers, is indicative of the situation. The "Star" is said to have retorted that it was not judging the quality of the film, as to whether it was fit to be seen or not; but the notoriety given the picture caused the people to believe it was unclean, and therefore the "Star" did not wish to exploit it. In one of its news stories, however, the "Star" said that the picture purported to be sensational, but as a matter of fact was rather innocuous.

Another feature, is that the film men who are bearing the blunt of the battle, will probably insist that judgment be passed on all films from the same point of view as judgment was passed on theirs. There probably will be insistence that the censors view all pictures; and there will be fights if the censors pass anything that can possibly be criticized. That is, if there is going to be strict compliance with censorship, it will be without fear or favor. Such a ruction is expected to stir things up to a point where the public will want to take part, to get the pictures it wants to see.

Kansas City Screeners Plan Minstrel Show

G. H. Bowles, Publicity Man for Local Universal, Directing Rehearsal for Home Talent Show—Has Lots of Good Material at Hand.

KANSAS CITY, Mo.—The Kansas City Screen Club is making arrangements for a very interesting and unusual program to be given just before Christmas. A minstrel show will be the feature of the evening, and a stage is being built at one end of the club hall for the purpose. G. H. Bowles, publicity man for the Universal Film and Supply Company at Kansas City, will direct the rehearsals for the minstrel show, in which home talent will be used entirely. Mr. Bowles says that he has some good talent to pick from, many of the film men having done professional work in vaudeville and in stock companies before entering the film game. Mr. Bowles himself has had a good deal of experience in vaudeville and other work, and has written some music, being the composer of the first musical comedy ever written in Kansas City, "The Spartans." A six-piece orchestra has been engaged for the evening, and after the minstrel show a dance will be given. Seats have been arranged for one hundred and fifty guests.

Screen Club Notes.

Kansas City, Mo.—E. R. Pearson, formerly treasurer, and L. J. Scott, formerly secretary of the Kansas City Screen Club, have recently resigned their respective positions, Mr. Pearson because of his resignation as manager of the Vitigraph exchange at Kansas City, and Mr. Scott because he will go on the road for the company for the next three months and will not have time to care for his duties as secretary. G. H. Bowles is appointed the new secretary, but a treasurer has not been selected.

R. N. Abbey with K-E-S-E as Traveler.

Kansas City, Mo.—R. N. Abbey, formerly a salesman for the Vitigraph at Kansas City, has recently accepted a position as traveler for the K-E-S-E exchange of Kansas City.

Kansas City Business Notes.

Manager F. L. Kiltz of Mutual has just returned from a trip to Topeka, Kansas.

Bucklin, Kan.—C. C. Perry, editor of the local newspaper at Bucklin, Kansas, and proprietor of three theaters in the vicinity; one at Fowler, one at Minneola and the other at Bucklin, was in Kansas City recently booking programs.

Great Bend, Kan.—W. S. Nelson, who has recently acquired the lease to the Elite theater at Grand Bend, Kansas, has had the building completely remodeled and refurnished. He will run a strictly feature program, he announced while in Kansas City recently .

G. B. Howe, manager of the Unity Film Corporation at Kansas Sity, reports that he is arranging a complete advertising campaign on the "Yellow Menace" for the exchange men.

W. J. Morgan, manager of the Unicorn Film service at Kansas City, has just returned from a tour of the south part of Missouri. He reports that the ore mines in that country are making lots of money on account of the high prices, and the people seem to have plenty of money to spend. Exhibitors are making money.

P. A. Chase, treasurer of the Unicorn Film Company, who has just completed a tour of the West, was a recent visitor to Kansas City.

P. J. Concannon Visits.

P. J. Concannon, president of the Motion Picture Exchange League of Kansas, was a recent visitor to Kansas City. While here he spent the day with F. L. Kiltz, manager of the Kansas City Mutual.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Recent Kansas City Visitors.

Recent visitors to the Kansas City exchanges: Karl Mensing, Orpheum theater, Leavenworth, Kansas; Charles Thompson, Lyceum theater; Herbert Thatcher, Strand theater, Salina, Kansas, who drove up in his car; F. C. Smith, Neodesha, Kansas; Ben Rothstein, Majestic theater, Tulsa, Oklahoma.

St. Louis News Letter

By A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

Miss Peck Visits St. Louis.

ST. LOUIS, Mo.—Miss Mary Gray Peck, secretary of the National Committee of Films for Young People, in co-operation with the General Federation of Women's Clubs, and affiliated with the National Board of Review, visited St. Louis last week. Miss Peck's visit was made in the interest of the General Federation of Women's Clubs, to interest the club women of all the towns and cities on her itinerary in the Movement for Better Pictures.

Miss Peck visited the exchanges, and spoke before several meetings in the interests of her mission. She was tendered a luncheon at the Town Club on Wednesday, and addressed a large and representative body of local club women, exchange managers and others interested in the movement.

Miss Peck said she found the people interested in the Better Picture Movement, and ready and willing to assist in the carrying out of the objects of any logical plan to maintain a high standard of art and morality in the films. She spoke of her visit to the Kansas censorship officials, and touched on the inadequacy of the legalized censorship as practiced in that state.

A reception was tendered Miss Peck at the home of Mrs. James B. Nugent, under the auspices of the Better Motion Picture League, and she expressed herself as delighted at the progress made by that organization, whose plan of operation is to have films passed on by reviewers appointed by the executives of the body, who grade the pictures by a system of credits, taking into consideration artistic camera work, treatment of subject, possibilities of appeal and educational value, as well as from a moral standpoint. Miss Peck also said she found St. Louis and Missouri, where censorship has never been in effect, far in advance of other cities in the Better Picture Movement.

IN THE NORTHWEST.

Minneapolis Visitors.

Minneapolis visitors last week were: J. H. Ryan, Madison, S. D.; Frank and Joseph McCarthy, exhibitors, Aberdeen, S. D., and Watertown, S. D.; C. W. Waterbury and bride, Palace, Chippewa Falls, Wis.; J. Christoferson, Dreamland, Benson, Minn.; Stanley and Smith, Princess, Sioux Falls, S. D.; H. I. Uptegraft, Gem, Pipestone, Minn.; H. A. Schwahn, Eau Claire Theater Company, Eau Claire, Wis.; B. E. Anderson, Opera House, Elbow Lake, Minn.; George M. Johnson, Jewel, Vienna, S. D.; Fred Boll, Gem, Northfield, Minn., and Star, Farmington, Minn.

Another Wilson Victory.

St. Paul, Minn.—Miss Ruth Wilson, 18, was a winner in the Great West Film Company's photoplay star contest which ended November 30. Miss Wilson received 150,000 votes and defeated Miss Evelyne MacDonald, the Anita Stewart girl at the recent Northwest moving picture exposition by a narrow margin.

Manager H. E. Friedman of the Pathe exchange sent to every exhibitor in his territory recently a weekly booking sheet with the various Pathe serials, and kinds of films listed. Exhibitors were urged to check what service they could use, on what days it could be used and what could be paid for it and return the slip to the Pathe office. Mr. Friedman states he has received a large number of slips back and has secured a volume of new business this way.

R. C. Fox is now in charge of the bookings for "Ramona," the big Clune feature handled in seventeen Western states by Elliott & Sherman.

Admission Prices in Minneapolis

New Garrick Theater Begins Movement in Right Direction by Announcing an Increase in Admission Prices to 15 Cents for 1,000 Seats and 10 Cents for 1,200 Seats—Draws Capacity Houses—Meeting on a General Rise.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

MINNEAPOLIS, Minn.—It fell to lot of Manager L. V. Calvert of the New Garrick theater here to break the ice for increased admission prices in this city. Mr. Calvert announced that beginning with Sunday, December 2, that the New Garrick theater, the largest exclusive picture theater in the city, would charge fifteen cents for about 1,000 seats on the lower floor and first balcony and that the remainder of the 2,400 seats would be sold for a dime as previously.

On the first day this new admission price was tried out, Marguerite Clark in "Miss George Washington," Famous Players production drew capacity houses at each performance, thus convincing Mr. Calvert that good films will be seen by the public regardless of a five-cent increase in admission.

At a meeting of Twin City photoplay theater managers Tuesday, December 5, the subject of increased admission prices is expected to be settled and in case all of the exhibitors will not agree to the "raise" downtown theaters will likely vote to increase their admission prices. Opposition from vaudeville and jitney theaters is expected.

New Princess Theater Opens.

St. Paul, Minn.—The doors of the New Princess theater were thrown open to the public again on Saturday evening, December 2, following a "dark week" during which time a new pipe organ, new fixtures and new decorations were added to the theater and its policy changed to make it an exclusive photoplay center. Vaudeville has been shifted to the New Palace and hereafter the New Princess will display first run Fox features and other high-class attractions. "The Chattel" featuring E. H. Sothern and "Vixen" featuring Theda Bara were the two attractions for the re-opening week. Bert Goldman is manager of the theater.

William B. Mick Resigns.

Minneapolis, Minn.—William B. Mick has resigned as manager of the Lyric theater, Minneapolis. Mr. Mick took charge of the theater when it became the property of Messrs. Elliott and Sherman in September and previous to that was in charge of the Elliott-Sherman "Birth of a Nation" road show on the Pacific Coast and later in Milwaukee. Mr. Mick's successor at the Lyric has not been decided upon as yet. "The Crisis" will open at the Lyric shortly.

Join Against Advance Deposits.

Duluth, Minn.—It is reported that every picture theater owner in the Zenith City has joined in the crusade against advance deposits on films and has refused to pay a deposit on films, regardless of rental.

L. H. Coen Back at "U" Exchange.

Minneapolis, Minn.—L. H. Coen, after being connected with the Zenith, Independent and Favorite feature film exchanges, has returned to the Universal exchange as Minnesota roadman.

Among Exchange Men.

Minneapolis, Minn.—Manager Benjamin Friedman of the Friedman Film Corporation, has left for St. Louis and Kansas City to arrange for indefinite runs of his big feature "The Spoilers" in each of the big cities.

Minneapolis, Minn.—William A. Lochren, president of the Lochren Film Corporation here, has gone to New York City on business. It is expected that with his return an announcement of the acquisition of several new features will be forth-coming.

St. Paul, Minn.—Manager R. E. Bishop of the Mutual Exchange, Minneapolis, staged a special showing of the Richard Bennet feature "Valley of Decision" at the Strand theater for the benefit of the St. Paul exhibitors. Mr. Bishop also staged a special showing of "Charity" at the New Grand, Minneapolis. Both showings were well attended.

Harry Rowe Gone.—Left No Address.

Minneapolis, Minn.—Harry Rowe, former manager of the Unicorn, Rowe & Walker and New Film Corporation exchanges here has suddenly dissapeared from the city. Mr. Rowe's leaving came as a big surprise to several exchangemen and exhibitors of the city. He has turned his "Uncle Tom's Cabin" film is now being booked by H. R. Brandt, Inc. Mr. Rowe left no forwarding address.

Emily Stevens to Visit.

The Metro exchange plans to take Emily Stevens on a sight-seeing trip of the Twin Cities when the star of "The Wager" and other film plays here this week in "The Unchastened Woman."

H. P. Johnson With Elliott & Sherman.

H. P. Johnson has resigned as roadman for the Vitagraph exchange and is now serving in a like capacity for Elliott & Sherman.

Favorite Feature Gets "Diana."

Manie Gottlieb, manager of the Favorite Feature exchange, has procured the rights for booking "Diana," a three reeler, in Iowa.

Crystal Theater Gets Decision.

The grievance committee of the Exhibitors' Corporation of the Northwest decided a controversey between Crystal theater, Minenapolis, and two Minneapolis exchanges in favor of the theater, last week. The theater gets $150 worth of service free as a result.

Century Film People Here.

Minneapolis, Minn.—F. L. Hathaway, actor, and N. P. Borrow, cameraman, the Century Film Company, of Roundup, Mont., were Minneapolis visitors last week. Saturday the men returned to Montana to begin work on a new feature soon to be released.

New Northwest Theater Changes.

Albert Lea, Minn.—L. E. Tingley has taken charge of the B-B theater here. He is running Paramount pictures.

Hibbing, Minn.—Harding & Whaley are holding contest here for a name for their new picture theater, scheduled to open December 1, but as yet unfinished because of delayed equipment shipment.

Virginia, Minn.—Frank Meehan has reopened the Grand theater here and is running World, Mutual and V-L-S-E services.

East Grand Forks, Minn.—J. M. Freeman is contemplating the opening of a new picture theater here.

Minneapolis, Minn.—George Granstrom has sold the University theater here to F. L. Lifpitz. Granstrom now controls the Garrick.

Among the theaters that have signed up for the Paramount program during the last week are Rezac's Princess at Hibbing, Minn., the New Strand, Fremont, Minn., and the Regent, Prairie Du Chein, Wis.

Denver Screeners to Hold Dance

Have Found Two Bright Stars Who Can Come, and Date Is Set for December 27—Mary Miles Minter and Wallace Reid to Lead Grand March at Auditorium Hall—Members of Committee Appointed to Have Charge.

Denver Correspondence from E. C. Day, Denver.

DENVER, COLO.—The long anticipated and much advertised Screen Club Ball which has been promised for Denver since the organization of a club by local moving picture men will become a reality this month. It will be held on December 27 in the City Auditorium. Mary Miles Minter, Mutual star, and Wallace Reid, of Paramount fame, will be the honor guests and, of course, the principal attractions. Both are favorites in this locality and it is doubtful if any other two persons could have been selected who would have been better suited to the occasion.

Officers and members of the Rocky Mountain Screen Club are congratulating themselves on their good fortune in being able to have Miss Minter and Mr. Reid here for even a short stay. For over a year the live wires of the local moving picture industry have been planning to hold a big ball, but were unfortunate in their efforts to obtain a real star to lead the grand march. To give a ball minus a film star, they believed would be nothing more than any ordinary dance, so the event has been postponed from time to time until now definite word has come that Mary Miles Minter and Wallace Reid will be on hand for the big affair.

It is safe to say that the distinguished visitors will be given the biggest welcome ever accorded two screen stars. Extensive arrangements are being made for their entertainment while in the city, while it is anticipated that the auditorium, which has a capacity of 15,000 people, will be taxed to the limit to hold those who desire to rub elbows with and get an intimate view of their film favorites.

Arrangements for the ball proper call for unique and costly decorations, in addition to startling light effects. One of the features of the program will be a minature studio in which the visiting stars will show how a moving picture is taken.

The committee in charge of the ball is composed of Ward E. Scott, chairman; Frank Harris, A. C. Fair, Harry E. Huffman and Harry Nolan.

States Rights Exchange Opens.

Denver, Colo.—Another new moving picture exchange has been established in Denver. Incidentally it is the first of its kind to be opened in this territory. It is to be known as the Supreme Photoplay exchange and will handle only states rights releases. Louis Goldstein, former manager of the Universal and Unicorn exchanges in this city, is in charge of the new enterprise. Associated with him is Leslie Thompson, former Universal manager at Butte, who for the present will occupy his time touring the Rocky Mountain states and visiting exhibitors everywhere.

The Supreme Photoplays corporation will be the representative in this territory of Sol Lesser. They already have taken over a number of state right features, including "Purity" and the "Libertine," and will announce other releases in a few days. They also will handle the five-reel productions of the Ivan brand.

Irving Ehrensaft Heads Local Unicorn.

Denver, Colo.—Irving Ehrensaft, formerly of the Mutual and Universal exchanges, has been named manager of the Unicorn exchange in Denver, to succeed Louis Goldstein, who has opened an independent exchange. Ehrensaft has been employed as chief booker in the Unicorn office for several months.

Louis Marcus, president of the Notable Film Corporation, distributors for Paramount pictures in the Rocky Mountain region, is in Denver for a ten days' visit, combining business and pleasure. He is the guest of Milton H. Cohn, local Paramount manager.

Richard Battles, chief booking clerk in the Mutual exchange, has been called to Boston by the serious illness of his mother.

Supreme Photoplays Corp.

Denver, Colo.—The Supreme Photoplays Corp. has been recently organized to operate in Colorado, Utah, Wyoming and New Mexico. Louis Goldstein, its general manager and secretary, has been associated with the Universal since its inception. Leslie Thompson, who was for a considerable time connected with the Paramount and the Universal in the Northwest, is sales manager and has direct charge of the selling forces, and Earl H. Radetsky, a prominent business man of this city, is president. It will exploit the super productions in this territory.

Manager J. W. Scott Goes to Triangle.

Denver, Colo.—J. W. Scott, for years assistant manager and chief booking clerk for the Notable Film Corporation, distributors of Paramount films in this territory, has resigned his position to accept a similar post with the Triangle Company in this city. Scott is one of the best known and best liked men in the film industry here.

Rialto Becomes Big Feature House.

Denver, Colo.—The Rialto, Denver's newest and best illuminated theater, has announced that hereafter it will be an exclusively big feature house. It has just completed successful runs of "Less Than The Dust" and "The Common Law" and the management has arranged to show "A Daughter of the Gods."

Operators' Ball a Big Success.

Denver, Colo.—The annual ball of the Moving Picture Operators of Denver, held last week, was a huge success. It was held in the City Auditorium and a record crowd turned out. Especial interest attached to the lighting effects, which were pronounced the most unique and the most beautiful ever seen here. Following is the committee which had charge of the event: George Thomas, chairman, Oscar Olson, J. E. Dunn, Tom Melton, Herman Brady and James Dooley.

E. M. Erwin Buys Lyric Theater.

East Denver, Colo.—E. M. Erwin, former owner of the Colfax theater, has purchased the Mystic theater in East Denver. The deal marks the retirement of Jack Meyerpeter, who built the Mystic, and was one of the pioneer exhibitors of Colorado.

Des Moines News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Music at Garden Theater.

DES MOINES, IA.—The Garden theater dedicated its new $15,000 Kimball pipe organ Thanksgiving day. This wonderful new instrument, has been installed by night work during the past two months. It is possible to get any effect desired out of it. The three manual console controls with ease any arrangements of orchestral units.

Arthur T. Hayes, a markedly talented organist, will alternate with Director Mitchell and his orchestra during the afternoon and evening. Mechanical music will be done away with entirely even at the early opening hours and from 5 to 7 in the evening. At these hours Miss Ruth Cline, another musician of recognized ability, will operate the pipe organ.

Saturday Morning Show for Children.

Des Moines, Ia.—The Casino and Garden theaters are both exploiting the Saturday morning matinee, showing especially chosen pictures for the kiddies. The first show begins at nine and the second at ten, and the admission is five cents. The programs have proven popular, as both theaters report crowded houses at both performances.

The Casino is showing selected travelogues, animated cartoons and comedies of the slapstick variety. While the Garden show selected features of five reels, alternating with mixed programs consisting of travelogues by Burton Holmes, the Bray cartoons and comedies. The latter theater's children matinees are sponsored by the City Union of Mothers' Clubs.

Jefferson Opera House Remodeled.

Jefferson, Ia.—The Opera House has been remodeled by taking out the iron pillars and putting in girders. A steam heating plant has been installed to take the place of the two stoves. The stage has been remodeled, four boxes added and new opera chairs have been installed throughout. The first engagement will be "The Birth of a Nation" at a near date.

Iowa Theaters and Changes.

Des Moines, Ia.—J. C. Collins has disposed of the Ozone theater in this city and has returned to his home in Minneapolis.

Clarion, Ia.—The Orpheum theater of this city was destroyed by fire last week. The fire occurred when the show was closed and luckily there was no panic nor personal injury.

Ft. Dodge, Ia.—The New Strand theater opened with Metro's "Romeo and Juliet" the 27th and 28th of November. The Strand is a fine house and did capacity business. It is owned by the firm of Julius & Awe.

Van Wert, Ia.—Smith & Son, of Garden Grove, have opened a motion picture house here. The Smiths have been showing pictures in the Opera House at Garden Grove.

"Pearl of the Army" Card.

Des Moines, Ia.—Mr. Sheridan, of the Pathe exchange, is flooding the territory with an attractive mailing card in red, white and blue, boosting the new Pathe serial "Pearl of the Army." Preparedness is the keynote of the card and a picture of Pearl White, the star, helps out, along with a cut of the painting "The Spirit of '76," the opening scene of the new serial.

Iowa Exchange Notes.

Creston, Ia.—Louis Rosenfield is issuing engraved invitations to the formal opening of the Willard theater, Tuesday, the 5th of December, 7:30 p. m. Mr. Rosenfield is the manager.

Waterloo, Ia.—A. W. McIntosh sold the Crystal theater to J. E. Hostettler.

Redlyn, Ia.—C. W. Diekman, of this city, has opened up a motion picture theater here.

Des Moines, Ia.—Mr. Hiller, of Eau Claire, Wis., who recently sold his two theaters in that city, is in Des Moines looking for a location, not necessarily in Des Moines.

Des Moines, Ia.—Cyrus R. Cooper, traveling auditor for the General Film, is in Des Moines this week.

C. W. Tayler, manager of the General Film exchange in Omaha, was in Des Moines Tuesday, the 28th, talking over business affairs with C. W. Stombaugh, manager of the exchange in this city.

Wm. C. Preller, of Minneapolis, formerly

the manager of the General Film in this city, is here this week to attend the Shriners' convention.

D. D. Jones has resigned as cashier for the General Film exchange in Des Moines and is succeeded by R. C. Stewart.

ON PACIFIC COAST.

Miss Rubenstein to Be Home Again.

San Hurst, Cal.—Miss Freda Rubenstein, assistant to Sol L. Lesser, of the All Star Feature Distributors, will return home from a tour of the United States for the Christmas holidays and will take up her duties here about the first of the year. Her work in connection with the booking of the "Ne'er Do Well" has won for her an enviable reputation throughout the country.

San Francisco News.

The Pathescope Company has added equipment for the making of moving pictures.

The Elite theater on Sacramento street has completed extensive changes and additions to its operating room.

A moving picture theater is to be fitted up in the quarters taken over by the Home Industry League of California at Market and Fifth streets for the display of goods made in Northern and Central California.

Extensive improvements are planned for Pantages theater, James Townsend having arrived here from Seattle to plan the changes.

Ralph Earle, Pathe cameraman, has returned from a ten thousand mile automobile trip through the national parks on which he took about 40,000 feet of film.

Charles Goodwin, of the Larkin theater who recently took over the Fairyland theater on Devisadero street, is making extensive changes in the operating room and lobby of the latter house.

The operating room of the Elite theater on Sacramento street is being completely remodeled.

During the absence of L. G. Dolliver in the East, A. L. Noriega is acting as business agent for the Motion Picture Operators' Union.

J. L. Partington, manager of the Imperial theater, has been spending a vacation in the southern part of the state.

J. A. Lloyd, of the Dinuba theater, Dinuba, Cal., was a re.ent visitor here and stated that work was under way on the rebuilding of this house, which was recently damaged by fire.

Morris Levison, a popular film exchange man of this city, has returned from the Northwest, where he has been for several months.

J. R. Crone, formerly manager of the San Francisco and Los Angeles branches og the Mutual, has been appointed studio manager of the American plant at Santa Barbara. Of late he has been manager of the Vogue studio at Los Angeles.

California Jottings.

Elmhurst, Cal.—S. C. Loomis has taken over John's theater and has changed the name to the Gem.

Napa, Cal.—John Stehle has opened the Lyric theater which had been dark for quite a while.

Le Grande, Cal.—The Standard theater has been purchased by W. C. Kroh.

Stockton, Cal.—David Solari has disposed of the Empire theater to G. F. Gillelen, formerly of Alameda.

Oakland, Cal.—J. Wiseman, of the Golden Gate theater, has been making a number of additions to the equipment of his house of late, including the addition of a Westinghouse motor-generator set.

Dinuba, Cal.—The new theater to be erected by the Haden & Boone Company, is to be located in this city, instead of at Visarila, as was recently reported.

Santa Rosa, Cal.—The Cline theater, a beautiful house with a seating capacity of 1,600, was opened on November 11.

Fresno, Cal.—The Photo theater has been sold by Jackson & Elias to C. W. Williams.

San Francisco a Good Field for Pictures

Manager Knappen of Local International Exchange Accounts for the Fine Showing of His Branch by Health of the Business Here.

By T. A. Church, 1507 North street, Berkeley, Cal.

SAN FRANCISCO, Cal.—Manager H. L. Knappen, of the local branch of the International Film Service, advises that this office is still fourth in the list of twelve exchanges conducted by this concern, as far as volume of business is concerned, and that it is third in the returns on feature productions. In speaking of this showing he said: "Many of the other branch offices serve territories with a much larger population than this one, in fact, several contain single cities with more people in them than are in the entire field reached through this branch. That we are enabled to make this showing is because of the fact that the moving picture industry is in a healthy condition here and because exhibitors have been quick to see the advantages in connecting with a concern that believes in newspaper advertising on a large scale.

"The fact that this branch is third in the volume of business on feature productions is particularly significant and proves that this is a great field for offerings of this kind. The lurid film has had its day and theater patrons here desire clean dramas with the human interest elemcnt. The three that we have offered have gone over in splendid shape and we feel encouraged to put out others of a similar character."

Word has been received that the first release on "Patria," which has been booked for presentation at the Imperial theater, will make its appearance in January, instead of December. The "Beatrice Fairfax" series is still being booked extensively and H. I. Krause, who is covering the Rocky Mountain territory, advises that he has booked this production at the American theater at Salt Lake City.

Using More Calendars Printed With Programs.

San Francisco, Cal.—The monthly calendar program idea is proving very popular with exhibitors and where but one or two were using it a year there are now dozens employing this effective form of advertising. Some are using them in conection with a mailing list, others pass them out at their theaters early in the month, while still others have them distributed at the homes of those within reach of their houses. To issue calendars of this kind necessitates arranging bookings well in advance, but the idea has advantages apart from the publicity secured in that it tends to discourage film exchanges from making changes in their bookings. The Varsity theater of Berkeley put out a program calendar in November for the first time and a neat calendar of this kind bearing the name of the Turlock theater, Turlock, Cal., has also been noted.

W. O. Edmonds Visits Los Angeles.

San Francisco, Cal.—W. O. Edmonds, Pacific Coast manager of the K-E-S-E Service, with headquarters in this city, recently paid a visit to the Los Angeles branch and expresses himself as being highly pleased with the volume of business being done throughout that territory. He relates how one of the traveling men from that branch recently booked more than twenty-two hundred dollars worth of business at one swoop by taking two or three productions to the Imperial valley and giving a demonstration to exhibitors.

William Farnum Week at Rialto.

San Francisco, Cal.—The Theda Bara Week held recently at the Rialto theater, when a different production was presented each day, proved such an unqualified success that the management has decided to feature a William Farnum Week along the same lines. The program selected for this week is in the following order: "Samson," "The Nigger," "Fighting Blood," "The Man from Bitter Root," "The Plundered," "Soldier's Oath" and "The Broken Law."

Kellermann Film at Savoy Theater.

San Francisco, Cal.—The announcement has been made that Sheehan & Lurie, of the Rialto theater, have secured the Savoy theater on McAllister street for an elaborate presentation of "A Daughter of the Gods," featuring Annette Kellermann, and that the house will be opened on New Year's Eve for an indefinite run. A billboard campaign to surpass anything in this line ever seen in the Far West is promised and newspaper advertising will be commenced at once.

Pathe Manager Visits Exhibitors.

San Francisco, Cal.—H. E. Lotz, manager of the local branch of Pathe, recently made a trip to Fresno and other points in the San Joaquin valley, this being the first opportunity he has had since taking charge here of getting out and meeting exhibitors. Within a few days after he arrived in San Francisco he had chosen new quarters and since then has been busily engaged in getting these in smooth working order. O. B. Smith, who recently joined the staff of the local branch, is acting as assistant manager. The latest serial released by this concern, "Pearl of the Army," has been booked at the Rialto theater for a first run in this city.

Paramount Notes.

San Francisco, Cal.—Vernon Moore, manager of the publicity department of the local office of the Progressive Motion Picture Company, recently made a trip through the territory south of San Francisco. He conferred with many exhibitors on publicity matters and offered the active co-operation of the department of which he is the head.

Jack Mills a Visitor.

Jack Mills, of Needham & Mills, who conduct the New theater at Cortland, Cal., was a recent visitor at the local Paramount office. He returned a short time ago from a trip through the couthern part of the State on which he visited the Lasky, Pallas and Morosco studios.

Numerous Visitors in Town.

San Francisco, Cal.—A number of exhibitors have been see here of late to arrange for service and to secure suplies for the winter season among these being E. H. Douglas, of the Elite theater, Merced; W. M. Martin, Modesto; H. D. Hubbard, Calistoga; W. R. Kreb, manager of the Turlock theater, conducted at Turlock, Cal., by Stamm & Beede, and L. Frietas, of the Stockton theater, Stockton, Cal.

G. A. Metcalfe Busy.

San Francisco, Cal.—G. A. Metcalfe is very busy these days for not only is the supply business rushing but in addition he has to attend to many of the details formerly looked out for by Walter Stern, who is still at the Seattle branch. He reecntly sold a complete projection outfit to J. H. Kennedy, of Lemoore, Cal., who is transforming a dance pavilion into a moving picture house, as well as an outfit for St. Mary's church of this city. A large shipment of Speer carbons has been received and this lot is proving to be first-class in every respect.

The Blue Bird production "Gloriana" has been booked at the Portola theater for the week of November 26th.

Portland's Screeners Give a Dance

Rose City Film Fraternity Puts on Most Unique Terpsichorean Frolic of the Year —Portland Public Is Shown a Real Good Time—Out-of-Town Men Attend—Moving Pictures of the Dancers Taken.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, Ore.—On Thanksgiving Eve, the Portland Screen Club took old General Public into its confidence and showed it what a good time really was. The occasion was the Movie Ball and all the good fellows of the city and their ladies were invited and they all came.

From the first blare of the bugle announcing the opening number until the last notes of the Home, Sweet Home waltz had died away, the guests were thrilled and hypnotized by the real showman style in which the affair was put over. The proper "atmosphere" had already been created when the guests began to arrive and they plunged into the festivities without ceremony.

The big ballroom was festooned with colored lights and decorated with cedar boughs. In the balconies were a dozen spot lights and flood lights in charge of expert electricians who played them upon the fascinated dancers in a manner that would have delighted any musical comedy veteran. There were moonlight and cloud effects to go with the waltzes and schottisches and spot lights to follow the interpreters of the steps and trots. Then there was a battery of arcs at one end of the hall under which the dancers did the grand march to have their moving pictures taken. Honestly, it was a real affair.

Something to Talk About.

Let's talk about the people who attended. There were the exhibitors and their wives, the exchange men and their wives, the bookers and shippers and their sweethearts and the inspector girls and their beaux. From out of town came George P. Endert, Jack Lannon, A. Bloom, H. C. Feldman and R. C. Montgomery and maybe more that were lost in the crowd. It's a long way to Los Angeles so the ball had to be pulled off without the presence of any recognized photoplay stars but Hazel Hanson and Pauline McCaslin, who worked in pictures last summer in the photoplay metropolis, were among the popular entertainers. E. J. Myrick, of the Columbia, with Mrs. Park Dunn and W. M. Rogers, of the Majestic, with Mrs. E. M. Simonton, led the grand march. Vaudeville acts from the Pantages and Hippodrome theaters filled in while the dancers rested.

The success of the ball was due to the work of a committee headed by F. M. Simonton, assisted by W. M. Rogers, G. A. Reed, E. J. Myrick and Sam Sax. The electrical effects were installed and directed by Art Phillips, chief electrician of the Columbia Theater, assisted by Art Smith, W. A. Van Scoy, of Pathe, was cameraman for the occasion.

Now let's introduce a bit of romance: When staid Eddie Hudson, of Pathe, asked Gladys Over, who works at the Columbia, if he could escort her home from the ball, he discovered for the first time that she lived next door to his house and had lived there for more than a year. Verily, a Movie Ball is needed now and then to build up a fellowship among the workers in the industry.

Broadway Theater Is Sold.

Portland, Ore.—E. A. Thomas has sold the Broadway theater to John Adams. This theater, located in one of the most fashionable of Portland's surburbs, is an exceptionally pretty little house and has become a factor in the amusement of the community. Many pictures have been played there under the auspices of the Parent Teachers' Association of Irvington. Mr. Adams, the new owner, is an old time showman, having operated the Columbia at St. Johns several years ago.

Breaks Record at the Peoples.

Portland, Ore.—On Thanksgiving Day the People's theater broke the record for attendance since the house was opened several years ago. The picture was Marguerite Clark in "Miss George Washington." The People's management said that the week's attendance on the picture would be in the neighborhood of 40,000.

Two New Theaters in Sight.

La Grande, Ore.—There is a persistent rumor that Leiter and Myers are contemplating a new show house here. The location is said to be a corner a block away from the Arcade, which is now under lease by Leiter and Myers, the lease having another year to run.

Corvallis.—J. D. Child has bought out the interest of Byron Taylor in the Airdrome. This theater has been fixed up for winter service, a roof and a new front having been built. It is said that Mr. Taylor, who now owns the ground, may put up a first-class theater building in the spring.

Famous Diva a Fan.

Portland, Ore.—When "The Unwritten Law" showed at the Star recently, Madam Schuman-Heink attended an afternoon performance. The Star management got hold of this news too late to use it as press matter but later the diva met P. N. Mendlesohn, who has the picture in this territory, in a valley town and speaking of the visit to the Star, said that attending motion picture shows was one of her chief forms of recreation.

Moving Pictures in High School.

Pendleton, Ore.—A. P. Park, superintendent of schools, has purchased a new American Standard machine from the Service, Film Company, Portland.

Heard on Portland's Film Row.

Among the road men who worked out of Portland, the following have reported on their trips: Joe Merrick, Universal, just in from the Columbia river territory, business very satisfactory; A. S. Kirkpatrick, Mutual, from Tillmook, business fine; E. E. Goehler, Pathe, from Southern Oregon, reports his product going well; Bill Mead, Triangle, from Eastern Oregon, says things east of the mountains are fine.

Among the visitors not already mentioned were Mrs. Geo. Hunt, Page theater, Medford; W. F. Catchell, Bungalow theater; Woodburn; M. A. Levy, United Film Service, Chicago; Ray Grombacher, Triangle, Seattle, and Al Rosenberg, De Lux, Seattle, with "The Libertine."

The Service Film Company recently installed a new Simplex for Kiggins and McGill at the Rex Vancouver, Washington. Mr. Pumphrey stated that his company has become local agents for the Auto-Arc Company, Chicago.

To Vote on Censorship.

Astoria, Ore.—At the coming city election, December 13, the voters will be asked to decide on the question of municipal censorship. At present there is no censorship under city ordinance. The city authorities backed by the so-called reformers, are proposing censorship and the exhibitors, comprising Messrs. Danz, Tagg, Dean and Wilson, are making an able fight against it.

Women of Bremerton Interfere With Show

Use Means Not Always in Accord with Strict Legal Procedure, According to Local Reports, to Stop Showing of "Purity."

By T. J. Anderson, East Seattle, Wash.

BREMENTON, Wash.—It's bad enough when a town has an organized censor board to pounce upon one's best drawing card and order it off the program, but when a crowd of women take it upon themselves to kill a man's show and the men sworn to uphold the law undertake to break up a performance in total disregard of a legal restraining order, then things are in a pretty bad way. That is the opinion expressed by Jack Rantz, of Bremerton. Mr. Rantz and his partner, Ed. Oswald, own the Dream and the Rex theaters in the town which is Uncle Sam's Northwest naval staion. These are the only two theaters in the place.

"If they'd have given us any warning before we'd spent a young fortune on advertising," said Mr. Rantz, "we should have substituted another feature for 'Purity,' so everybody would be contented, but they didn't.

"We had booked 'Purity' for Monday and had been advertising it for over a week when on Friday the ministers from several churches came to us with objections, not so much to the picture itself, as to the advertising. We got everything fixed up all right with ministers, and then we heard next day for the first time of the doings of the ladies. We would have known nothing about it until Monday night, I guess, when they came to close up our theater, if a friend hadn't tipped us off. It seems that for several days a committee of women had been trying to get signers to a petition for the withdrawal of the feature, representing that we had agreed to take it off if they could get 200 names signed. They had got the 200 names by Saturday and went straight with the petition to the prosecuting attorney and filed a complaint signed by the mayor. We got busy and obtained a restraining order to last over Monday. But that night, in spite of the restraining order, several policemen came and tried to stop the show. They didn't succeed, though, and we did a very good business.

"On Tuesday we decided that, rather than wait for a decision from the superior court of Kitsap county, we would submit to a jury trial, which would give us a decision that day. I'm not saying much about the personel of the jury, but—well, they decided against the picture, and we put another feature on Tuesday's program, instead of 'Purity'."

Buy's Rights on Kleinschmidt Films.

Seattle, Wash.—Eugene Levy, manager of the Grand, a vaudeville house, has bought the Northwest rights of Capt. Kleinschmidt's war pictures. Capt. Kleinschmidt accompanied his pictures with lectures at the Moore, Seattle's leading legitimate theater, last week, and it was not until they appeared this week at the Strand, a fifteen-cent Second avenue house, that it became known that Mr. Levy had bought the States rights. Capt. Kleinschmidt left last week for New York.

Licenses in Seattle Not Reduced.

Seattle, Wash.—A Committee representing the smaller theater owners in Seattle went this week before the license committee of the city council asking that the picture houses be taxed at a flat rate of twenty-five cents a seat. According to the present system the theaters are divided into four classes. Those of a seating capacity up to 250 seats are charged $125.00, those having from 250 to 500 seats, $150.00, those with from 500 to

1,000 seats, $200,00, and those of over 1,000 seats, $250.00.

Thus it may be seen that under the terms of the petition, the license of the small exhibitor would be very much reduced, while the larger theaters would have a goodly sum added to their tax. The committee refused the application.

Alaska Company's Picture Shows.

Seattle, Wash.—Motion picture projectors have been shipped from Seattle to the Kennecott Mining Company of Alaska to be installed at their mines at Kennecott and La Touche, and there are to be others for three more of their mines. The superintendents say that there is nothing like the pictures to keep their employes satisfied through the long winter, when they are entirely shut off from the outside world.

Visitors and Their Affairs.

Seattle, Wash.—Joseph Patridge, special representative from New York of the Greater Vitagraph Company, stopped a day at the Seattle office, after a tour of Canada, where he has been placing Vitagraph features.

M. Christie, formerly an exhibitor of Portland and San Francisco, was in town this week buying equipment for his new "Rialto" theater at Everett, which is to open very soon.

C. F. Perkins, formerly an exhibitor of Pasco, Wash., was in town making bookings for the Star theater, which he has just opened at Freewater, Oregon.

W. C. Gowan informed his friends on Film Row this week that he had sold his Orpheum theater at Hoquiam, Wash., to H. C. Thomas, who is going to change the name to the Dream.

VANCOUVER NOTES.

N. M. Trafton, Exhibitor and Business Man.

Vancouver, B. C.—N. M. Trafton, whose likeness is shown herewith, although a comparative newcomer in the ranks of exhibitors, has now progressed to the stage where he is operating a circuit of three moving picture theaters in eastern British Columbia. These houses, grouped under the name of the O-Row-Nay Circuit, are the Star at Trail, the Gem at Nelson, and the Orpheum at Fernie. The first house was secured early in 1915, and the others were added soon afterward, in association with C. Alexander. Later Mr. Alexander assumed the management of the Fernie, but within a short time all were under exclusive Trafton control. Mrs. Trafton is actively associated with her husband in the business, being directly interested in the circuit. The new house to be erected in Trail by the K. P. Lodge, as announced recently in the Moving Picture World, will also be added to the Trafton string upon its completion. Mr. Trafton is one of the big film men of the province, weighing over 250 pounds; and the business done at his houses is reported to be correspondingly heavy.

N. M. Trafton.

Vancouver, B. C.—A private showing of Selznick's "The Common Law" was held at the Colonial theater one night recently. The picture has not at this writing been submitted to the B. C. Censors.

The Week in Vancouver

Sam J. Coffland, a Mining Engineer, Buys Interest of W. P. Nichols in the National Film Service, Ltd., Distributors of Triangle in Western Canada—Farrar Film Gets By the Censor—Interesting Western Theater Combination—Other Notes.

E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

Vancouver, B. C.—W. P. Nichols, managing director of the National Amusement Company, and until recently vice-president of the National Film Service, Ltd., distributors of the Triangle program in Western Canada, has disposed of his interests in the latter company to Sam J. Coffland, a mining engineer of Baker City, Oregon. Mr. Coffland now becomes vice-president of the distributing organization, while W. P. Dewees of the Rex theater here and J. A. Schuberg of the Province and Bijou in Winnipeg (the other two points of the "triangle") retain their former offices of president and general manager, respectively.

Farrar Film Passes Censor.

Calgary, Alberta.—The Alberta censors, who recently condemned Lasky's "Maria Rosa" because Geraldine Farrar, who stars in it, is pro-German, have been induced to alter their decision, and the film has been passed. H. J. Allen of the Calgary headquarters of the Famous Players Film Service pointed out to the censors that Miss Farrar has no interest whatever in the picture, having been paid a straight salary by the Lasky company, and that to reject the picture would not harm her in any way, but would mean actual financial loss to the Canadian company.

Western Theater Combine.

Vancouver, B. C.—An announcement of considerable interest was made recently by W. P. Dewees, managing director of the Rex Theatre Company, who informed the World correspondent of the amalgamation of the Rex theaters in this city and the Province and Bijou theaters in Winnipeg, controlled by J. A. Schuberg. These houses will in future be conducted by the Western Theatre Company, which has just been incorporated in British Columbia with a capitalization of $20,000. Mr. Schuberg is president of the new company, while Mr. Dewees is managing director.

Hypocrites Gets By in Winnipeg.

Winnipeg, Man.—"Hypocrites" was recently passed by the Manitoba-Saskatchewan joint board of censors, and is reported to be doing big business in that territory.

This picture was particularly successful in Alberta, but so far has not succeeded in passing the British Columbia board.

The Dominion Film Corporation.

Vancouver, B. C.—British Columbia, long neglected by producers of moving pictures, is to be the permanent home of a company.

This company—the Dominion Film Corporation, Ltd.—recently purchased the business of the Dominion Educational Films, Ltd., with headquarters in this city, and has just applied for a Dominion charter providing for a capitalization of one million dollars. The new company has as its president and general manager J. Arthur Nelson.

Film Business Notes.

Cranbrook, B. C.—The Rex theater here recently put on a special show for the Red Cross Society, handled through the Daughters of the Empire. Arrangements were made with the Famous Players Film Service to use the Pickford subject, "Cinderella."

Edmonton, Alberta.—The Clara Kimball Young production, "The Common Law," handled in Canada by the Monarch Film Co., Ltd., did a record business at the Monarch theater here. Although originally booked by Manager Max Allen for a three-day run, the engagement was extended day by day until it had played for six days, to capacity houses. Evening admission was 25 cents.

Vancouver, B. C.—"The Test," the first of the Gold Rooster Plays brought to British Columbia under the new distribution arrangements just put in force by Leon F. Ouimet, Pathe.

Cowboy, Exchange Man and Camera Man.

Vancouver, B. C.—A. D. Kean, "the cowboy photographer of British Columbia," whose picture appears herewith, is a real cowboy and a real photographer, as well as a real British Columbian. After using a high-speed still camera for a number of years, photographing cowboy sports and other events involving speedy action, Mr. Kean did his first moving picture photography at the Calgary Stampede in 1912, and has been operating continuously since that time, in addition to conducting his own exchange in Vancouver, since 1913. Within that time he has made two hundred thousand feet of negative, including a complete pictorial record of every British Columbia battalion which has gone to the front during the present war, and has secured for this province a more extensive military record of this description than is possessed by any other part of the British dominions. These are all held by Kean's Canada Film Exchange, which is now a flourishing organization in charge of two joint managers.

Bust 'em, Cowboy.

Mr. Kean's capabilities as a mechanic are well illustrated by his remarkable little laboratory, most of the apparatus in which was constructed by himself. He is now turning out very high class topical, educational and commercial subjects, and has done a great deal of work for the provincial government and the C. P. R. For three years he has been official moving picture photographer for the Vancouver Exhibition, and has also been in charge of the cowboy sports.

A. D. is Vancouver's most distinctive town character, and no public gathering is considered complete without the presence of the box on the tripod, the high leather boots, and the big sombrero. Mr. Kean has made a strenuous fight to attain his present standing in the film world, but from now on it looks like plain sailing.

"Bust 'em, cowboy!"

Calendar of Daily Program Releases

Releases for Weeks Ending December 23 and December 30

(For Extended Table of Current Releases See See Pages 1870, 1872, 1874, 1876.)

General Film Company

Current Releases

MONDAY, DECEMBER 18, 1916. (Serial No.)

SELIG—The Five Franc Piece (Two parts—Drama) 21541-42
VITAGRAPH—A Lesson for Somebody (Comedy).. 21543
SELIG—Selig-Tribune No. 101 (Topical)..... 21544
BIOGRAPH—The Conscience of Hassan Bey (Reissue—Drama) 21545

TUESDAY, DECEMBER 19, 1916.

ESSANAY—The Little Brown Mole (Third of "The Black Cat" series) (Two parts—Drama)..... 21546-47
KALEM—The Fatal Violin (Comedy)..... 21548
BIOGRAPH—His Wife's Story (Reissue—Two parts—Drama) 21549-50

WEDNESDAY, DECEMBER 20, 1916.

ESSANAY—Taking the Count (Comedy)..... 21551
KALEM—On the Brink of War (No. 20 of "The Girl from 'Frisco") (Two parts)..... 21552-53
VIM FEATURE COMEDY—They Practice Economy (Comedy) 21554

THURSDAY, DECEMBER 21, 1916.

SELIG—Selig-Tribune No. 102 (Topical)..... 21555
VIM—Title not yet reported..... 21556

FRIDAY, DECEMBER 22, 1916.

KNICKERBOCKER STAR FEATURE—The Dawn of Wisdom (Three parts—Drama) 21557-58-59
KALEM—The Tiger's Claw (No. 10 of "Grant, Police Reporter") (Drama) 21560
VITAGRAPH—A Bit of Bent Wire (Comedy)..... 21561
VIM—Reckless Romeos (Comedy)..... 21562

SATURDAY, DECEMBER 23, 1916.

ESSANAY—Dancing With Folly (2d of "Is Marriage Sacred" Series) (Two parts—Drama)..... 21588-04
KALEM—The Vanishing Box Car (No. 111 of "The Hazards of Helen" series) (Drama)..... 21565
SELIG—The Man He Might Have Been (Drama).... 21566

General Film Company

Advance Releases

MONDAY, DECEMBER 25, 1916.

BIOGRAPH—Two Men of the Desert (Reissue—Drama).
SELIG—Selig-Tribune No. 103 (Topical).
SELIG—The Golden Thought (Three parts—Drama).
VITAGRAPH—A Journey to Nowhere (Comedy-Drama).

TUESDAY, DECEMBER 26, 1916.

ESSANAY—A Tale from the Decameron (Black Cat Feature—Two Parts—Drama).
KALEM—The Quest of the Golden Goat (Comedy).

WEDNESDAY, DECEMBER 27, 1916.

ESSANAY—Canimated Nooz, Pictorial No. 21 (Cartoon-Com). —Lake Tahoe, Cal. (Scenic).
VIM FEATURE COMEDY—Her Financial Frenzy (Comedy).
KALEM—The False Phophet (No. 21 of "The Girl from Frisco") Two parts—Drama).
BIOGRAPH—The Rehearsal (Two Parts—Reissue—Drama).

THURSDAY, DECEMBER 28, 1916.

SELIG—Selig-Tribune No. 104 (Topical).
VIM—Title not reported.

FRIDAY, DECEMBER 29, 1916.

KALEM—A Mission of State (No. 11 of "Grant, Police Reporter") (Drama).
VITAGRAPH—The Luck Charm (Comedy-Drama).
VIM—Before the Show (Comedy).

SATURDAY, DECEMBER 30, 1916.

ESSANAY—Wife in Sunshine (Third of "Is Marriage Sacred?") (Two parts—Drama).
KALEM—A Race with Death (No. 112 of "The Hazards of Helen Railroad Series" (Drama).
SELIG—The Eight Hand Path (Comedy-Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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General Film Service

DEFINED FEATURE COMEDY
HARRY MYERS &
ROSEMARY THEBY
DECEMBER 20th
IN
"THEY PRACTICE ECONOMY"
But they find it doesn't Pay

Calendar of Daily Program Releases

Releases for Weeks Ending December 23 and December 30

(For Extended Table of Current Releases See Pages 1870, 1872, 1874, 1876.)

Universal Film Mfg. Company

SUNDAY, DECEMBER 17, 1916. (Serial No.)

REX—(No regular Rex this day).
REX—Love or an Empire. Special releace. (Two parts—Drama) 02008
POWERS—Sammie Johnsin and the Wonderful Lamp—Comedy Cartoon) ....
Majestic Ceylon as Seen by Dr. Dorsey (Educacational) 02007

MONDAY, DECEMBER 18, 1916.

UNIVERSAL SPECIAL—Liberty No. 18—The Wolf's Nemesis (Two parts—Drama)..... 02009
RED FEATHER—Mixed Blood (Five parts—Drama) 02010
NESTOR—It Sounded Like a Kiss (Comedy)..... 02011

TUESDAY, DECEMBER 19, 1916.

UNIVERSAL SPECIAL—Little Partner (Three parts—Drama) 02012
VICTOR—So This Is Paris (Special release) (Comedy) 02013
VICTOR—No regular Victor this day.

WEDNESDAY, DECEMBER 20, 1916.

LAEMMLE—No regular Laemmle release this day.
L-KO—Shooting His Art Out (Two parts—Comedy) 02014
UNIVERSAL—Animated Weekly No. 51 (Topical).. 02015
LAEMMLE—Homeless (Special release) (Drama).. 02016

THURSDAY, DECEMBER 21, 1916.

REX—The Ivy and the Oak (Two parts—Drama)... 02017
BIG U—No regular Big U this day.
POWERS—No regular Powers this day.
BIG U—Moonshine Blood (Special Release) (Drama). 02013

FRIDAY, DECEMBER 22, 1916.

IMP—In the Dead O' Night (Two parts—Drama).... 02019
UNIVERSAL—Universal Screen Magazine No. 3 (Topical) 02020
VICTOR—It's Great to Be Married (Comedy)..... 02021

SATURDAY, DECEMBER 23, 1916.

BISON—Fighting Joe (Two parts—Drama)..... 02022
LAEMMLE—No regular Laemmle this day.
JOKER—Jags and Jealousy (Comedy)..... 02023
REX—The Rock of Riches (Special Release) (Dr.). 02024

SUNDAY, DECEMBER 24, 1916.

REX—The Woman Who Learned (Special Release) (Drama) 02025
POWERS—Nervy Nat Has His Fortune Told (Cartoon Comedy), and In the Heart of India as Seen by Dr. Dorsey (Educational)..... 02026
IMP—Special Release. Title not yet decided..... 02027

MONDAY, DECEMBER 25, 1916.

UNIVERSAL SPECIAL FEATURE—Liberty No. 19, An Avenging Angel (Two parts—Drama) 02028
RED FEATHER—A Child of Mystery (Five parts—Drama) 02029
NESTOR—Pretty Babay (Comedy) 02030

TUESDAY, DECEMBER 26, 1916.

GOLD SEAL—Birds of a Feather (Three parts—Dr.) 02031
POWERS—Such Is Life in Alaska (Hy Mayer Travelogue) 02032

WEDNESDAY, DECEMBER 27, 1916.

LAEMMLE—Stronger Than Steel (Two parts—Drama) 02033
L-KO—The Perils of a Plumber (Comedy)..... 02034
UNIVERSAL—Animated Weekly No. 52 (Topical).. 02035

THURSDAY, DECEMBER 28, 1916.

VICTOR—Good Morning Judge (Two parts—Com.). 02036
BIG U—No regular Big U this day.
POWERS—No release this day.
BIG U—Special release. Title not yet decided..... 02037

FRIDAY, DECEMBER 29, 1916. (Serial No.)

IMP—Toto of the By-Ways (Two parts—Drama).... 02038
REX—No regular Rex this day.
L-KO—Phil's Busy Day (Comedy)..... 02039
REX—Special release. Title not yet decided..... 02040

SATURDAY, DECEMBER, 30, 1916.

BISON—Giant Powder (Two parts—Drama) 02041
LAEMMLE—No regular Laemmle this day.
JOKER—Mines and Matrimony (Comedy)..... 02042
LAEMMLE—Special release. Title not yet decided.. 02043

Mutual Film Corporation

SUNDAY, DECEMBER 17, 1916.

VOGUE—Treed (Two parts—Comedy)..... 05232-33
GAUMONT—Reel Life Number 33 (Mutual Film Magazine) 05234

MONDAY, DECEMBER 18, 1916.

MUTUAL STAR PRODUCTION—The Twinkler (Five parts—Drama) 05235-36
MUTUAL—Buddy's Christmas (Two parts—Drama) 05235-36

TUESDAY, DECEMBER 19, 1916.

GAUMONT—Mutual Tours Around the World (Morrocco, Chantilly, by the Mediterranean) (Travel) 05237

WEDNESDAY, DECEMBER 20, 1916.

MUTUAL—Mutual Weekly No. 103 (Topical).....
GAUMONT—See America First (Travel).....
Kartoon Komics (Cartoon Comedy).... 05239

THURSDAY, DECEMBER 21, 1916.

MUTUAL—The Elopement (Comedy)..... 05240

FRIDAY, DECEMBER 22, 1916.

MUTUAL—Uncle Sam's Defenders No. 3, "A Jack Tar in the Making" (Topical)..... 05241

SATURDAY, DECEMBER 23, 1916.

MUTUAL—Every Lassie Has a Lover (Comedy).... 05242

SUNDAY, DECEMBER 24, 1916.

VOGUE—Fickle All Around (Two Parts—Drama).. 05243-44
GAUMONT—Reel Life No. 34 (Mutual Film Mag.).. 05245

MONDAY, DECEMBER 25, 1916.

MUTUAL STAR PRODUCTION—The Innocence of Lizette (American)—Five parts—Dr.—No. 162).
MUTUAL—Indiscretion (Two parts—Drama)..... 05246-47

TUESDAY, DECEMBER 26, 1916.

GAUMONT—Mutual Tours Around the World (The Theve River, France, Florence, In the Swiss Alps—Travel) 05248

WEDNESDAY, DECEMBER 27, 1916.

MUTUAL—Mutual Weekly No. 104 (Topical)..... 05249
GAUMONT—See America First (Scenic).....
—Kartoon Komics (Cartoon-Comedy) $5250

THURSDAY, DECEMBER 28, 1916.

MUTUAL—Peter's Perfect Photoplay (Comedy).... 05251

FRIDAY, DECEMBER 29, 1916.

MUTUAL—Title Not Reported 05252

SATURDAY, DECEMBER 30, 1916.

MUTUAL STAR COMEDY—Grimsey the Bellhop (Comedy) 05253

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Stories of the Films

General Film Company

SELIG.

SELIG-TRIBUNE NO. 96 (Nov. 30).

Port Washington, L. I.—New giant seaplane has her trial trip around Manhasset Bay.

Berkeley, Cal.—Shirt waists and fans predominate at the Washington-California game at Berkeley, while spectators at the Harvard-Yale game are chilly in fur coats.

New Orleans, La.—Miss Georgine Kohn sends a turkey weighing 35 pounds to President Wilson.

Philadelphia, Pa.—In the presence of William A. Rockefeller, a mammoth oil tanker is launched.

San Fernando, Cal.—Farmers in this locality find a new field of usefulness for their automobiles.

Latest fashions in motoring and rain coats, posed by dainty models presented in this number of the Selig-Tribune.

Chicago, Ill.—Industrial Workers of the World scatter the ashes of Joe Hill into the waters of Lake Michigan.

Chicago, Ill.—Health Commissioner Robertson's diet squad gain weight upon individual menus costing 40 cents daily.

Philadelphia, Pa.—Thanksgiving turkey auctions draw the crowds in spite of the high-cost-of-living.

New York, N. Y.—Over 50,000 people throng the Polo grounds and see the Army defeat the Navy by a score of 15—7.

Denver, Colo.—Booze valued at thousands of dollars is confiscated and destroyed by city officials charged with enforcement of the Prohibition law.

SELIG-TRIBUNE NO. 97 (Dec. 4).

Corpus Christi, Texas.—This review of the 2d and 3d Texas Infantry proves the fact that maneuvers on the Mexican border has made real soldiers.

Philadelphia, Pa.—Children pursue the occupation of "Rushing the Growler" of spring water to Fairmount Park. The city supply of water tastes bad.

Chattanooga, Tenn.—W. I. Alexander erects a granite monument in a vacant lot as a testimonial for President Wilson as having "kept us out of war."

New York, N. Y.—The Old Guard Veteran Battalion raises "Old Glory" and fires a salute of 21 guns honoring the old custom.

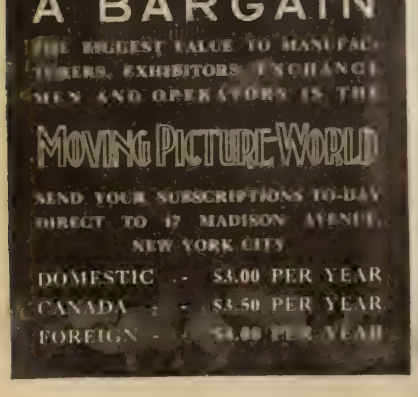
Byberry, Pa.—The young women of this town settle a dispute by racing their automobiles in a bitterly contested race, which almost results seriously, when one car goes through the fence.

New York, N. Y.—A Fifth avenue parade and a review by Governor Whitman form part of the home-coming ceremonies of the 7th Regiment on their return from service on the border.

Latest fashions in furs, posed by pretty models, are presented in this number of the Selig-Tribune.

Pasadena, Cal.—With waste paper so precious that churches are receiving it in place of silver offerings, Jack Cudahys children are busy collecting old newspapers to sell, and send the proceeds to the war orphans of Europe.

Boston, Mass.—H. H. Brown, of Williams College, wins the ten mile Cross Country Race.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THE FIVE FRANC PIECE (Two Parts—Dec. 18).—The cast: Napoleon Bonaparte (Lafayette McKee); Brigadier Jean Villiars (Chas. Wheelock); Jean Villiars (Chas. Wheelock); Allen Green (Barney Furey); Margaret Wilson (Edith Johnson). Scenario written by Myles D. Savelle. Directed by F. J. Crandon.

Napoleon, anxious to make his issue of five franc pieces popular with his subjects, secretly places an order for one million francs in one of his coins, mixes this particular coin with a hundred others, and passes them among those whom he thinks most worthy. One of the coins falling into the hands of Brigadier Jean Villiars, is handed down three generations to his descendant, Jean Villiars.

Jean, an ambitious and young inventor, perfects and patents a device for wireless control of torpedo boats. Allen Green, an unscrupulous promoter, resolves to steal Jean's plans from a cabinet after Jean has refused Green's offer of $10,000 for the idea.

One night Jean has a vivid dream in which his attention is called to an old heirloom, an antique box on the table. That night Green steals into Jean's bed-chamber in an attempt to steal the plans. He does not know that the cabinet on the wall is wired with electricity, and when he endeavors to open it, he is thrown to the floor where Jean finds him and delivers him to the police.

Margaret Wilson, Jean's sweetheart, reads in a French paper that an order for a million francs issued by Napoleon, and placed in an old coin, still holds good. She thinks of the five franc piece owned by Jean. She summons the gardener to file the edge of the coin, and there the money order is found. Thus is Jean shown a way to promote his invention and marry the girl he loves.

THE MAN HE MIGHT HAVE BEEN (Dec. 23).—The cast: Allan Westcott (Robyn Adair); Little Allan (Buddy Harris); Allan's Father (E. J. Brady). Written by Hettie Gray Baker. Produced by Burton L. King.

Allan, a hobo, but evidently a man who has had opportunities which good birth and education offer, happens upon a little poem in a newspaper which had been wrapped around a lunch given him at a back door. As he thinks of the lines, a vision comes of little Allan, "the lad he used to be," who brings to him visions—his boyhood, his start in life with his rich and doting father, his beautiful wife; and then, visions of "the man he might have been." His message given, little Allan disappears.

Too ashamed to go to ask forgiveness, Allan is nevertheless drawn toward his old home. On the walk he meets Florence, his wife. She passes on, but at the steps suddenly turns and holds out her arms to him, forgiving.

ESSANAY.

IS MARRIAGE SACRED? No. 1, "The Burning Band" (Two Parts—Dec. 16).—The cast: Florence Martin (Marguerite Clayton); Chester Randolph (Sydney Ainsworth); Rev. Martin (Thomas Commerford); William Conklin (Edward Arnold)

Florence Martin, tired of her village home, elopes with Chester Randolph, city chap. Randolph turns out to be a crook whose cruelty finally drives Florence to desert him. Her wedding ring is the burning band. She obtains a position as a secretary to a millionaire's wife and falls in love with Conklin, wealthy youth. The newspapers report Randolph killed, and Florence weds Conklin. Then Randolph apears in her bedroom as a robber, discovers her marriage and seeks blackmail. Florence fears to reveal her past to her husband but finally, in an exciting scene, Randolph is shot to death by his crook "pal" and all ends well for the others.

THE LITTLE BROWN MOLE (Two parts—December 19—"Black Cat Feature").—The cast: Leila Fancourt, Olive Berkeley (Lillian Drew); Paul Fancourt (Sydney Ainsworth).

Olive Berkeley was the girl Paul Fancourt first loved. They were separated, however, and he married Leila. The violent temper of Mrs. Fancourt finally resulted in their separation. By fate's decree, she employs Olive, unaware of her identity, as her secretary.

In a tantrum, Leila dies of apoplexy. Olive, who still loves Fancourt, utilizes her strange resemblance to Leila to pose as his wife. She effects a "reconciliation" with him and, as he believes, is remarried to him. Then Paul detects her fraud by the absence of a mole on his former wife's cheek. Olive flees in terror, but Paul pursues and reclaims her, for he has found that his first love was the true one.

TAKING THE COUNT (Dec. 20).—The cast: The Cabin Steward (Ben Turpin).

A crowd of society women come to the wharf to get the Count on his arrival. Ben Turpin and another cabin steward are the only men to be seen in dress clothes. So they are promptly mistaken for the Count and his companion. The pair are entertained extensively and society tolerates their wild antics and believes them highly amusing. However, the police locate them and the pair find themselves back on the ship waiting at the captain's table after their one plunge into the whirl of society.

IS MARRIAGE SACRED (No. 2, "Dancing With Folly"—Two Parts—December 23).—The cast: Alice Drummond (Marguerite Clayton); Herbert Stanley (Sydney Ainsworth); Mrs. Charlton (Lillian Drew); Enoch Drummond (Edward Arnold); Rev. McMillan (Thomas Commerford).

Enoch Drummond, chemist, shows more love for his laboratory than he does for his young and spirited wife, Alice, so she seeks the companionship of the blase Mrs. Charlton in the city. At a masked ball she meets and is flattered by Herbert Stanley, a social viper. He ensnares the innocent young wife, imprisons her in his flat and demands money as the alternative from compromise. Alice makes a clean breast of her predicament to Enoch who, instead of blaming his wife, realizes that the fault was his own. The tenseness is softened by the aged Rev. McMillan's comedy love affair.

VIM FEATURE COMEDY.

CHARITY BEGINS AT HOME (Dec. 13).—Mr. Green, a prosperous architect, is tried by his wife's fads. Her latest one is charity. Over the breakfast table she tells him her plan for various charity affairs. She gives his clothes to beggars and each day the army of solicitors is increased and she sends them to hubby's office. When she learns that hubby turns them away she is dumbfounded. She goes so far as to put a drunken woman to sleep in his bed and it is up to hubby to sleep on the floor. The next day Green gets a brilliant idea.

He purchased six dogs and takes them home with him, and when wifey asks the reason she is informed that he believes in animal charity. Trying days follow; he brings home a monkey, several kittens, white mice and an old skate of a horse which he turns loose on the lawn. He next brings home a sick elephant and is confident the elephant will recover if allowed to play on the front lawn with the horse.

That night at dinner Green is enthusiastic over plans for a home for stray animals which he thinks would look nice on the front lawn. They then agree to give up their charities and Green makes out a check for the Bide-a-Wee Home and one for the Associated Charities.

THEY PRACTICE ECONOMY (Dec. 20).—The Newlyweds, on checking up their month's expenses, are appalled at the size of their bills. They decide to begin at once and economize in everything. He walks to the office to save carfare and loses his hat and tears his clothes. She discharges the maid and in washing the dishes drops an armful of her best china and breaks it. He discharges his office boy and sweeps out the office himself, breaking up furniture and losing his best client by suffocating him in dust.

They are invited to the opera that evening and he hurries home to dress. To economize he shaves himself and she presses his trousers. Unaccustomed to shaving, he cuts himself badly and while she runs for a doctor, the flat iron burns through the trousers and ruins the dining-room table.

In her haste to get a basin of water for the doctor, she swings the gas jet against the lead water pipe and eventually a hole is melted in the pipe. To save a plumber's bill, he decides to fix the leak himself. She discovers that the dinner is burning up on the stove and pours water on it. The resultant steam burns her hands. He runs for the doctor, and the water pipe, left to itself, floods the house.

Unable to go out, they make a scanty supper on crackers and milk, during which he figures up their savings for the day. They find that they have saved $4.20 at a cost of about $900, so he cuts the word "economy" out of the dictionary and tears it up.

VIM.

WHAT'S THE USE? (Dec. 15).—Mrs. Pokes is president of the Gossip Club. Pokes, her husband, very much hen-pecked, is chief cook, dishwasher and general maid of all work about the house. Mrs. Gift of Gab is scheduled to speak on "How to Keep Husbands at Home" at the club that afternoon. When Mrs. Pokes receives this notice she puts Pokes to work at the dishpan and leaves at once for the club.

Pokes drowsily continues his task. His man-

hood, however, asserts itself and he resolves to declare his independence. Forthwith he takes off the apron. After writing his wife a farewell note and taking an affectionate leave of the dog, his only friend, he leaves the house. Finding shelter in a moving freight car, he rolls on his way to liberty.

Mrs. Pokes returns only to find Pokes gone. Thrown on her own resources, she hangs out a sign "Rooms and Board." The side-door Pullman in which Pokes is traveling stops, and Pokes emerges in a strange town. Walking down the street he sees a sign "Furnished Rooms" and decides to rent one. Mrs. Jabbs keeps the rooming house and her politician husband has her under his thumb. Pokes sympathizes with her, so when Jabbs returns home and demands the room rent money that Pokes has just paid, threatening his wife with blows, Pokes bravely interferes and drives Jabbs away.

To cool his temper, Jabbs takes a trip on a train and gets off in the very town that Pokes has left. By a strange fate, he takes board at the home of Mrs. Pokes. Time passes. If the newspapers had been carefully scanned, two divorce and two marriage notices might have been read. Two honeymoons are next in order and at a quiet little hotel well named "Harmony," the Pokes and Jabbs and Jabbs and Pokes meet. Such complications! They beggar description. Mrs. Pokes arming herself with a tray of dishes decides to take the law in her own hands and settle affairs. Jabbs is knocked out and so is Mrs. Jabbs. Pokes arrives just in time to get a crack on the head with a plate which rudely awakens him from his slumber, and he realizes he is still in the kitchen. Still maid-of-all-work, still hen-pecked, Pokes longs for the day when dreams come true.

RECKLESS ROMEOS (Dec. 22).—Pokes, Jabbs and Reggie Gotrox are all members of the same club and at the same time rivals for the hand of La Belle Edna, a popu'ar actress. Things being dull at the club, Pokes decides to call on Edna. With a headache for an excuse he slips away, procures a large bunch of chrysanthemums, presents himself at Edna's house and is admitted. Reggie, bored by a fellow club member, also decides to call on Edna. When Reggie arrives at Edna's home, Pokes is compelled to hide under the arm chair cover. Reggie is getting along very well when the door bell rings and none other than Jabbs is announced. Reggie takes refuge in the fireplace. Jabbs is smoking a cigar when ushered in the room, and throwing it in the fire place, the legs of his trousers become ignited and he has to crawl out, the chair cover is torn from Pokes and the three meet face to face.

Trouble is in the air, and they nearly come to blows when Edna enters the room and stops them. At her request they all adjourn to the club to await her decision. They finally receive a note at the club from Edna saying: "That the one who will escort her to a swell cafe and prove his love, she will marry." They are all willing, so much so that the dice cup is brought into play to decide. Pokes wins and starts out. He meets Edna just as she is coming out of her home and they go to the Palms Cafe. Dinner is ordered when Edna raises her veil and Pokes discovers he is escorting a mulatto. Horror-stricken, he rushes from the place.

Edna discloses her identity to the proprietor and the guests and they all enjoy the joke. She then telephones to Reggie at the club and he hastens to rescue her. She is seated when he arrives at the cafe and the dinner is served. When he offers to give her a piece of steak she removes her cape, and when he beholds the colored lady that he is dining with he takes a fit and beats it. Passing the club he meets Jabbs, and tells him that it is he (Jabbs) that Edna wants. Jabbs arrives at the cafe. When Edna throws back her cape and also removes her veil, Jabbs, who is ready for the play, laughs and tells her to eat and enjoy herself. Edna, to all appearances, is fairly caught, when in struts a big burly black man and demands that Edna accompany him.

Jabbs interferes and is knocked out. Edna takes to her heels with the black man in pursuit. The chase leads her to her own home, where she is overtaken by her pursuer. In the kitchen, while the black man flourishes a razor, Edna begs for mercy. The black man grabs a wet towel and wiping off the paint from one side of his face discloses the countenance of Pokes. At this juncture Jabbs arrives. Seeing Edna in Pokes arms is too much; he rushes on Pokes but is promptly pushed back on the hot stove. Reckless Pokes by his reckless ways is the most reckless Romeo and carries off the prize.

BIOGRAPH.

THE CONSCIENCE OF HASSAN BEY (Reissue—Dec. 18).—The cast: The rug maker's daughter (Lillian Gish); her sweetheart (Robert Harron); the rug maker (Alfred Paget).

This story is laid in Persia. The first scene opens in the old rug maker's shop where the young daughter and the young man employed by the rug maker are weaving rugs. They are apparently in love with each other. Presently, the bey of the province comes into the shop to order a new rug. He is struck with the beauty of the girl. Some hours later, seated on his throne, his dancing women fail to interest him. His thoughts are in the rug shop. He sends Timur, his most loved slave, forth to the old rug maker's and commands him to bring back the beautiful young daughter. Once in the presence of the bey, she refuses his advances and tells him of her young lover. That young person has followed her to the bey's palace and is ushered in by the faithful Timur. From her curtained chamber in the next room the favorite slave joyfully watches the bey's failure to interest the young woman. In wrath the bey orders the young woman and her lover to the dungeon, where wild beasts are prowling.

In the meantime, an Egyptian snake charmer appears before the bey and interests him in some rare collections from Africa. He decides to add to his collection and buys, among others, an especially poisonous viper. Then the designing Timur, who has always disliked the favorite, goes to the bey. "Two mistresses cannot be at peace in one house," says he, and he suggests that the favorite be put out and that the viper be placed in her jewel box. Thus, while the bey is asking the favorite to dance for his pleasure once more, the snake charmer and Timur enter her chamber and place the poisonous snake in her jewel box. When she places her hand in the box to put on her jewels, she receives the fatal bite. She dies in the arms of the bey who (as a stall) accuses the snake charmer.

Then the girl is brought from the dungeon and again refuses the bey's advances. She faints in his arms. The bey realizes that he is not only the idol of a province, but a man with a conscience. Going into the next room, he seizes his dead favorite, killed by his own hand, and summoning Timur, he tells him to free the boy and the girl. He returns to the chamber and thrusts his hand into the jewel box and meets with the like fate of his favorite and dies in her arms. There Timur finds him, a victim of his designs.

HIS WIFE'S STORY (Reissue—Two Parts—Dec 19).—The cast: Louise Blair (Vera Sisson); William Courtnay (G. Raymond Nye); George Fenmore (Jose Ruben); Henry Bryson (Charles H. Mailes).

William Courtnay, a rising young lawyer, candidate for mayor, drops into a restaurant and there sees Louise Blair, a cabaret singer, whose superiority to her surroundings impresses him. Beckoning the girl to his table, he attempts to win her confidence and urges her to give up the unworthy occupation. His words make a deep impression on her. Outside the door of the restaurant a man confronts her, and she gives him money. This man, George Fenmore, has cast a shadow over her life, and now that he has found her again she gives up her position.

A few days later she secures employment in a book store. Courtnay gave the girl his card, but she had dropped it. Fenmore found it. When Courtnay opens his campaign headquarters the blackmailer applies for a clerkship. By chance Courtnay enters the book store and meets Louise again. She consents to become his private secretary. In his private office she comes face to face with Fenmore, but he reassures her. Henry Bryson, chairman of the campaign committee, discovers him threatening the girl, interferes, and is himself blackmailed by Fenmore, who has a hold on him also.

Courtnay urges Louise to marry him, and she consents.

Bryson influences Courtnay to discharge Fenmore, and the latter, forcibly ejected from the offices, goes to Louise, vowing vengeance. Courtnay enters and demands an explanation of the blackmailer's presence in his home. Louise tells how, as a young girl, she had eloped with Henry Bryson, and how Fenmore, his secretary, had discovered that Bryson already had a wife and child. A letter from Bryson's wife, which Fenmore had stolen, afforded ample proof that she had gone out of Bryson's life.

As she concludes the story, Bryson enters with news of Courtnay's victory at the polls. Fenmore, triumphant, asks: "How much will you gentlemen pay to keep this out of the papers?" Bryson, in fury, attacks him, and is killed by Fenmore, who later pays the penalty of his crime.

KALEM.

DUDES FOR A DAY (Nov. 28).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Kluck (Henry Murdoch); Brique N. Mortar (A. Edmondson); Maggie Mortar (Ethel Teare).

Brique N. Mortar's fifth cousin dies leaving him a million or so. Brique and his daughter Maggie are not slow to blossom out in all the glory of wealth. Kluck, the clothier, finds business dull, so he determines to advertise. He hires Ham and Bud to parade the streets in evening clothes bearing a sign, "Kluck's Klassy Klothes."

But as soon as the pair escapes Kluck's watchful eye they discard the signs and decide to be real swells. They encounter the Mortars in the park and Ham extends an invitation to the select Castorbilt Ball that evening. Instead Ham and Bud take the newly-rich pair to the annual "Blow-out of the Gas House Gang." Then things begin to happen and they double their pace when Kluck, in search of his vanished fashion plates, arrives on the scene.

BORDER WOLVES (No. 17 of "The Girl from Frisco"—Two Parts—Nov. 29).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Gordoza (Ronald Bradbury); Terry, the foreman (Hart Hoxie); Maria, a half-breed (Josephine West); Kennedy, ranchman (Edward Clisbee). Directed by James W. Horne.

Barbara, together with her father and John Wallace, journeyes to the Kennedy ranch, at Bordertown, near the Mexican boundary. Brent is seeking to purchase the Kennedy ranch and carries with him a letter of credit for fifty thousand dollars on the Bordertown Bank. A Mexican ranch-hand learning of this, carries the news across the border to Gordoza, leader of a band of brigands.

Through the treachery of Maria, a half-breed worker at the ranch, the attack of Gordoza's party is successful, and Barbara, John Wallace and Ace Brent are kidnapped and carried across the line to the bandits' stronghold. A vivid picture of a bestial rebel is painted in the stirring scenes that follow, leading up to a spectacular climax in a pitched battle between cowboys and brigands that effect the defeat of the Mexicans and release of the prisoners.

THE WIZARD'S PLOT (No. 7 of "Grant, Police Reporter—Dec. 1).—The cast: Tommy Grant, of The Chronicle (George Larkin); the woman in black (Ollie Kirkby); Prof. John Atwood (Robert Ellis); Inspector Rathbone (Harry Gordon); City Editor Mansfield (William McKey). Directed by Robert Ellis.

"Watch Marvelo; he is the most dangerous man in New York," says a note left at the Chronicle office for Tommy Grant by a mysterious woman in black. Grant investigates and learns that Marvelo is the name given the mechanical chess player at Sledin's Museum. He visits the museum and seeking to force his man to uncover his hand, leaves a note on the table when he is unobserved. The note reads, "Be on your guard; you are watched."

The ruse is successful, and Grant, following Prof. John Atwood, the man inside the dummy, when he seeks to make his escape, soon finds himself in the midst of a puzzling case. Atwood is an anarchist, with a fiendish plan to stop the war by blowing up a string of ammunition cars along the New York waterfront. With Secret Service operatives Grant succeeds in frustrating the plan in the nick of time. A motorboat pursuit results in the capture of Atwood and his accomplices.

THE TRIAL RUN (No. 107 of "The Hazards of Helen"—Dec. 2).—The cast: Operator at Lone Point (Helen Gibson); Arthur Lane (P. S. Pembroke); Morton, of the United (G. A. Williams); Superintendent Purdy (George Routh.). Author, S. A. Van Petten. Directed by Walter Morton.

Superintendent Purdy informs Lane that unless he brings in a big express contract for the road he will lose his job. At Helen's suggestion Lane calls on Manager Morton, of the United Fruit Growers. Later, on an auto trip, Morton's machine rams a telegraph pole and turns turtle on the railroad track pinning Morton beneath. Helen happens by on horse-back, and is vainly attempting to lift the auto when she hears the whistle of an oncoming train. Leaping on the horse, Helen hastens down the track to warn the train. But the trainmen miss her warning and she is forced to board the train by throwing her lasso over the brake rail and swinging herself to the car.

The train is stopped in time and Morton tells Helen, "Have your friend arrange for a trial run and if your road can beat the time on deliveries that we are now getting the contract is

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his." On the day of the trial run, a dynamite explosion near the tracks hurls socks on top of a freight engine, stunning the engineer, and sending the train running wild down the track towards the trial run special. Helen receives orders to derail the engine, but to save the engineer she decides on a desperate move. By a short cut she overtakes the runaway in an auto and leaps from the speeding machine to the freight, which is quickly brought to a stop.

JAILBIRDS (Dec. 5).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Roy L. Flush (Henry Murdoch); Flora Flush (Ethel Teare).

As bootblacks Ham and Bud incur the ire of Royal Flush, the gambling prince. But later when Roy finds himself in jail Ham and Bud get their chance for revenge by securing jobs as jailers. As jailers they are more laughable than capable, especially when Flora, Roy's pretty daughter, arrives to effect her father's escape. Ham's weakness for a pair of pretty eyes almost allows the scheme to go through, but vigilant Bud is on hand and the scheme is frustrated.

THE POISONED DART (No. 18 of "The Girl from Frisco"—Two Parts—Dec. 6).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Ripley (Ronald Bradbury); Walai, Malay leader (Barney Furey); his aides (Edward Clisbee and Jack Rahmn); Tatsu (Y. Aoyama). Directed by James W. Horne.

Ripley, a mining expert, returns from the Orient with a sacred Malasian cat, which he presents to Barbara. Unknown to Ripley, he has been followed by three Malasians. They trail him to the Brent ranch at Los Alamos and take up their headquarters in an abandoned shack near the Brent home. On the night of Ripley's arrival the cat is left in the care of his Japanese valet, Tatsu. A cry in the middle of the night awakens the household and ranchmen, and investigation finds Tatsu dead, a mysterious wound from a poisoned dart proving that the assassin was a Malay.

A clue sends Barbara, Wallace and the Sheriff to the abandoned shack which they find deserted. Wallace and the Sheriff go off to the town in search of the Malays, while Barbara remains to watch the shack. The leader of the Malays appears from hiding and pounces upon Barbara. Tense gripping drama surcharges the scenes that follow, alternating between a stirring pistol duel in town before Wallace subdues the Malasians and Barbara's struggle to effect the capture of the leader. The clearing up of the mystery later discloses the fact that the bell on the collar about the cat's neck contained the famous Kadevan ruby, stolen from the royal palace.

THE TRUNK MYSTERY (No. 8 of "Grant, Police Reporter"—Dec. 8).—The cast: "Tommy Grant, of The Chronicle (George Larkin); Babette (Ollie Kirkby); Henri Theophile (William McKey); Mrs. Montt (Mary Taylor Ross); Monsieur Darnac (T. Justin Dow); Detective Galloway (Harry Gordon). Directed by Robert Ellis.

Cleaning out the attic of her boarding house Mrs. Montt comes upon an old trunk which discloses a skull to her startled gaze. Grant arrives on the scene for the investigation with Chief of Detectives Cadogan. They learn that Mrs. Montt purchased the house five years previous from Henri Theophile. The trunk was in the attic at that time but she had never examined it until this day. Investigating after Galloway's departure, Grant finds in the lining of the trunk a girl's photograph inscribed on the back, "To my dear Babette—Alphonse Darnac." Investigation in the filing room of the newspaper later brings to light a clipping telling of the disappearance of a boarder from the boarding house many years before and a hint that he had eloped with the daughter of the proprietor.

Grant evolves a daring scheme to uncover the five-year-old mystery. He inserts a personal reading "Babette—Your sweetheart, whom you thought dead, has returned. Meet him at the Abbey Inn Wednesday noon.—Alphonse Darnac." Babette, now a happy wife and mother, and Henri Theophile, a derelict, see the personal. Their mystification impels both to journey to the Abbey Inn, where Grant and Galloway are in waiting. The meeting brings on stirring complications before the mystery is solved, while Grant is called upon to show daredevil courage in bringing Henri to justice.

THE LINEMAN'S PERIL (No. 109 of "The Hazards of Helen" —Dec. 9).—The cast: Operator at Lone Point (Helen Gibson); Dick Benton, lineman (P. S. Pembroke); superintendent of the road (G. A. Williams); his assistant (George Routh). Directed by Walter Morton.

Teddy, a Russian wolf-hound, is Helen's companion at the Lone Point station. Dick Benton, the lineman, takes Teddy with him when he goes down the track to fix a damaged wire. The breaking of his defective safety belt plunges him to the ground. He attempts to crawl to his hand-car on the tracks, but collapses on the rails after scrawling a hurried note that he is injured.

Teddy takes the message, written in the lining of Dick's hat, and hastens down the tracks to Helen's station. With uncanny intelligence he succeeds in forcing her to read the note just as the limited roars past the station towards the injured lineman. Helen sets out in pursuit aboard the engine of the officer's special on a siding near the station. By a daring leap to the top of the limited's coach she succeeds in getting the engineer's attention in time to bring the train to a stop within inches of the line man's prostrate form.

THE ICEMAN AND THE ARTIST (Dec. 12).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Rudolph Rhubarb (Henry Murdoch); Polly Peaches (Ethel Teare).

Observing the cordial welcome given the iceman by the pretty maids along his route Ham and Bud take the first opportunity to ride away in his wagon and go into the business themselves. After numerous laughable experiences they wind up at the home of Rudolph Rhubarb, the artist. They notice Polly, the artist's pretty model, making way with all the valuables in sight and call an officer. Polly is being hauled off to a cell when a professional looking stranger halts the party and proceeds to give Polly a doctor's examination. "This young lady is not responsible for her action," he declares, "she is a kleptomaniac." Rhubarb forgives Polly, the policeman departs, and Ham and Bud are left alone. They decide on a brilliant scheme. "You're going to be one of them maniacs," says Ham to Bud, "and I'll be the doctor." The scheme is put into operation and results in a whirlwind of complications.

THE STAIN OF CHUCKAWALLA (No. 19 of "The Girl from Frisco"—Two Parts—Dec. 13).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Corn-Juice (Ronald Bradbury); Letech (Edward Clisbee); Parson Bob (Edwin Harley); Old Dave Sadler (Karl Formes, Jr.); Terry, ranch foreman (Hart Hoxie); Jake (Oliver Hall); Mackeral (Knute Rham). Directed by James W. Horne.

Chuckawalla is reputed as the "pizenest town that ever grew on a desert." It is near the Brent's Los Alamos ranch and its attractions for the cow-punchers are a constant source of trouble. Barbara sets out to "clean-up the town." She starts by buying the local paper and making herself editor. Then a red-hot campaign against the liquor interests, headed by the picturesque "Corn-juice," is set on foot. As the day of the local option election nears the opposition of the rough interests grows more and more desperate and Barbara is forced to the limit before a series of dramatic events results in victory for her cause and the removing of "the stain of Chuckawalla."

THE MENACE (No. 9 of Grant, Police Reporter"—Dec. 15).—The cast: Tommy Grant, of The Chronicle (George Larkin); Maura (Ollie Kirkby); City Editor Mansfield (William McKey); Jean Murot (Herbert Tracy); Detective Cadogan (Harry Gordon); Luigi Verra (Robert Ellis); the landlady (Mary Taylor Ross). Directed by Robert Ellis.

Jean Murot frantically begs Grant, at the Chronicle office, to print a warning in his paper against the holding of the police parade the following day. Grant promises, and returns to his desk thinking that he has been talking to a foolish crank. A few minutes later, Murot is dead outside the Chronicle building—a victim of a bullet fired by a revolver equipped with a silencer. Grant searches in the man's pockets for a clue to the mystery but finds only a small marble. He tells Cadogan of the man's warning but the detective laughs at it as a pipe dream. Grant sets about the job in his own way, however, with the result that he rounds up a dangerous band of anarchists, and prevents the attempt of Maura to throw a bomb at the police parade after a struggle atop a skyscraper.

THE MIDNIGHT EXPRESS (No. 110 of "The Hazards of Helen"—Dec. 16).—The cast: Operator at Lone Point (Helen Gibson); the express messenger (P. S. Pembroke); Gentleman Joe (George Routh); Banker Randall (G. A. Williams). Directed by Walter Morton.

Through the tapping of the wires a kang headed by Gentleman Joe learns of the shipment of a large amount of currency on the night express. By a daring scheme they hold up the messenger between stations and succeed in making their escape. They go into hiding near Lone Point waiting for the investigation to blow over. Through a clue furnished by Helen the railroad detective stumbles upon them but in the fight that follows he is overcome and the two crooks, boarding an engine in the yard, make their escape.

Helen sets out in pursuit on her motorcycle. As she nears the speeding train a flat car looms up ahead to block her path. But a plank running from the flat car to the ground offers a solution. Without a second's hesitation Helen runs her motorcycle up the plank to the flat car, and as the machine tumbles to the ground on the far side leaps through the air to the hand-rail of the train. In a second she has the crooks covered with her revolver and the train is brought to a stop.

Universal Film Mfg. Co.

REX.

THE IVY AND THE OAK (Two Parts—Dec. 21). The cast: Stoddard (Lee Hill); Denton (Clyde Benson); Evans (T. D. Crittenden); Ivy (Dorothy Davenport); Nina (Lilliam Concord). Written by Alice Von Saxmar. Directed by Donald McDonald.

Stoddard, who graduated in law but who has never practiced, at his thirtieth birthday finds himself bored with life. He is in a frame of mind in which he cannot have faith in any one, not even the girl with whom he is in love. His friend, Denton, likens the friendship of Stoddard and his sweetheart, Nina, who is a clever actress, to the story of Ivy and the Oak.

Stoddard broods over the simile. At last he determines to ask Nina to tell him of her past life, but when he does so, she says that she has as much right to know of his past as he has hers. He will not take this for an answer, and finally she tells her experience. When she has finished, Stoddard informs her that their friendship is at an end. Broken-hearted, she accepts the ultimatum.

Stoddard seeks out his father's friend, Edward, a practicing attorney, and enters partnership with him, but first takes a month's vacation in the country. There he meets Ivy, a sweet country girl, and later they marry and return to the city.

Ivy proves to be of the vampire type, but as long as Stoddard can procure for her all her heart desires she is happy. The time comes when Stoddard is practically ruined; still not daring to refuse her slightest wish, he takes some bonds from the firm's safe—of course with the intention of replacing them.

Later, the owner of the bonds, who is none other than the actress Nina, calls for them. To the astonishment of Edward, the bonds are missing. As he is about to call detectives, Stoddard rushes in. He has come from a stormy scene in which he has told Ivy of his ruin. She has decided that since he cannot provide her with luxuries they must part.

Stoddard and Nina are surprised to see each other, but he confesses the theft of the bonds. He says that he did not know that they belonged to her. Begging her forgiveness, he promises to return them. She forgives him and signifies her willingness of sharing her lot with him, even though he is ruined.

THE WOMAN WHO LEARNED (Two Parts—Dec. 24). The cast, The Husband (Pete Gerald); the Wife (Edna Maison); the Vampire Man (Francis Ford); the Other Woman (Mme. Bourgeois); Mr. Brooks (Jack Holt); his Wife (Roberta Wilson); the Maid (Elsie Maison). Produced by Francis Ford. Written by Grace Cunard.

Edna's husband is unfaithful to her and has been accustomed to going out with the other woman. She is about to become a mother and broods over her loneliness. She finds a woman's card in her husband's pocket and becomes suspicious. She watches his office, sees a woman enter, and follows her in. The husband is caught in a compromising position with the woman, so the wife demands a large sum of money to spend on the expected child.

Twenty-five years later the son is known as the Vampire because of his hatred of women. Born while his mother was embittered by her experience, his hatred for women is almost uncanny. The Vampire attends a house party, and is shunned by the men but much sought after by the women. It is strange that though he hates women they invariably seek him out. One of the married women at the party takes a violent fancy for Mr. Vampire, which causes comment.

The maid at the house has taken a liking to the strange Vampire, who, on several occasions has spoken kindly to her. Mrs. Brooks, the married woman in the case, goes to his room, intending to leave a note for him. The maid is in a room near by and hears her enter. Brooks has suspected that his wife is pursuing the Vampire, and, securing a revolver, follows her. The Vampire man comes into his room, finds the note and reads it. The wife, meanwhile, has not had a chance to get out and hides behind some curtains. The maid, too, comes in and hides.

Brooks forces his way into the room and threatens to kill the Vampire Man, telling him that he knows that Mrs. Brooks is hidden there.

He is about to shoot, when the maid comes from behind the curtains. Brooks thinks that he is mistaken and apologizes. The wife realizes her wrongdoing, and, after her husband's departure, sneaks out, unseen. The Vampire Man sardonically smiles at the ways of women and reiterates his hatred for them.

BISON.

FIGHTING JOE, (Two Parts—Dec. 23). The cast: "Fighting Joe" (William V. Mong); Parson Huntley (Harry M. Holden); Mary (Maud Emory); Jim (Harry Griffith); Jack ("Buddy" Messenger); Boggs (William James). Written by William Parker. Directed by William V. Mong.

Parson Huntley, with a crowd including Mrs. Browne and Mrs. Olson, is tacking up a sign outside the church which reads "Christmas is coming, let us prepare for a good time in the Church." Both Mrs. Browne and Mrs. Olson capture their husbands just as they are about to enter the saloon and take them into the church. "Fighting Joe" arrives with his burro, "Brodie," and seeing the sign on the church gives it a laugh. The men in the saloon see him and they all prepare to fight. Joe's name causes consternation to all except Boggs, a gambler, who does not know him. Joe enters and tells him of the sign. Joe changes the sign to read: "Christmas is coming, let us prepare for a good time in the Saloon."

The parson accuses them of sacrilege. There is a fight in which Joe takes the part of the parson, and gives the parson a large sum of money for his Xmas tree. He then leaves. In town, little Jack Jenkins finds his mother crying because her divorced husband, Jim Jenkins, won't leave their little home. Jack tells his father to leave and is abused by the latter. Jim then takes what little money there is in the house and visits the saloon.

He meets Joe and his friends, and, making himself disagreeable, is beaten by Joe and returns to vent his spite on his family. Boggs and his friend, seeing that Joe is loaded with money, attempt to rob him. Joe fights and gets the best of them. The fight is seen by little Jack, who begs Joe to go with him and "lick his father." Jim has just made up his mind to wreck the place, but at first sight of Joe he quickly disappears.

Joe's sympathy is aroused and he takes Jack out and buys all kinds of provisions and toys, and as it is Xmas eve he stays for dinner. The door opens and Jim enters, under the influence of drink. He attempts to strike Jack, but is told by the boy that "Santa Claus Joe" is there. Being afraid of the latter's fists, Jim slinks away. Joe tells Mary that he has a gold mine, and that half of it will belong to Jack if she will marry him.

In Pastor Huntley's church all are happy trimming the Xmas tree, when there is a report that "Fighting Joe" is coming. The men prepare for battle, but Joe declares that he is their friend, when he arrives with his arms full of presents, accompanied by Mary and Jack, whom he introduces to the congregation as his family.

UNIVERSAL SPECIAL FEATURE.

LITTLE PARTNER (Special Release—Three Parts—Dec. 19). The cast: "Sunny" Lewis (Agnes Vernon); James Allis (Franklyn Farnum); Frank Monroe (Wm. J. Ran); Bill Lewis (Clyde Benson); Mrs. Beacon (Adele Farrington); Reggie (Arthur Hoyt). Scenario by Calder Johnson. Directed by William Worthington.

James Allis and Frank Monroe are partners and strike it rich. On their way to town they stop at Bill Lewis' cabin where he offers them hospitality. Lewis is rather blue, for he has not been able to make a strike, and yet is anxious to send for his little daughter, "Sunny." He shows the partners her photo which wins their hearts.

Lewis finally decides that he will hold up the stage, and sends the money to "Sunny," telling her that he has made a rich strike. The boys in camp start out to look for the bandit. Jim discovers the picture of "Sunny" on the spot. They capture Lewis and he has to pay the death penalty. He exacts a promise from the boys that his litle girl shall never know how he died.

Jim and Frank tell "Sunny" that her father died in the discharge of his duty and laud him as a brave man. Sometime later, the partners decide to send her East to school, telling her that her father left a very valuable mine. One day, Mrs. Beacon, her aunt, reads in the paper that Sunny has inherited a valuable mine from her father and immediately she invites the girl to visit her. Her son, Reggie, tries his best to win the girl for her money, but she has a strong aversion for him.

Jim decides that he will investigate for himself this Mrs. Beacon. He thinks that "Sunny" is in love with Reggie. He soon comes to the conclusion that it is "Sunny's" money they are after. He sends her a fake telegram, saying that the mine has panned out. "Sunny" asks Jim to take her home with him instead of returning to college, and he explains what he has done. Arrived at the camp, Frank tries to make love to the girl, but she tells him that she loves Jim—so the two men dissolve partnership.

NESTOR.

IT SOUNDED LIKE A KISS (Dec. 18). The cast: Lee (Lee Moran); Priscilla (Priscilla Dean); Eddie (Eddie Lyons); Father (Fred Gamble); Estelle (Vola Smith). Written by Bess Meredyth. Directed by Louis Chaudet.

Priscilla leads a very unhappy life because of the jealousy of her husband, Lee. She warns Eddie, an old college chum, not to pay any attention to her at the dance which they are to attend. Eddie is a suitor for the hand of the wealthy Estelle, but he is always getting mixed up in some scandal. Estelle finally declares that one more escapade on his part will finish everything.

Both couples attend the dance. When Priscilla and Eddie greet each other as old friends, the other two become jealous. They decide to amuse each other, but make rather a gloomy failure of it. Eddie leaves to get a drink and Priscilla follows the other two into the conservatory. When Eddie returns, she drags him into the conservatory and starts making love to him. Lee is awkwardly making love to Estelle and gets some of her hair caught in a button. The two are astounded by the sound of a kiss—Priscilla has purposely made the noise. Lee drags Priscilla away from Eddie while Estelle bursts into tears.

Lee takes Priscilla home and the two make up. Meantime, Estelle has phoned for father to take her home and the disconsolate Eddie proceeds to forget his troubles in drink, and then assumes proprietorship of a milk wagon, closely pursued by policemen. The pursuit becoming too close, Eddie dodges around a house and climbs into a window—which happens to be Priscilla's. She is dumbfounded and tries to hide him when her husband returns.

Estelle has caught a glimpse of Eddie in the milk wagon. Arrived at the house, she runs into Lee and informs him that Eddie is in the house. The two go to Priscilla's door and find it locked. The other two are cowering terrified inside the room. Priscilla discovers the blond hair on Eddie's coat and feels confident of his perfidy. Lee gets a gun and starts toward the door, but Estelle faints and he catches her in his arms. Explanations follow and Estelle returns to her father.

LAEMMLE.

HOMELESS (Special Release, Dec. 20). A beautiful pet dog, the greatest treasure of his mistress, while out riding one day in his mistress' automobile, is suddenly attracted by the sight of a cat. He jumps from the auto to chase the feline. During the pursuit the collie is lost and tormented by two small boys, who tie a tin can to his tail and chase him, keeping him running for all he is worth. Later he is rescued by a ragged boy, whose home is any place in which he can lay his head. Upon restoring the dog to his mistress the boy is rewarded by a home and good opportunities.

IMP.

IN THE DEAD O' NIGHT (Two Parts—Dec. 22). The cast: Steve Brogete (George Beranger); Dr. Pierre Bouryonne (Dougles Gerrard); Gloria Blain (Ruth Clifford); Adam Brogete ("Doc" Crane); Peters (T. Du Croe).

Steven Brogete is serving a term in prison. His millionaire father has long been failing and this is gloatingly watched by his unprincipled physician, Dr. Pierre Bouryonne, who decides to assist nature by putting some poisonous powder into the medicine. He then carefully substitutes his own name for Steve's in the will of Brogete.

The poison fails in effect and the doctor determines to use chloroform. He is in the act of administering it when the handkerchief is snatched from his hand. Terrified, he turns to confront Steve. Steve, behind the prison bars, has felt his father's need. By, main strength he escaped from prison and returned home.

Steve finds the forged will and confronts the doctor with the evidence of his guilt. For a time the doctor attempts to hold the upper hand, but soon sees that Steve is in earnest, and, begging for mercy accepts the only course Steve offers—that of donning his convict clothing and endeavoring to make his escape.

Steve then goes to his father and kneels by his side. In a few moments, Gloria Blain, his childhood sweetheart and his father's ward, comes into the room. When the old man awakens, he finds his two loved ones near him.

A short time after the sheriff appears to tell Steve that he has traced a convict to his very door. Steve says that a short time previously he heard some one rush through the house. The sheriff with his dogs takes up the trail at the front door. Soon the dogs overtake the doctor, and when the sheriff arrives, the villain is dead.

VICTOR.

SO THIS IS PARIS (Special Release, Dec. 19). A young American couple tour Europe and meet with a succession of amusing adventures. They are followed about Paris by a Frenchman whom they think is a Customs House inspector. They discover their mistake when the same gentleman comes up to them and merely requests their autographs.

The crossing of the English Channel and a visit to Eiffel Tower and to many of the sights in Paris are among the unique scenes in this picture.

IT'S GREAT TO BE MARRIED (Dec. 22). The cast: "Baby Doll" (Eileen Sedgwick); her Mother (Louise Mayon); Ray, in love with the mother (Fred Church). Written and Produced by Captain Leslie T. Peacocke.

"Baby Doll" is growing up, but mother refuses to recognize the fact. She intends to keep her a child as long as possible. Ray is in love with the mother, and has never seen the daughter. He brings her a rattle to present to her. Baby sees the presentation and is angry. She hears her mother telling Ray that she is just eight years old, but in reality she is nearly eighteen. Ray urges the mother to marry him the day after Christmas.

The night before Christmas, Ray and her mother fill Baby's stocking, but Baby finds it very hard to be pleased with childish presents any longer. At the Christmas tree Ray meets Baby for the first time. There are plenty of children at the party, but Baby cannot play with them. She can think only of the marriage of her mother and Ray on the morrow.

Preparations for the wedding go on. Mother puts on plenty of paint to hide the wrinkles. Ray arrives at the house and Baby meets him. She confeses that she is eighteen, not eight. They understand each other very well. The minister arrives, and Ray tells Baby to put on her mother's hat and cloak and marry him. They drive away in Ray's machine before Mother discovers that she has lost her bridegroom.

L-KO.

SHOOTING HIS 'ART OUT (Two Parts—Dec. 20). The cast: A Janitor (Phil Dunham); a Jealous Husband (Vin Moore); a Painter (Dick Smith); His Wife (Margaret Russell). Produced by David Kirkland.

This is the romance of a poor dumbwaiter, an artist, his model, a jealous husband and a ladder. For the husband there survived nothing of the pleasure of matrimony but jealousy. For the wife, there was not even that resource. So when an opportunity came to her to pose for the interesting artist on the floor above she welcomed it with open arms.

She put on a distracting Carmen costume and took her stand on the model throne. The janitor of the building had a passion for art. He could not keep away from Dick's studio when beautiful models in all styles of dress were posing. The lovely Carmen was too much for him altogether, and he enveloped her too abundant charms in a fish net. They were disturbed in their art pursuits by the return of the husband, who, not finding his wife in her room, set out to find her. He took the usual extraordinary make of repeating revolver, which shoots a hundred times without reloading, with him.

He broke into the studio, and his wife and the janitor just succeeded in escaping through the dumbwaiter. They chased each other up and down in it, and finally landed on the roof. The husband grabbed one end of a ladder and the janitor took the other, and they teetered back and forth, trying to push each other over the edge of the building. Everything came to an end at last in a general smash-up.

JOKER.

JAGS AND JEALOUSY (Dec. 23). The cast: Wife (Gale Henry); Husband (William Franey); Sculptor (Charles Conklin); Croob (Milburn Moranti); Dog ("Snooze" Franey). Written by Kari Coolidge. Directed by W. W. Beaudine.

The husband makes the acquaintance of the sculptor who tells of his conquests with women.

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He discloses that he has made a statue which he keeps in his room across the hall. The husband gives his wife a comb.

One day when the wife returns to her apartment she finds the door locked. She is in her pajamas, so she hides in the apartment of the sculptor, who returns at that moment. Some crook has stolen the statue, so the wife takes its place and tries to persuade the sculptor that the statue has come to life. In her haste to escape him, however, she drops the comb.

The sculptor goes to the club and exhibits the comb as evidence. The husband, who is present, hurries home to accuse his wife. Meantime she has discovered the loss and has gone to the sculptor's rooms to find it. She is just coming out when hubby returns. He compels her to return to the sculptor's room, and arranges the door so that whoever comes in will be killed by the discharge of a gun.

The sculptor, finding his door locked and the apartment across the hall open, enters there and falls asleep. The wife's dog opens the door of the sculptor's apartment. The gun is discharged, awakening the wife and the husband, who fell asleep. The husband now realizes that he might have been a murderer and begs his wife's forgiveness. They return to find the sculptor peacefully sleeping in their bedroom.

BIG U.

THE WRONG HEART (Dec. 15).—This is the story of an Indian maiden who is in love with a young brave of another tribe, which is hostile to the one of which she is a member. But her father finds this out and, to prevent the match, he orders her to marry a certain member of the tribe. This she refuses to do and makes a plan with her lover to elope. But the lovers are found out, and he is killed.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 49 (Dec. 6).

Play as Well as Fight.—"Anzac" soldiers just from Front, battle on football field under Australian rules, Queens Club—Kensington, England.

Launch Giant Tanker.—John D. Rockefeller's niece christens Standard Oil vessel William Rockefeller—Philadelphia, Pa.

The Gallant Seventh Back.—New York welcomes crack regiment from Border, and the boys are glad to be back—New York City. Subtitles: Landing from ferry. Up Fifth avenue. Welcomed by Governor Whitman.

Speed Madness Kills 4.—Fatalities mark desperate strife for gold and glory by auto racing kings—Grand Prix, Santa Monica, Cal. Subtitles: Where death lurks. Three bad accidents. The winner, Johnny Aitken.

John Harvard's Birthday.—Faculty and students placing wreath on Statue of Founder of Harvard University—Cambridge, Mass.

Safety First for Kiddies.—Police placing warning cards in stores in campaign to prevent accidents by which many are killed or maimed—New York City.

Fur Trimmings Continues to be Fashion's Fancy.—Designs from Maison Maurice. Subtitles: Afternoon wray of purple velvet trimmed with gray squirrel. Dark red velvet evening wrap with sable-dye flying squirrel fur. Royal purple and silver brocade opera wrap. A coat of ermine is very beautiful if you have the price—only $2,500!

Housecleaning a City.—Parade starts campaign to teach children value of "scrubbing"—Philadelphia, Pa. Subtitles: Starting in young.

Unique Preparedness Drill.—200 Freshmen training to qualify for college military troop, Baylor College—Waco, Texas.

Back from "World's Top."—Whaling ship returns from Arctic with rich load of ivory, fur, copper and whalebone—San Francisco, Cal. Subtitle: Some of the cargo.

Parade for Prohibition.—Gigantic turn-out of citizens enthusiastically endorses "dry" fight—Los Angeles, Cal.

Kiddies Helping the Birds.—School children put up houses to keep feathered songsters warm in Winter—St. Louis, Mo.

A Game Girls Like.—Indoor hockey is lively; fair young players take to it as easily as brothers—they don't mind a few falls—St. Nicholas Rink, N. Y. City. Subtitle: An enforced sit down.

Celebrate Evacuation Day.—Famous "Old Guard" marches to Battery, where British quit city 132 years ago—New York City.

Lighting Up Liberty.—Famous statue, France's gift to the United States, to be illuminated hereafter as a permanent nightly beacon at America's gate—New York Harbor. Subtitle: President and Mrs. Wilson arrive for lighting ceremony.

Mutual Film Corporation

GAUMONT.

THE VAMPIRES—(Episode Four, "The Dead Man's Escape"—Three Parts—Dec. 14). The cast: Philip Guard (Edmond Mathe); Enrique Moreno (Jacques Herman); Normandin (Marcel Levesque); Irma Vep (Juliet Musidora); Grand Vampire and Baron Maurice (Eugene Ayme).

Enrique Moreno, the criminal who had tricked the Vampires by impersonating the confidential bank messenger, was in jail charged with the murder which the Vampires had committed. Finding that his explanation is not accepted, Moreno taken a poison and is declared dead by the prison physician. His body is taken to the prison morgue. Moreno comes out of the trance which his supposed poison had induced, strangles the keeper and escapes. He swears to be revenged on both the Vampires and Philip Guard, the newspaper reporter, who had put him in the toils while pursuing the Vampires.

Philip is captured by the Vampires and thrown over a cliff in a large basket. They think him dead, but he manages to escape. By marks on the basket he finds that it has been delivered to Baron Maurice, who lives with his niece in a fashionable part of Paris. Thinking that some Vampire may be among the servants, Philip goes to investigate and finds that the Baron is the Grand Vampire. The niece is Irma Vep.

Returning from his spying expedition, the reporter accidentally meets Moreno in a cafe and denounces him. Moreno coolly swears that he is Philip Guard and that his accuser is the bandit. Much to Philip's surprise he insists that they both be taken to the police station. Two officers are called, and the four men get into an automobile. Moreno has tricked the reporter, however, and the supposed officers are his accomplices. Philip is taken to one of Moreno's haunts to be put to death. Suddenly the bandit tells him he will spare him if he will tell him where he can find the Vampires.

Philip cannot believe that he has heard aright, but Moreno tells him that he himself is relentlessly pursuing the Vampires because they tricked him after he had taken the money from the bank by impersonating the messenger. The reporter tells him of the ball given that evening by Baron Maurice for his niece. Moreno hastens to it, but arrives after the big sensation of the evening. The Vampires have drugged the guests and stolen all their jewels. The Grand Vampire and Irma Vep are escaping with the loot when Moreno arrives. The precious gems have been packed in a trunk that is strapped on the top of the limousine. Moreno manages to climb upon the limousine, cut the straps and throw off the trunk while the

automobile is in motion. He thus tricks the Vampires.

Philip Guard is rescued from his prison by Normandin, his faithful friend, and soon after receives a note of thanks from Moreno for having put him on the track of his enemies and enabled him to acquire a fabulous fortune. Philip now swears to bring both the Vampires and Moreno to justice.

THE VAMPIRES (Episode Five, "The Eyes that Hold"—Three Parts—Dec. 21).—The cast: Philip Guard, cub reporter (Edmond Mathe); Normandin (Marcel Levesque); Enrique Moreno (Jacques Hermann); Colonel Kastel, a Vampire (Eugene Ayme); Irma Vep (Juliet Musidora).

After Moreno had robbed the Vampires of the jewelry stolen from the guests at the ball given by Baron Maurice, the Vampires determine to put him out of the way. Meanwhile they require funds and plan to rob the guests at a hotel of their jewels. The Grand Vampire, accompanied by Irma Vep, registers at the hotel where there is an American couple. The American has embezzled several hundred thousand dollars and has hidden the money in a park nearby. He has a map of the place so that he can readily find it.

The Grand Vampire keeps the guests of the hotel interested in a story of Napoleon's invasion of Spain while Irma Vep is supposed to be stealing the map from the room of the American. However, Moreno frustrates this plan by substituting another girl for Irma Vep and securing the map. He hypnotizes Irma Vep and carries her away to his own apartment. Despite his success so far, the foe of the Vampires is unable to get the American's money since it has been found by Philip Guard, reporter for the Mondial, who himself is tracking the Vampires.

Moreno takes Irma Vep to his own home and instructs her, while she is in a hypnotic trance, to fire a revolver at the first person who comes through the door. He then invites the Grand Vampire to visit him. Irma Vep shoots the man as he comes into the room.

MUTUAL STAR PRODUCTION.

THE VALLEY OF DECISION (American—Five Parts—Dec. 4).—The cast: Young Manhood—Arnold Gray (Richard Bennett); Love—Jane Morton (Adrienne Morrison); Ambition—Rhoda Lewis (Blanche Hanson); Wisdom—Dr. Brainard (George Periolat). Directed by Rea Berger.

Arnold Gray (Young Manhood), a young man of means and reputation, is devoting his energies to fighting against child labor and other social wrongs. Rhoda Lewis (Ambition) is an influential club woman who is interested in Arnold. She is instrumental in bringing about his nomination for governor.

Arnold falls in love with Jane Morton (Love), who is a young woman of culture and high aspirations, who is making a name for herself as an author. They are married after a short courtship. Their married life opens happily with prospects of great work to be accomplished; she in the writing of a novel and he in the pursuit of his great ambition. During his absence in Washington in the interests of the Child Labor Bill, Jane realizes she is about to become a mother. Reserving the happy secret as a surprise for Arnold on his return, she makes preparations for the stranger.

Rhoda Lewis discovers Jane's expectations and strongly advises her against the bearing of the child, warning that it will interfere with the writing of her book, and burden Arnold with family affairs at this critical period in his history. Jane sees the logic of Rhoda's reasoning, but her maternal instincts gain the upper hand and upon Arnold's return she tells him the secret. Finally Arnold thinks the matter over and comes to the decision that it is not expedient for him and Jane to have the child and he convinces her of his view.

Arnold's campaign progresses satisfactorily and he becomes absorbed in politics. Jane's spirit and bodily strength is failing. She confesses all this to Dr. Brainard. Arnold is elected and hurrying home after the news finds Jane dead. He becomes governor, but all the zest has gone out of his life and he feels that he has been a complete failure.

Standing by the balustrade on the portico of the Governor's mansion one evening, the spirit of Jane comes to him and shows him the mystic realm of lost tomorrows—the shadow land of souls unborn and the joys that might have been. He sees his son that might have been, and he then turns to the spirit of Jane and with a heart full of yearning and remorse gathers her in his arms. As he does so the vision becomes a reality and he finds himself seated before the fire in his library with his arms about his wife, and realizes that he has awakened from a dream. As he and Jane sit before the fire the vision of a little child comes to them, and he gazes upon it with love and tenderness and a new realization of the meaning of life.

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LONESOME TOWN (American—Five parts—December 11).—The cast: Louie (C. William Kolb); Mike (Max M. Dill); Fresno Phil and Squire Squirt (Harvey Clarke); Constable Diggs (William Tedmarsh); Mrs. Wonder, the widow (Eugenie Ford); Hazy Fogg (May Cloy); Monsieur Dippe (Burdell Jacobs); Proprietor of Store (Frank Thompson); Old Watts (Charles F. Spencer). Scenario written by Al. Santell. Directed by Thomas Heffron.

The hub of the story is Watts, a town in Southern California, said to be a municipal orphan, whose founder has disappeared without leaving any forwarding address, and to whose heirs is now due the accumulated income of fifteen years. The action centers to this hub from three different points. The widow, Mrs. Wonder, poses as the gay relict of the late Isaac Watts and claims the city and all its wonders.

Mike, Louie and a nondescript yclept "Fresno Phil," also turn up as heirs, and to add to the mystery, and incidentally, the enjoyment, little Hazy Fogg, a child of charity, looms upon the horizon as a claimant, and finally the rightful one, supported by such an eminent and powerful friend as Squire Squirt of the legal luminary of the distinguished city without a city father.

For a time it appears as if the gay widow has the strongest claim. No opposition can stand before the flash of her eyes and the charm of her costumes. At the Hotel Watts, at the golf game, and other social and some unsocial functions at which the widow appears, all bow down and worship at her resplendent shrine. Even the memory of the Squire, once so clear that he had on a certain occasion signed a will for the missing Isaac Watts, making Hazy Fogg a sole legatee, forgets that important fact in the hypnotic smile of the widow and genuflexes as limberly as the others when she presents her credentials in the shape of a forged will and testament, bequeathing everything to her.

In the hope of eventually winning the town by first winning the widow, Mike, Louie and Oily Phil, each in turn, withdraws his claim, and the Squire, with judicial solemnity, somewhat mixed with native gallantry, reluctantly awards the case to the charming adventuress. About this time little Hazy Fogg, worn out and sleepy, casts herself down in the shade of the old apple tree and sinks into profound slumber. The roots have evidently struck hardpan, for the three has begun to grow upward out of the ground. It is shaky and even the slight weight of the child leaning against it sways it to and fro. With a crash it falls, tearing up the earth, and most wonderful thing of all, casting up a tin box with oceans of loose coin and a weather-beaten document which proves to be a will in her favor, signed by Isaac Watts and witnessed by Squire Squirt. A fade-in shows the widow hoofing it to town along the railroad track, and a second fade-in shows the three hoboes gathered about a campfire, far, far from the land of Watts.

VOGUE.

TREED (Two parts—Dec. 17).—The cast: The Grocer (Larry Bowes); his daughter (Lillian Hamilton); his other daughter (Florence Rosee); the Clerk (Rube Miller); the Other Clerk (Owen Evans); the Oldest Inhabitant (Harry Huckins). Directed by Rube Miller.

In a village grocery are two clerks who are rivals for the hand of the grocer's daughter, Lillian. The grocer also has another daughter, but an ugly one who has one devotee in a septuagenarian, who is passing his declining days as a checker player in the grocery store.

Rube Miller is favored by the grocer's pretty daughter. She dislikes the attentions of the other clerk. Many mishaps take place in the grocery and the concern at many times is in a way to complete wreckage owing to the trouble occurring between the two quarrelsome lovers.

After a serious quarrel with his employer, Rube invites Lillian to the grove for a swing. They are followed by the ugly duckling and her aged suitor. Rube's rival comes down on the scene and tries to make love to Lillian, but he is given his congee by Rube in a matter most drastic.

Owing to the various intricacies of the love affairs of the other clerk, Rube can stand it no

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longer and rebels. He is discharged. Rube plans to elope with Lillian, who now is about to be forced to marry Rube's rival and get a dowry also. Rube is told by Lillian where the money for her dowry is hidden, and at the hour of elopement Rube takes the dowry. They elope in Rube's latest car, the Fierce Sparrow, guaranteed to go 2:10—two miles in ten days.

Nevertheless, Rube's plans are set awry, as a double wedding is planned, and Rube, owing to his misdemeanors, is forced to promise to marry the ugly duckling, and Rube's rival is to take Fair Lillian. When the guests are arranged for the double wedding, Rube takes the money and skips out with Lillian. With the dowry and the girl they start out to make their escape in Rube's auto. Just as he is about to make a good getaway in the machine he is missed by the ugly duckling. She sees Rube eloping with her sister. She informs the guests and Rube's rival calls the police, and excitement reigns. The police come on the scene in the village's latest vehicle and a chase takes place. Rube's auto comes almost to despair on several occasions and finally, with its occupants it leaps off a high cliff, sails over a yawning chasm and finally alights in a most hazardous position in a high tree. Rube is not beaten, for with the aid of various bombs, sky rockets, etc., he almost vanquishes his pursuers underneath. The latter, however, secure reinforcements, and a hardy woodsman starts with his trusty axe to cut the tree down. Rube, his would-be bride and the auto come tumbling to the ground. He is captured with the stolen money and makes several excuses, but to no avail. The grocer tells Rube that the only way he can avoid the penitentiary is to marry the ugly duckling. Rube takes one look at her and tells the policeman to lead him away, as he would prefer a term behind the prison walls than to be "hitched" to the ugly duckling for life. He is led away. Lillian collapses, then in spite, marries Rube's rival, and the ugly duckling is satisfied to marry the aged man.

MUTUAL.

MUTUAL WEEKLY NO. 102 (Dec. 13).

At the Battle of the Somme.—Big gun fire is directed by telephone from observation balloons. Subtitles: The big 75s are rushed to more advantageous positions. The air squadron ready to leave at the first signal. A Zeppelin was brought down by an anti-aircraft gun. All on board were lost. The Cathedral ruins. Everything in the line of fire was demolished. Kids will be Kids, even in War times.

Hammonton, Cal.—World's largest gold dredge is launched. Can be operated by three men and digs 15,000 tons of dirt per day.

Norfolk, Va.—Wounded British soldiers, on way home, stop here. Liner "Retorua" en route to Australia with 102 incapacitated officers and men puts in here for coal.

New York City.—Statue of Liberty now permanently lighted. President Wilson gives wireless signal which floods famous statue with light. Subtitles: The President's progress up Fifth avenue was in a blaze of light. A bank of the flood lights.

Boston, Mass.—The new Berthier machine gun. State militia may adopt the "Devil's Bobcat."

San Francisco, Cal.—New Scenic Boulevard opened by mammoth auto parade. 8,000 cars carry 32,000 people over 28 miles of new scenic highway.

Paris, France.—M. Daucourt, the aviator, who bombarded the Krupp works at Essen.

Washington, D. C.—President Wilson addresses Congress at its opening. He recommends measures to prevent nation-wide strikes. Subtitle: Uncle Joe Cannon is back on the job.

Boston, Mass.—Boston Savants view "Charity" at Fenway theater. Mutual production is an expose, a discussion and a preachment in pictures on the subject of Charity and Child Welfare. Subtitle: The Rev. Herbert S. Johnson congratulates Mr. Jas. S. Roth, local Mutual manager, on the success of the production.

Washington, D. C.—Thrift taught with old paper. School children sell old papers to raise fund for playgrounds. Subtitle: The plan extends to the far West where Seattle children raise fund for Christmas presents.

Ventura, Cal.—Threshing lima beans. New caterpillar harvester and threshes employs only 16 men and does the work of 150 by the old method. (Exclusive pictures by Mutual Weekly.)

THE FALSE CLUE (Two parts—Dec. 4).—The cast: Henry Ross (Benjamin Horning); Marjorie Ross, his daughter (Dorothy Davenport); Robert Stanley (Lee Hill); William, the butler (O. B. Nair); the Maid (Lolande Fiada); David Lindsey, detective (Donald MacDonald).

Henry Ross, a retired banker, is found murdered by his butler. Suspicion points to Robert Stanley, a young man, who is in love with Ross's daughter Marjorie, but whose suit was not favored by the girl's father. The maid tells Lindsey, the detective, of overhearing Stanley ask Ross for his daughter's hand, just before he was found murdered and that a quarrel ensued. Stanley is arrested and later the butler tells his story. He relates that since the death of Marjorie's mother, the girl had been practically brought up by him and his wife. He then added that they were the only ones that knew of the secret marriage of Marjorie and Bob. Later Stanley is cleared of the murder and announces to the world his marriage to Marjorie.

UNCLE SAM'S DEFENDERS (No. 1, "From Civilian to Soldier"—Dec. 8).—The first chapter of this series deals with the citizens' encampment at Plattsburg, N. Y., showing the members receiving instructions in military tactics. The New York National Guard is shown in the Van Cortlandt Park encampment and in the mobilization before their departure for the Mexican border. The career of the regular army man is pictured from the time he makes his application at the recruiting station in Central Park to the time he is detailed at Fort Slocum. After fifteen days here a marked improvement in the rudiments of a regular army are shown.

UNCLE SAM'S DEFENDERS (No. 2, "Our Boys at the Border"—Dec. 15).—This reel shows the routine followed by the regular army boys on the Mexican border. It is full of excellent artillery and target practice and shows the infantry in sham battles and the machine gun squads in action. There is much detail of the mechanism of the breachlocks, sighting instruments, shell timing, and the loading and firing of a 4.7-inch gun. Bursting shrapnel shell and some good views of high explosives breaking in midair are also pictured.

ADMIRERS THREE (Dec. 9).—While Peggy is entertaining three callers the light goes out. One of them takes advantage of the darkness and steals a kiss. Peggy indignantly leaves the room, with a fraternal pin as the only clue she has to the culprit which she finds in the lace of her waist. This, however, is not much of a clue, as all of the boys belong to the same frat.

Peggy writes to each of the boys, who are roommates, and tells them that she must have the truth. As a means to get into their old footing with the girl, each one of the boys confesses to the crime. Bob is the first one to confess and

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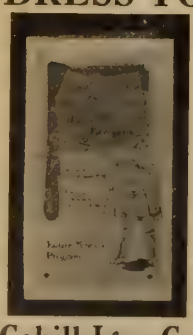

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Specimen on Application

Peggy sweetly forgives him. Then when Cort shows up with a confession, Peggy sends him from her in disgrace. Later the doctor calls to confess and he finds that Peggy has the mumps, so for a while he has the inside road. As soon as she is well, Peggy dismisses the doctor and decides to go to the boys' rooming place and see if she can discover to whom the pin belongs. Here she finds that Cort is sick in bed with mumps. The mystery is solved to Peggy's satisfaction, for Cort has been the one she has loved all along.

SEQUEL TO THE DIAMOND FROM THE SKY—(Chapter 1, "Fate and Death"—Two Parts—Nov. 27). The cast: Blair Stanley (William Russell); Vivian Stanley (Charlotte Burton); Louise Grafton (Rhea Mitchell); Little Arthur Stanley (Dodo Newton); Quabba, the hunchback (William Tedmarsh); Marmaduke Smythe, English solicitor (Orral Humphrey); De Vaux (Ward McAllister).

Arthur and Esther Stanley and son, little Arthur, en route from Virginia to England, are victims of a train wreck. Father and mother are killed but the child escapes death. Quabba, the gypsy, now the king of the band, learns of the accident from his followers. He hastens to the wreck and finds the bodies of Arthur and Esther Stanley but finds no trace of their son. De Vaux, the conspirator, who has been shadowing the Stanleys, is also present at the wreck; he finds little Arthur and discovers The Diamond From the Sky suspended from his neck. He transfers the jewel to his pocket and disappears into the night carrying off little Arthur. Later Quabba sees De Vaux carrying the child into an orphanage, temporarily used as a hospital. Quabba awaits his chance and steals the child.

UNDER OATH, Chapter Two (Two parts—Dec. 4).—Quabba journeys back to Fairfax, Virginia, and places the child in the care of Louise Grafton, who comes to attend the funeral of her friends. Blair Stanley returns to Virginia from England and, upon meeting his coworker, De Vaux, Blair secures possession of The Diamond from the Sky. Quabba, bent upon getting possession of the diamond for the child, enters Blair's room at night and is discovered. A terrible fight follows in which both Quabba and Blair fall from the window to the ground. Quabba makes off with The Diamond from the Sky.

SEALED LIPS, Chapter Three (Two parts—Dec. 11).—Robert Holgate, upon returning from a long journey, calls on his fiance, Louise Grafton. By chance he sees little Arthur in company with a negro nurse. Robert questions Louise as to the identity of the child. His queries are met with evasive answers and he jumps to the conclusion that the boy is the illegitimate son of Louise. He is furious. Blair Stanley is passing as a wealthy Englishman interested in coal lands. He meets Louise by design and is seen in conversation with her by Robert, who instantly assumes him to be the father of the boy. He vows revenge on Blair. Vivian, wife of Blair, follows her husband to America to revenge herself for having been deserted. She also is in quest of The Diamond from the Sky. Learning of its whereabouts she visits the gypsy van. She finds the diamond just as Blair and De Vaux approach, bent on the same mission. She is not seen, but Quabba discovers the others. They set upon him and bind him and then make their escape. Vivian has slipped away unseen by any and has possession of the diamond.

THE CLIMAX, Chapter Four (Two parts—Dec. 18).—In making her escape Vivian falls over an embankment and is rendered semi-delirious. She wanders far and is found on the Grafton estate by Chloe—the negro maid. Louise takes her in hand and Vivian gives her the chamois bag for safe keeping. Not knowing its contents Louise tosses the bag in a table drawer in her room. Robert, having taken to drink to drown his fancied troubles, becomes intoxicated and wanders about the Stanley home in the absence of its members. He finds the diamond in Louise's room. Enraged, he thinks Blair has given the jewel to Louise. He rushes off with the diamond and meets Smythe who has just arrived from England. He invites Smythe to drink with him and they then play cards. Robert loses all his money and the jewel, too. Later Smythe is recognized by Blair and De Vaux and kidnapped. The diamond is found and taken by Blair. That night Blair meets his wife. They are caught in a storm and struck by lightning and killed. De Vaux in a struggle with Quabba falls down stairs and is also killed. Robert and Louise, now reconciled, finds the bodies of Blair and Vivian. The Diamond from the Sky, which has been a curse so long, is shattered into a million fragments.

Miscellaneous Subjects

CHRISTIE FILM CO.

HIST! AT SIX O'CLOCK (Dec. 18).—The cast: Tillie de Vamp (Betty Compson); Willie Loosem (Neal Burns); Ima Peach (Billie Rhodes); Count de Strychnine (Eddie Barry). Scenario by Wm. E. Wing. Produced by Al. E. Christie.

"The Loosem family must be exterminated root and branch, and the treasure made ours!" So speak the Count de Strychnine, as he lays plans to trap poor Willie Loosem. The Count has the able assistance of the beautiful Tillie de Vamp, who specializes in crowned heads and has only taken this little job to please the Count.

Willie receives a threatening note—"at six o'clock you die unless the tin box containing the treasure is placed in the old oak tree." Willie confides in Ima Peach his love, and together they hie to the old tower to hide the box. They fall into the Count's trap and Willie hides the box in the grandfather-clock. The Count ties Willie to the clock, which will explode at six o'clock, and ties Ima a short distance away. The gore hunters vamoos as the clock shows 5:58.

Ima bites the electric light wire in two and uses it as a magnet to turn the clock back. Saved! Burning the ropes, Willie and Ima escape pursued by the Count. He disguises as a cab-driver and is hired by Willie. The Count's henchmen put the clock on the top of the cab and they drop off, leaving Willie and Ima to ride to doom. 5:59. The dispossessed cab-driver sees his cab, mounts it, sees the clock, finds it fast by his Waterbury, and turns it back. Saved again!

The cab with the clock and treasure once more falls into the hands of the Count and Tillie. The hand reaches six at last and they are blown into the next county. The explosion throws the box into the air and it falls—in Willie's hands. He and Ima cash the treasure and live happily.

WORLD PICTURES.

THE RISE OF SUSAN, (Peerless—Five Parts—Dec. 18). The cast: Susan (Clara Kimball Young); Mrs. Joseph Luckett (Jenny Dickerson); Sinclair La Salle (Warner Oland); Ninon (Marguerite Skirwin); Clavering Gordon (Eugene O'Brien). Directed by S. E. V. Taylor.

Susan, a young girl, the support of her old uncle, earns her living in Madame Millet's fashionable shop. She almost loses her position through her rebuff of the advances of Madame's son, but the arrival of a rich customer renders her services as model necessary. The customer, Mrs. Luckett, a parvenu, struggling desperately to get into society, is struck by Susan's beauty and ladylike bearing, and when a Countess, whom she intended to use as an entering wedge into society, fails to appear, she prevails upon Susan to assume the role of Countess for a night.

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over the titled lady. Mrs. Luckett is delighted and insists that Susan continue to play the role. At first Susan refuses, but Mrs. Luckett's pleas and the sudden death of her uncle cause her to change her mind, and she decided to go through with the part. As the Countess, Susan wins the heart of Clavering Gordon, a wealthy and attractive young bachelor. Mrs. Luckett had hoped to "land" Gordon as husband for her daughter, Ninon, and she resents Susan's rivalry.

She tells Susan that the disappointment of losing Gordon is killing Ninon, and urges her to go away. Though now deeply in love with Gordon, Susan decides to sacrifice her own feelings to save Ninon. She is about to leave when La Salle, Mrs. Luckett's scheming social secretary, tells her that Ninon is a confirmed drug fiend, and would only ruin Gordon's life. He persuades Susan that she owes it to Gordon to marry him, and save him from Ninon and at last Susan is won over by his arguments.

Just before the marriage ceremony, the scheming secretary reveals his true motives. He demands a large sum of money from Susan on penalty that, if she refuses, he will reveal to the assembled wedding guests that she is not a Countess, but a poor working girl and an impostor. Susan is dismayed. Determining that she will go no further with the deception, and scorning the secretary, she rushes into the midst of the wedding party and confesses all. Before the astonished Gordon or any of the other guests can stop her, she disappears.

Seeking to forget her sorrow and unhappiness, Susan becomes a nurse, and by her sweet unselfishness, wins the love of all whom she meets. After Susan disappeared, Gordon searched in vain, and finally despairing over the results and giving up all hopes of ever finding her, he marries Ninon, in the hope of reforming her. His hopes are vain, for with the years Ninon has grown continually worse, until she has become a shattered wreck. Susan is called upon to nurse her, and though torn with conflicting emotions, when she learns that Ninon is the wife of Gordon, the man she loves, Susan tries desperately to save the drug-crazed woman.

After a fierce struggle, the maddened Ninon succeeds in blinding Susan with a pair of scissors, and then flings herself from the window to her death in the court below. Gordon meets the blinded Susan, and after a brief courtship the two are married. In their great love they are rendered doubly happy by indications that Susan's sight is about to be restored.

METRO PICTURES CORP.

THE AWAKENING OF HELENA RICHIE (Rolfe Photoplays Inc.—Five Parts—Dec. 18)—The cast: Helena Richie (Ethel Barrymore); Lloyd Pryor (Robert Cummings); Benjamin Wright (Frank Montgomery); Dr. Lavendar (J. A. Furey); Little David (Maury Steuart); Sam Wright (Hassan Mussalli); Deacon Wright (William Williams); Frederick Richie (Robert Whittier); Dr. King (Charles Goodrich); Mrs. King (Hattie Delaro); Mrs. Wright (Mary Asquith). Directed by John W. Noble.

To the village of Old Chester comes Helena Richie in search of balm for a broken heart. Her dissolute husband, in a drunken rage, has killed their little child. This tragedy induces Helena to listen to the pleadings of Lloyd Pryor to leave Paris, where the Richies are living, and come to America with him.

Pryor makes frequent visits to Helena in the little home he establishes for her in Chester, and the towns-people accept the statement that he is her brother. Old Benjamin Wright, however, has his own suspicions as to the relations between the two. His interest is more than a casual one, for his grandson, Sam Wright, a young poet, is in love with Helena. The old man tells him his belief with regard to Mrs. Richie. Sam asks her whether the suspicion has any foundation, and when she admits that it has he kills himself.

Dr. Lavendar, the kindly old minister, has in his charge a child who needs a home. He has decided to send the little boy, David, to Mrs. Richie for a trial visit. She welcomes the boy, who fills the place in her heart left vacant by the death of her own child. Her heart becomes bound up in the boy, though she is torn by conflicting emotions by the thought of her own false position.

Helena's husband has been in such feeble health, owing to his dissipations, that she has constantly expected his death to release her, so that she and Pryor may be married. Finally the long-expected event happens, but Pryor has tired of her. His promise of marriage has been nothing but a ruse to get her to elope with him. Looking about for an excuse to break the bonds which have become irksome to him, he tells her that she must give up David. She refuses and he says she must choose between the child and himself. Realizing Pryor's unworthiness, she clings to the child, and Pryor leaves her.

Helena goes to Dr. Lavendar, tells him the truth about her past relations with Pryor, and asks him to let her keep the child with her always. The old man's answer is: "Can you teach him to tell the truth, you who have lived a lie? Can you make him brave—you who could not endure? Can you make him honorable—you who have deceived all"? Helena is silent in the face of this accusation. She decides to give David up, and to leave Old Chester. She tells Dr. Lavendar that on her way to the station next day she will come to bid David goodbye.

Next day at the rectory Dr. Lavendar asks her to take with her a parcel which she will find wrapped up in the coach. She promises, and in the coach finds the package to be little David, all wrapped up for traveling. Her willingness to sacrifice her own happiness for the boy has proved her worthiness to keep him, and Helena and little David leave Old Chester to find peace among new surroundings.

BLUEBIRD PHOTOPLAYS, INC.

THE HONOR OF MARY BLAKE (Five Parts—Dec. 18).—The cast: Mary Blake (Violet Mersereau); Flossie Payton (Tina Marshall); Mrs. Hardy (Caroline Harris)"; Kirk Hardy (Sidney Mason); Richard Kearney (James O'Neill). Scenario written by John C. Brownnell. Directed by Edwin Stevens.

Mary Blake and Flossie Payton are actresses who chum together and live in the same rooming house in New York. Richard Kearney, wealthy theatrical manager, offers Mary an important part in a new play, and when the girl goes to his office to discuss matters, Kearney makes love to her. She repulses his advances, and goes home to relate her experience to Flossie.

The next morning there comes to Mary a note from Kearney offering marriage as atonement for his previous conduct, and Flossie urges Mary to "take a chance." This Mary decides to do, and, going to Kearney's office, accepts his proposal. Shortly after Kearney and Mary leave the office to be married a woman enters and asks for her husband, Mr. Kearney.

The office boy tells her that Mr. Kearney has just left to be married. From the boy she gets his home address and when Kearney and Mary return from the church where they were wed, the woman is waiting for them. Confronting the pair, she makes Kearney admit that his marriage to Mary is illegal, because he was married in Australia to the woman who has now appeared after an absence of many years.

Mary, broken-hearted, returns to Flossie and her furnished room, tells her sad story and, comforted by Flossie, decides to go with her chum on tour with a traveling repertoire company. The little town of Hillsdale is the first engagement to be played by the Manhattan Co., and there the show remains a week. One day Mary takes a stroll in the fields and woods near town and is attacked by a tramp who overtakes her in a lonely spot.

The girl's screams are heard by Kirk Hardy, a wealthy young farmer, who rescues her. The acquaintance thus begun is continued. Hardy's mother is a flinty-souled member of the church and the deacons quickly spread the horrible news of her son's social downfall.

When the Manhattan Repertoire Co. ends its engagement at Hillsdale and must leave for the next town, Mary is suddenly stricken with pneumonia and is left behind. Kirk hears of the girl's illness and supplies her with medical attention and nurses, frequently going himself to sit by her bedside. Their love progresses and when the girl recovers they are married.

Richard Kearney had, meanwhile divorced his wife, and learns through Flossie, with the Manhattan Co., that Mary is living at Hillsdale, happily married. Kearney, bent upon possessing the girl, at all cost, goes to Hillsdale, secures an interview, and while Kirk Hardy's mother listens at the door pleads with Mary to go away

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with him. When she again repulses him, Kearney uses his strength to overpower her and forcibly kisses her just at the moment Mrs. Hardy stealthily opens the door and looks into the room.

The mother tells her son; Kirk accuses Mary and she makes no attempt to deny the incident, explaining that she was helpless and that she had nothing to do with Keafney visiting her. Kirk goes to the hotel, meets Kearney and when the showman asks Kirk to take a drink, Hardy seemingly accepts the courtesy, but promptly dashes the poured-out whiskey into Kearney's face. In the fight that follows, a revolver is discharged and Kearney is dangerously wounded.

With her husband under arrest, Mary goes to the hotel and nurses Kearney so capably that she saves his life. Hardy is released, explanations are forthcoming and the happy ending is attained when Kirk and Mary are reunited and Mrs. Hardy contributes her blessing.

UNICORN FILM SERVICE.

JIMMIE DALE, ALIAS THE GREY SEAL (Fourth Episode—"The Metzer Murder Mystery"—Two Parts—Dec. 5).—Balked at their attempt to get rid of Marie La Salle, the Crime Club contrives to get the papers that incriminate them in the matter of the murder of the girl's father and uncle. Cornering Marie in a hotel, they are about to succeed in their devilish work, when Jimmie Dale, the Grey Seal, saves her. Getting the girl home in safety, he arrives at his mansion in time to answer an urgent telephone call from Carruthers, his friend and editor of a newspaper that has offered $10,000 for the capture of the Grey Seal. The message was that Jack Metzer, a stool pigeon, has been murdered and that a grey seal has been found on his forehead.

Jimmie is disturbed that anybody should soil the name of the Grey Seal with the crime of murder. He goes to the spot of the murder with Carruthers, as a cub reporter. A careful examination of the Grey Seal shows him that it bears a finger print—a sure sign that he did not place it there—as he is careful not to allow his fingers to touch the seals he attaches. He draws his conclusions and with a bit of shrewd detective work confirms his suspicion.

The next day, he requests the Captain of Police, who has discovered the crime, to come to his house for a sitting for a portrait, together with Carruthers. He then exhibits the results of his investigation by showing Carruthers that the Captain has put the blame on the murderer as being the Grey Seal, in order to get the reward offered for the fugitive. The Captain is given the choice of leaving the city or being sent to prison for twenty years. In conclusion it may be stated that the Captain occupied Berth 29 on the "Black Diamond" express going from New York that night.

GREATER VITAGRAPH.

WHOM THE GODS DESTROY (Five Parts—Dec. 18).—The cast: Mary O'Neil (Alice Joyce); Leslie St. George Leigh (Harry T. Morey); Sir Denis Esmond (Marc MacDermott); O'Neil (Logan Paul); Father McCarthy (Charles Kent); King of England (Thomas R. Mills); Lady Esmond (Mary Maurice); Carl (Mr. Siegel). Directed by William P. S. Earle.

The ominous call of war gives the Irish rebels an opportunity to prepare to strike for their freedom. One of the most diligent leaders is Sir Denis Esmond, who is prepared to lead the insurgents against England. Leslie St. George Leigh, a close friend of Esmond's, and a true patriot of England, loses his eyesight while doing his duty in the North Sea.

Mary O'Neil, a lovable little Irish lass, is loved by both Leigh and Esmond, and not realizing the cost, she is heart and soul in the insurgents' cause and refuses to give either her answer until Ireland shall be free. Thinking to allay suspicion, she allows Leigh to come to Castle O'Neil while convalescing. When an English officer comes to the castle, Leigh gives his word of honor that Esmond has not been there, for he does not know that he has returned from Germany.

Later the insurgents come in a body to the Castle for Esmond. Leigh speaks to Esmond until he is made to realize the cost, then addresses the rebels, after getting Mary to give him, as he thinks, the English flag, but in reality she gives him the old Irish flag, fearing for his safety. He learns his mistake and signals to an English warship in the harbor for help. One of the insurgents learns of his trick and is about to assault him when Esmond intervenes and orders them to disperse. The soldiers arrive and the mob is dispersed after a struggle in which many are killed. Mary, coming from the Castle, learns the high cost which must be paid for rebellion when she sees the road scattered with wives and mothers crying over their soldier husbands who have fallen in the cause.

Esmond is captured by the soldiers and tried as a traitor. After a time he is sentenced to be hung. Mary clings to his broken-hearted mother through the trouble, and with Leigh's aid they try to obtain a pardon for him. In vain they make their appeals and at last the despairing mother forces her way into the King's presence, Mary following fearfully. Here again her plea is ignored and it is not until General Ramsey, a close friend, intervenes that the pardon is granted and Esmond allowed to go free.

Leigh, realizing that Esmond is now free and that his own affliction would make it impossible for him to ask Mary's hand in marriage, does his utmost to arrange the engagement, but he fails. Later he is given the Victoria Cross for his bravery and dutiful service to his country, but his final reward comes when Mary's love refuses to recognize his blindness and they are pledged to marry. The unselfish friendship of the men and their common love for the sweet Irish girl has made all things possible, and once more they stand together, stronger allied than before.

UNITY SALES CORP.

THE LAND JUST OVER YONDER (November—Six Parts—Dudley Motion Picture Mfg. Co.).—The action of this picture revolves around the absorbing devotion of an old man, whose heart is wrapped up in a young comrade and partner. The young man becomes enamored of a quarter-breed woman, who not only breaks his heart through her unfaithfulness, but also runs away with his money, which has been wrung from mother earth through unceasing toil. Her lover is murdered and the young man is accused and, through the woman's treachery, is condemned to die.

The old man, in the meantime, having broken with his chum because of his infatuation for the woman, gives himself up to gambling and mining camp dissipations. He loses his money and has to strike out into the wilderness again in search of more gold. Coming back at the end of two years, he is elected sheriff of the county and discovers that he is to hang his former chum. Together they start for Carson City, where the old man goes before the governor and tells the story of "Billy Boy's" life. The ring of genuine truth in the narrative convinces the governor of the young man's innocence and he is pardoned.

SOMEWHERE IN MEXICO (Tweedledum Comedy—Dec. 4).—Tweedledum has caught the military fever and enlists in his country's service with the avowed intention of removing Villa from the face of the earth.

His antics shock the dignity of the recruiting officers and furnish no end of amusement to his fellow-soldiers. Tweedledum, however, makes a poor soldier and violates all the rules. The officers are utterly unable to keep him in line if a pretty girl happens to be anywhere near during drill time, but the crowning climax comes when he slips away from his camp to hide and have a quiet smoke.

He happens to select a spot which is near the location of a band of Mexicans and the powder magazine. He carelessly tosses away the remains of his cigar, when suddenly a terrible explosion ensues and almost the entire company of Mexican soldiers are blown to pieces. His own company rush to the scene and promptly make Tweedledum a great hero and give him credit for overcoming the enemy single handed. He is quickly raised to the rank of a commanding officer and receives his newly acquired honors joyfully if not gracefully.

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K-E-S-E.

THE PHANTOM BUCCANEER (Five Parts—Essanay—Dec. 18).—The cast: Stuart Northcote and Jack Burton (Richard C. Travers); Mercia Solano (Gertrude Glover); Billy Logan (Thurlow Brewer); Maurice Furnival (R. P. Thompson); Lord Sangatte (Carroll C. James); Milford (Arthur W. Bates); Lady Barradell (Ethel Davis). Directed by J. Charles Haydon.

Stuart Northcote, a London adventurer, slays the president of a mythical South American republic, and establishes himself at its head. Mercia Solano, daughter of the slain official, leads a conspiracy to avenge her father's death by killing Northcote. The adventurer escapes to London, however, after looting the republic's treasure chest. He is pursued by Mercia and a band.

The adventurer, perceiving his deadly peril, employs Jack Burton, an impoverished young Englishman, to act as his double. The girl shoots at the double, and other fiendish plots are carried out to kill him. Burton frustrates them all.

Then the conspirators penetrate his masquerade. Mercia falls in love with Jack and repudiates her accomplices. The latter discover Northcote's hiding place and slay him. To avenge themselves for Mercia's betrayal, they accuse her and Burton of the crime. The two are brought within the shadow of the gallows, but finally are vindicated by the testimony of a valet who witnessed the murder.

PARAMOUNT.

A CONEY ISLAND PRINCESS (Famous Players—Four parts—Dec. 4).—The cast: Princess Zim-Zim (Irene Fenwick); Pete Milholland (Owen Moore); Alice Gardner (Eva Francis); Tony Graves (Clifford B. Gray); Jan Kouver (William Bailey); Mrs. King (Kate Lester); Alice's mother (Dora Mills Adams); Old Mooney (Russell Bassett).

Among the younger members of the select families of the "Avenue," are Pete Milholland, a "good fellow" and sportsman, and his fiance, Alice Gardner. Only once have they quarreled—that was when Pete disgraced himself by coming upon the polo fields intoxicated. This was good cause, and we now find Peter staring blankly ahead of him with the returned ring in his hand.

Still in a stupor from drink, Pete instructs his butler that he is leaving for Europe and staggers out of the house. He finds himself on the shores at Coney Island, in a garb not his own. During his wanderings in the amusement park, Pete comes before the entrance of the "Turkish Dream." Partially attracted by the pretty dancer and chiefly in need of sleep, he smuggles himself into the place. He has come at the psychological moment, for the proprietor, Mooney, and his daughter, Tessie, the dancer, are in a quandary. Their orchestra, the pianist, has left them. Pete steps into the breach, much to the jealousy of Jan, the boatman, Tessie's ardent lover. As time passes Pete decides to return home, taking with him Tessie and her father. The jovial Irishman and his daughter dislike the idea of leaving their "kind," but with the arrival of the automobile they agree to go.

Tessie is taken care of by Pete's aunt, who would rather do most anything than come in contact with the belle of Coney Island. Her arrival causes consternation in society circles and it is realized by Pete that she is not suitable for him, but he is determined to marry her, as Alice, according to the papers, is going to become the wife of his friend, Tony Graves.

During her stay at the Milholland mansion Tessie notices how Pete controls his feelings when Alice approaches, and how Alice's heart nearly breaks when the two girls meet. Alice and Pete finally come face to face, and Pete learns that the newspaper report of Alice's marriage to Tony was false. He takes her in his arms, and thus they are discovered by Tessie. Summoning all her strength and forcing a smile upon her face, Tessie tells them that she lied and does not love Pete at all, and returns her ring. Pete is overcome to think that he was on the verge of falling into the trap set by this young "vampire," while Alice is overjoyed at the unexpected turn of events, though secretly feeling that Tessie is making a great sacrifice.

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After Tessie's return to her kingdom on the beach, "The Turkish Dream," true love steals its way into her heart as it had done to Alice and Pete, and soon Jan proves to be her ideal of a husband.

THE ROAD TO LOVE (Morosco—Five parts—Dec. 7).—The cast: Hafsa (Lenore Ulrich); Goruon Roberts (Colin Chase); Lella Sadiya (Lucille Ward); Borah (Estelle Allen); Karan (Alfred Vosburgh); Sidi Malik (Herschel Mayall); The Old Sheik (Joe Massey); Abdallah (Alfred Longsworth).

The action takes place in Algeria where Hafsa, the daughter of wealthy old Sidi Malik, has aroused the avidity of Lella Sadiya, the "mother" of the dancing girls. She gives orders to have the girl kidnapped and brought to her. Meanwhile Gordon Roberts, a young American who is traveling in the Orient, saves the life of Karan, a Bedouin chief, and earns the undying gratitude of the Arab. Gordon meets Hafsa while she is shopping in defiance of her father's commands and wins her regard by sheltering her from the old man. He is infatuated with her and disguises himself as a peddler in order to meet her again. He is discovered by Nakhla, a spy of her father's, who promptly has Gordon beaten by his retainers.

Gordon and the girl elope, but are captured and the American is turned over to one Abdallah with instructions to sell him as a slave. Hafsa bribes Abdallah to let her go in the caravan in which Gordon is kept drugged. Karan learns of the predicament of Gordon and worms his way into the friendship of Abdallah until he can drug the guards. But when Gordon is about to escape, he recognizes Hafsa and demands that she go in his place. Karan finally yields to the girl and takes Gordon away.

Hafsa is delivered to Lella and is not seen again by Gordon until she dances at a great fete. She is offered for sale and Gordon makes a desperate effort to outbid an old sheik, but fails. On the wedding day, Hafsa substitutes her maid for herself and escapes with Gordon, but the deception is quickly discovered and a pursuit is begun. As the fugitives reach the garden gate, Malik arrives and cuts off their escape. The pursuing Lella comes up and stares in wonder at Malik, who proves to be her husband. She is the mother of the girl whom she has been attempting to hand over to the sheik.

Just at this moment the old man himself and his retinue are heard approaching and Lella implores Malik to permit his daughter to go her way with Gordon. Snatching the girl's scarf, Lella throws it upon the edge of the garden well, as the lovers make their escape. When the sheik arrives upon the scene, he is shown the scarf and told that Hafsa has chosen her own fate, rather than marry him.

Under the chaperonage of the faithful Karan the lovers depart across the desert on the road to love.

THE VICTORIA CROSS (Lasky—Five parts—December 14).—The cast: Major Ralph Seton (Lou-Tellegen); Joan, his sweetheart (Cleo Ridgley); Sir Allan Strathallan, her father (Ernest Joy); Azimoolah (Sessue Hayakawa); Princess Adala (Mabel Van Buren); Cassim Beg (Frank Lanning); Seereek, the Nana (Harold Skinner).

In 1857 native regiments, stirred to revolt by scheming rulers and religious fanatics, shocked the world by "The Indian Mutiny." Ralph Seton, a young English officer with a brilliant record, has been thrown into the decadent life of the Mahratta's Court at Cawnpore. He receives a letter from Sir Allan Strathallan saying that he will soon visit Cawnpore, bringing with him the Victoria Cross which has been awarded Seton for heroism, and that he will also bring his daughter, Joan, with whom Seton was in love in England. Seton, to be worthy of both the Cross and the girl, decides to reform.

Azimoolah, a native officer and conspirator, invites the assistance of the Princess Adala to recover the throne from the English, and she reluctantly agrees to entice the young English officer to her home the night of the uprising. In answer to her note, Seton accepts her invitation, and in a drunken moment, invites the officer to accompany him. Joan and her father arrive at Seton's bunga-

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low and are somewhat puzzled at the evidences of a carouse. They are taken to the Palace and Azimoolah cleverly warns the Princes in time for the soldiers to escape, all except Seton, whom she hides. Joan, however, knows someone is there and is heartbroken when she recognizes the man whom she considered a great and perfect hero. Considering him unworthy of the Cross, Sir Allan strongly denounces Seton, who gradually sinks lower and lower, is courtmartialed and reduced in rank.

Joan has turned against him. To save him, Adala persuades Seton to don a native costume. Joan has been taken by Azimoolah's men, and under threat of death ordered to write a request that her father's troops be withdrawn from Northern India. She refuses, and the Seereek, desiring rather to possess her than have her punished, commands her brought before him dressed as a nautch girl. She escapes and comes upon Seton dining with Adala; her expressed contempt arouses him to the real situation. On a pretense that she is his prisoner, Seton attempts to reach the barracks with Joan. The deception is discovered and a long siege of hardships follows. Seton gives Joan the Cross just as they are taken out for sentence—Seton to be shot, Joan to be massacred. Seton's executioner is overpowered, the news taken to Strathallan, who arrives at the crucial moment, and gives his daughter to Seton, who he declares has redeemed himself. Joan pins the Cross on her lover's breast as he takes her in his arms.

PARAMOUNT PICTOGRAPHS.

PARAMOUNT PICTOGRAPHS.—40th Release (Nov. 5).—Gold Mining in Alaska; Have You a Little Heifer in Your Home?; Self Defense Without Weapons; Frenzied Frocks and Frills.

PARAMOUNT PICTOGRAPHS.—41st Release (Nov. 12).—Submarine Gardens; Health First; Navigation on the Yukon; The Law of Gravitation.

PARAMOUNT PICTOGRAPHS.—42d Release (Nov. 19).—In the War Zone with Donald Thompson; An Enemy to Beauty; A Big City's Water Supply; Why Apple Trees are Crooked.

PARAMOUNT PICTOGRAPHS.—43d Release (Nov. 26).—The Battle of the Somme; One of the World's Wonders; The Make-over Shop for Old Men; Motor Polo.

PARAMOUNT PICTOGRAPHS.—44th Release (Dec. 3).—Modeling from Life; First Aid to the Four-footed; Taking the Bumps out of the Ocean; Lake Orta.

PARAMOUNT PICTOGRAPHS.—45th Release (Dec. 10).—Evolution of a Poster; Holiday Resorts of Italy; A Little Experiment in Lip Reading; Turkey Punching.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 92 (Nov. 17).

San Francisco, Cal.—The Signal Corps of the California National Guard returns from the Mexican border, and members are enthusiastically greeted by relatives.

Northport, L. I.—In wire enclosed pens on the farm of J. A. Kane, tiny silver fox puppies are born and brought up to be worth $2,500 apiece. Most expensive fur garments are made from the pelts of these animals.

Washington, D. C.—Back at his desk in Washington, is Joseph P. Tumulty, secretary to President Wilson. On Election night, when all the Democratic leaders had conceded President Wilson's defeat, Tumulty alone claimed his re-election.

San Antonio, Tex.—In different parts of this city, the wives of two prominent Mexicans are being entertained. Mrs. Venustiano Carranza is here assisting her niece to purchase a trousseau, while Mrs. Francisco Villa is attending a family re-union at the home of her husband's brother. Accompanying Mrs. Carranza are her daughters, the Misses Eugenia and Julia. With Mrs. Villa is her young son, Augustin.

Fashions de Luxe.—The latest gowns and hats, creations of Lady Duff-Gordon—Lucille—are shown exclusively in the Hearst International News Pictorial.

San Francisco, Cal.—Hiram Johnson, Governor of California, is elected to the United States Senate by an overwhelming majority. The Governor and his little grandson, Hiram Johnson, 3d, poses for the Hearst International News Pictorial.

South Brookneld, Mass.—Henry Freeman, of this place, is the owner of the only trained steers in the world. He has succeeded in teaching the lumb animals several unique tricks.

Philadelphia, Pa.—C. Emery Titman, well-known club man and baseball rooter, exercises 550 pounds, avoirdupois, to pay an ill-advised election wager.

Lexington, Mass.—On the beautiful estate of Millionaire J. W. Hayden near here, youthful classic dancers led by Winifred Gilrain, given an exhibition of the terpsichorean art.

Washington, D. C.—Dr. Karl Graves, self-styled international spy, is arrested charged with attempting to sell private letters, the contents of which would have embarrassed Countess von Bernstorff, wife of the German Ambassador. Graves appears with his attorney to answer the charge before a United States Commissioner.

In the Battle-Scarred Verdun.—Great havoc is wrought in this city by German seige guns. American ambulances in the region of this battlefront are in constant danger from exploding shells. New methods are devised for transporting wounded from the first-line trenches to the field hospital.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 3 (Nov. 21).

Reading, Mass.—The newly-equipped fire department demonstrates the use of its new life-saving appliances. Firemen leap from dizzy heights into life-nets, to show citizens proper methods to follow in escaping from burning buildings.

Philadelphia, Pa.—Marguerite Walz, exponent of outdoor dancing, performs before the camera in a beautiful wooded setting to demonstrate health-conserving exercises.

New York City.—High school pupils of the Metropolis are being put through a rigid military course to increase their physical fitness. Boys of the Stuyvesant High School, and girls of the Washington Irving High School perform their military exercises under the watchful eye of physical instructors employed by the New York Board of Education.

Waukegan, Ill.—Thousands of lake trout are caught in the nets of Lake Michigan fishermen. The trout harvest of the season was exceptionally large. Exclusive pictures show how the fish are caught, killed and prepared for the market.

Footlights and Fashions.—Miss Mary Nash, star of "The Man Who Came Back," appearing at the Playhouse, New York City, poses exclusively for the Hearst International News Pictorial in gowns of her own creation.

On the Somme Front.—French engineers drill underground to plant the destructive land mine, using the same kind of pneumatic drill as that used when tunnelling for the New York subways. Provisions are rusned to the fighting men in the front-line trenches on a peculiarly-constructed wire railroad track.

San Francisco, Cal.—Stanford and Santa Clara Universities clash in the annual championship rugby games of the 1916 season, Santa Clara winning by a score of 28 to 5.

Palo Alto, Cal.—Students of Stanford rally about a bonfire, the material for which required six weeks to gather.

Philadelphia, Pa.—University of Pennsylvania students, 2,000 of them, inspire their football team to defeat the University of Michigan eleven by doing a snake dance through the streets of Philadelphia. They also accompany the football players to the train about to depart for Ann Arbor.

Princeton, N. J.—Yale upsets all football dope and trounces Princeton by a score of 10 to 0 in the presence of more than 40,000 spectators who fill the Palmer Stadium.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 94 (Nov. 24).

Washington, D. C.—Congressman O. D. Bleakley arrives in Washington to begin his winter duties in the House of Representatives, making the trip from Philadelphia in an aeroplane piloted by Sergeant Ocher of the United States Army.

Calexico, Cal.—Thousands of turkeys being raised in the Imperial Valley for the Thanksgiving and Christmas market, are photographed for the Hearst International News Pictorial. The subjects prove camera-shy.

Boston, Mass.—The largest chair in the world, a replica of the executive chair in Washington, is built here to be shipped to Philadelphia for exhibition at the meeting of Advertising Men.

San Antonio, Tex.—Under the protecting walls of Fort Sam Houston, a herd of Texas deer enjoy the freedom of a wooded spot set apart for their home.

Oakland, Cal.—A bevy of pretty girls boost the Lincoln Highway by selling $10,000 worth of Highway pennants in one day, to motorists who pass through this city.

Fashions De Luxe.—The latest gowns and hats, creations of Lady Duff-Gordon (Lucille), are shown exclusively by the Hearst International News Pictorial.

Winchendon, Mass.—In a gigantic toy factory, assistants of Santa Clause are working at utmost speed, turning out toys that will delight the hearts of good little boys and girls on Christmas morning. Pictures show the many processes through which the playthings are put before they are ready for presentation to the little folk.

Chicago, Ill.—Miss Ruth Law, before her cross-country flight from Chicago to New York, in which she made a non-stop record of 590 miles, prepares for her trip by living on the roof of the 22-story Hotel Morrison, here, in a tent where she sleeps and eats to accustom herself to the atmospheric conditions above the earth.

Washington, D. C.—Ex-slaves and their former owners renew acquaintance at a convention in the national capital. A group of the former slaves poses for the Hearst International News Pictorial, their ages ranging from 104 to 125 years.

Santa Monica.—Intrepid motor drivers dare death on the eight-mile Santa Monica Auto Race Course in the contest for the Vanderbilt Cup and prizes of cash. Dario Resta wins over a field of the best race pilots in the world.

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shows his guests the famous gems, and after they are replaced in the strong box the key falls to the floor, and is found by Charteris. Pamela, however, suspicious of the man she hates, keeps watch during the night and discovers him in the act of stealing the gems, but Charteris adroitly directs the suspicion upon Pamela, playing upon the prejudice of the others for "the stage-woman." Harlow takes her part. The Duke threatens to prove Charteris to be a scoundrel, and the latter, fearing that he will be exposed, plans to silence Harlow forever. The cowardly plot does not succeed, for word is brought to Pamela and she reaches Harlow in time to warn him. Charteris later succeeds in kidnapping Pamela, but they are overtaken by Harlow, and Charteris is killed, while Pamela, now convinced that her "past" is buried, promises to marry the man she loves.

Pathe Exchange, Inc.

New York City.—A nineteen-ton submarine, built in 1879 by John Holland, as a forerunner of the modern giant submarsible, is presented to the Clason Point Military Academy. Subtitle: The cadets form a guard of honor about this historic relic.

Possum Trot, Tenn.—Following the trail scented by their trained hounds, backwoodsmen hunt the popular possum, made famous by former President Taft. Subtitles: Often they find the little possums shamming death on the lower branches of the persimmon tree. But occasionally they have to climb high into the treetops to make their catch.

Saratoga, Cal.—Secretary of the Treasury, William C. McAdoo, and his wife, daughter of President Wilson, visit U. S. Senator James Phelan during their tour of the West.

In the Balkans.—Allied troops take refuge in the deep valleys of the Serbian mountain ranges where they are advancing slowly against the Teuton strongholds. Subtitles: Watching patiently for a glimpse of the enemy. Soon the mountain artillery crashes forth into the distant hills where the enemy is reported. Some prisoners captured in the Balkan fighting.

On the Russian Front.—Fresh troops are being sent to reinforce the Russian armies in Galicia, where the Czar's hordes hope to gain ultimate victory. Subtitles: Infantry crossing over the River San. Soldiers stop to feed the hungry peasants along their line of march.

Our Merchant Marine (Magazine section).—An animated cartoon by John C. Terry. Subtitle: John Bull and the other maritime nations feast in the world of Trade while Uncle Sam can only look on.

Larchmont, N. Y.—Representatives of foreign governments attend a trial test of the new Marlin machine gun which has been accepted by by the Allies. Subtitle: The gun is capable of firing five hundred sheels a minute, and is light enough for use on aeroplanes.

Carlisle, Pa.—One thousand students of the Government's Indian School are receiving thorough military instruction, and army officers frequently inspect the results of their training. Subtitles: Primping before the officers arrive at their section. The Indians have taken well to the modern military organization. The standard bearers of the Carlisle Indian School.

Davis, Cal.—American mechanical genius is ever striving to render farming more efficient and productive, and horticultural students are shown the working of the latest devices. Subtitles: A tractor plowing through very hard ground. A caterpillar tractor which is able to work in very short spaces.

San Antonio, Texas.—The First Virginia Artillery, the oldest regiment of National Guard in the country, engages in field manoeuvres. Subtitles: The Battery's gunners, noted for excellent marksmanship, keep in constant trim. Wisconsin Militia are given a warm send-off as they leave for home, by the troops still remaining on the border.

PATHE NEWS, No. 98 (Dec. 6).

Preparedness Millinery Styles for 1917 (Magazine Section). An animated cartoon by Leighton Budd. Subtitles: The anti-masher. The dirigible, a fetching style. The Joy-Rider.

New York City.—Part of the Atlantic Fleet arrives to act as a guard of honor at the illumination of the Statute of Liberty, gift of the people of France to the Republic across the sea. Subtitles: President Wilson goes aboard the Mayflower to give the command that will illuminate the Statute for the first time. As the nation's chief executive boards his yacht, the mighty ships belch forth their Presidential salute of 21 guns. New York's tall skyscrapers are brilliantly lighted in honor of the notable occasion. Then as twilight falls with the setting sun, the Statue is suddenly flooded with light, and Liberty shines forth from the darkness, the symbol of American freedom and justice, to enlighten the world.

Washington, D. C.—The President and Mrs. Wilson attend requiem high mass at St. Patrick's Church in honor of the late Franz Josef, Emperor of Austria-Hungary.

Mansfield, Ill.—Thousands of geese are shipped frequently to the Eastern markets by W. H. Firke, millionaire goose king, and yet the high cost of living mounts still higher. Subtitles: The geese also appear affected by the military spirit. Boarding their private car.

Graniteville, Vt.—The famous Vermont granite quarries, producing some of the finest quality rock in the world, are supplying the needs of modern structures. Subtitles: Drilling holes for dynamite to blast the large rocks. The granite is also used to make street pavement blocks for large cities. The State Capitol of Vermont, built from the granite rock of these quarries.

Washington, D. C.—Capitol Building is again the center of national interest as Senators and Representatives enter its massive portals to begin the final session of the Sixty-fourth Congress. Subtitles: Vice-President Marshall (left) and his wife are welcomed by the Democratic Committee upon their arrival. Speaker Champ Clarke (right) greets James R. Mann, the Republican leader of the House, and who may be the next speaker. "Uncle Joe" Cannon is still on the job, almost continually since 1873, and his fighting mood indicates a lively session.

The Somme France.—The British Red Cross put a new type of ambulance into use on the battlefield, which reduces the suffering of transportation to a minimum. Subtitles: The stretcher is placed directly on the sliding bed.

Calcutta, India.—A detachment of Scottish troops, assigned to protect the British Indian possessions, march through the streets of the Bengal Capital.

San Antonio, Tex.—Members of the various National Guard Regiments in the Texas camps compete in a cross-country race for championship of the border. Illinois captures the honors. Subtitles: The day of Thanksgiving is not forgotten and the men prepare for a real feast with turkeys and countless pies.

PEARL OF THE ARMY—(Episode No. 3, "The Silent Menace"—Astra—Two Parts—Dec. 17).

Pearl, failing to convince the General Staff that she has discovered a clue to the theft of the Panama Canal defense plans which might prove Payne's innocence, boards the Southwestern Limited on which Payne, under guard, is on his way to prison. Bertha Bonn, following a command of the Silent Menace, travels on the same train. The train is wrecked and Payne is killed.

A stranger, T. O. Adams, evinces a strange interest in Bertha and attempts to take the locket and packet from her, but is defeated in his purpose by the Silent Menace. Pearl, overhearing a wireless message, learns of this and fearlessly "beards the lion in his den."

During a struggle in a shack on the edge of a cliff, she and the Menace fall from the dizzy heights into the water below. An ever present silent watcher plunged to her aid. Suddenly, the Menace dives from view. T. O. Adams, who, with Toko, is rescuing Pearl unnoticed, picks up the precious packet and they all make for shore.

THE SHIELDING SHADOW—(Episode No. 12, "The Stolen Shadow"—Astra—Two Parts—Dec. 17).

While trying to escape from Ravengar, Sebastian makes a wild plunge into the river while riding a motorcycle. He manages to swim to a boat and makes his get-away from his pursuers. Realizing that his game is nearly up he prepares for fight, and locating Ravengar's laboratory he makes an effort to secure the mantle of invisibility and the secrets of the dead scientist contained in the diary which Ravengar keeps in a safe. He secures the mantle and the bottle of mysterious black pellets, but in his haste to get away he is knocked down by an auto and taken to a hospital. Ravengar and Leontine discover the theft a short while after and finding a clue pursue him to the hospital.

Sebastian comes to as they reach his bedside

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The Southerner	3 reels	Deep Purple	3 reels
At Old Ft. Dearborn	2 reels	Dragon's Claw	3 reels
Geronimo's Last Raid	2 reels	Power of Money	3 reels
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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1846, 1848.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 6—Number 49 (Topical).
Dec. 13—Number 50 (Topical).
Dec. 20—Number 51 (Topical).
Dec. 27—Number 52 (Topical).

BIG U.

Nov. 30—The Mother Call (Drama).
Dec. 1—The Circle of Death (Drama) (Special).
Dec. 7—(No release this day).
Dec. 7—Seeds of Jealousy (Drama) (Special).
Dec. 15—The Wrong Heart (Drama) (Special).
Dec. 21—No regular Big U this day.
Dec. 21—Moonshine Blood (Special Release—Drama).
Dec. 28—No regular Big U this day.
Dec. 28—Special release. Title not yet decided.
Dec. 31—Special release. Title not yet decided.

BISON.

Dec. 2—The Greater Power (Two parts—Dr.).
Dec. 9—The Good Woman (Two parts—Dr.).
Dec. 16—The Taint of Fear (Two parts—Dr.).
Dec. 23—Fighting Joe (Two parts—Drama).
Dec. 26—Giant Powder (Two parts—Drama).

GOLD SEAL.

Nov. 28—Should She Have Told (Three parts—Drama).
Dec. 5—Ashes (Three parts—Drama).
Dec. 12—The Two Roads (Three parts—Dr.).
Dec. 26—Birds of a Feather (Three parts—Drama).

IMP.

Dec. 8—The Call of the Unborn (Two parts—Drama).
Dec. 10—(No release this day).
Dec. 10—Bubbles (Drama) (Special).
Dec. 15—Scratched (Two parts—Drama).
Dec. 17—No release this day.
Dec. 22—In the Dead O'Night (Two parts—Drama).
Dec. 24—No regular Imp this day.
Dec. 24—Special release, title not yet reported.
Dec. 29—Toto of the Byways (Two parts—Dr.).
Dec. 31—No regular Imp this day.

JOKER.

Nov. 25—A Janitor's Vendetta (Comedy).
Dec. 2—Scrappily Married (Comedy).
Dec. 9—The Tramp Chef (Comedy).
Dec. 16—Their Dark Secret (Comedy).
Dec. 23—Jags and Jealousy (Comedy).
Dec. 30—Mines and Matrimony (Comedy).

LAEMMLE.

Dec. 6—(No release this day).
Dec. 6—The Strange Mother (Drama) (Special).
Dec. 9—(No release this day).
Dec. 13—Green Eyes (Drama).
Dec. 16—No release this day.
Dec. 16—Mother's Guiding Hand (Drama) (Special).
Dec. 20—No regular Laemmle this day.
Dec. 20—Homeless (Special Release—Drama).
Dec. 23—No regular Laemmle this day.
Dec. 27—Stronger than Steel (Two parts—Dr.).
Dec. 30—No regular Laemmle this day.
Dec. 30.—Special release. Title not yet decided.

L-KO.

Nov. 29—Eat and Grow Hungry (Comedy).
Dec. 1—Tattle Tale Alice (Comedy).
Dec. 3—No release this day.
Dec. 6—The High Diver's Curse Two parts—Comedy).
Dec. 13— Murdered by Mistake (Two parts—Comedy).
Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).

NESTOR.

Nov. 20—How Do You Feel? (Comedy).
Nov. 24—Married a Year (Comedy).
Nov. 27—The White Turkey (Comedy).
Dec. 4—Pass the Prunes (Comedy).
Dec. 8—Oh You Honeymoon (Comedy).
Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).

POWERS.

Dec. 7—(No release this day).
Dec. 10—The Trials of a Movie Cartoonist (Comedy-Cartoon).
—Superstitious Ceylon (Educational).
Dec. 14—In the Land of King Cotton (Educ.)
Dec. 17—Sammie Johnsin and the Wonderful Lamp (Comedy-Cartoon).
—Majestic Ceylon (Educational).
Dec. 21—No regular Power's this day.
Dec. 24—Nervy Nat Has His Fortune Told (Comedy Cartoon).
—In the Heart of India As Seen by Dr. Dorsey (Educational).
Dec. 26—Such Is Life in Alaska (Hy Mayer Travelogue).
Dec. 28—No regular Powers this day.
Dec. 31—Sammie Johnsin Slumbers Not (Cartoon Comedy).

RED FEATHER.

Nov. 20—The Devil's Bondwoman (Five parts—Drama).
Nov. 27—The Mainspring (Five parts—Dr.).
Dec. 4—Kinkaid, Gambler (Five parts—Dr.)
Dec. 11—The Morals of Hilda (Five parts—Drama).
Dec. 18—Mixed Blood (Five parts—Drama).
Dec. 25—A Child of Mystery (Five parts—Dr.).

REX.

Dec. 1—No release this day.
Dec. 9—A Story from Life (Drama) (Special).
Dec. 10—The Penalty of Treason (Drama).
Dec. 14—The Lawyer's Secret (Two parts—Drama.)
Dec. 15—No release this day.
Dec. 17—No release this day.
Dec. 17—Love or an Empire (Two parts—Dr.) (Special).
Dec. 21—The Ivy and the Oak (Two parts—Drama).
Dec. 23—The Rock of Riches (Special Release—Drama).
Dec. 24—The Woman Who Learned (Special Release—Drama).
Dec. 29—No regular Rex this day.
Dec. 29—Special release. Title not yet decided.
Dec. 31—The Prodigal Daughter (Drama).

VICTOR.

Dec. 5—(No release this day).
Dec. 5—His Golden Hour (Comedy) (Special).
Dec. 7—The Shadow (Two parts—Comedy—Drama).
—Racoons (Educationel).
Dec. 12—No release this day.
Dec. 12—Billy the Bandit (Comedy (Special).
Dec. 14—It Didn't Work Out Right (Comedy).
Dec. 19—No regular Victor this day.
Dec. 19—So This Is Paris (Special release—Comedy).
Dec. 22—It's Great to Be Married (Comedy).
Dec. 28—Good Morning, Judge (Two parts—Comedy).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.
Dec. 8—Number 2.
Dec. 22—Number 3.
Dec. 29—Number 4.

UNIVERSAL SPECIAL FEATURE.

Nov. 20—Liberty No. 14, "A Modern Joan of Arc" (Two parts—Drama).
Nov. 27—Liberty No. 15, "The Flag of Truce" (Two parts—Drama).
Dec. 4—Liberty No. 16, "Court Martialed" (Two parts—Drama).
Dec. 11—Liberty No. 17, "A Trail of Blood" (Two parts—Drama).
Dec. 18—Liberty No. 18, "The Wolf's Nemesis" (Two parts—Drama).
Dec. 19—Little Partner (Three parts—Drama).
Dec. 25—Liberty No. 19, "An Avenging Angel" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).

Bluebird Photoplay, Inc.

Nov. 20—The Measure of a Man (Five parts—Drama).
Nov. 27—The Bugler of Algiers (Five parts—Drama).
Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).
Dec. 18—The Right of Mary Blake (Five parts—Drama).
Dec. 25—The Right to Be Happy (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama).
Nov. 23—The Star Bucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

NIAGARA FILM STUDIOS.

Dec. 28—The Perils of Our Girl Reporters (Episode No. 1, "The Jade Necklace"—Two parts—Drama).

NORTH AMERICAN.

Nov. 27—Sequel to Diamond from the Sky (Chapter 1—"Fate and Death"—Two parts—Drama).
Dec. 4—Sequel to Diamond from the Sky (Chapter 2—"Under Oath"—Two parts—Drama).
Dec. 11—Sequel to Diamond from the Sky (Chapter 3—"Sealed Lips"—Two parts—Drama).
Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Dec. 12—Mutual World Tours, No. 6, The Nile, Carcassone and Lake Luserne (Travel).
Dec. 13—See America First (Scenic).
—Kartoon Komics.
Dec. 17—Reel Life, Number 33 (Mutual Film Magazine).
Dec. 20—See America First (Travel).
—Kartoon Komics (Cartoon Comedy).
Dec. 21—The Vampires (Episode No. 5, "The Eyes that Hold"—Three parts—Dr.).
Dec. 21—Mutual Tours Around the World (Morocco, Chantilly, by the Mediterranean (Travel).
Dec. 24—Reel Life, Number 34 (Mutual Film Magazine).

MUTUAL.

Dec. 7—His Uncle's Ward (Two parts—Comedy-Drama).
Dec. 8—Uncle Sam's Defenders, No. 1 "From Citizen to Soldier."
Dec. 9—Admirer's Three (Comedy).
Dec. 11—The Turn of the Wheel (Two parts—Drama).
Dec. 14—Gertie's Latest Love Affair (Com.).
Dec. 15—Uncle Sam's Defenders, No. 2, "Our Boys at the Border" (Topical).
Dec. 16—One Dollar Please (Comedy).
Dec. 18—Buddy's Christmas (Two parts—Dr.).
Dec. 20—Mutual Weekly No. 103 (Travel).
Dec. 21—The Elopement (Comedy).
Dec. 22—Uncle Sam's Defenders, No. 3, "A Jack Tar in the Making" (Topical).
Dec. 23—Every Lassie Has a Lover (Comedy).

MUTUAL WEEKLY.

Nov. 15—Number 98 (Topical).
Nov. 22—Number 99 (Topical).
Nov. 29—Number 100 (Topical).
Dec. 6—Number 101 (Topical).
Dec. 13—Number 102 (Topical).
Dec. 20—Number 103 (Topical).

(*Mutual Releases continued on page 1876.*)

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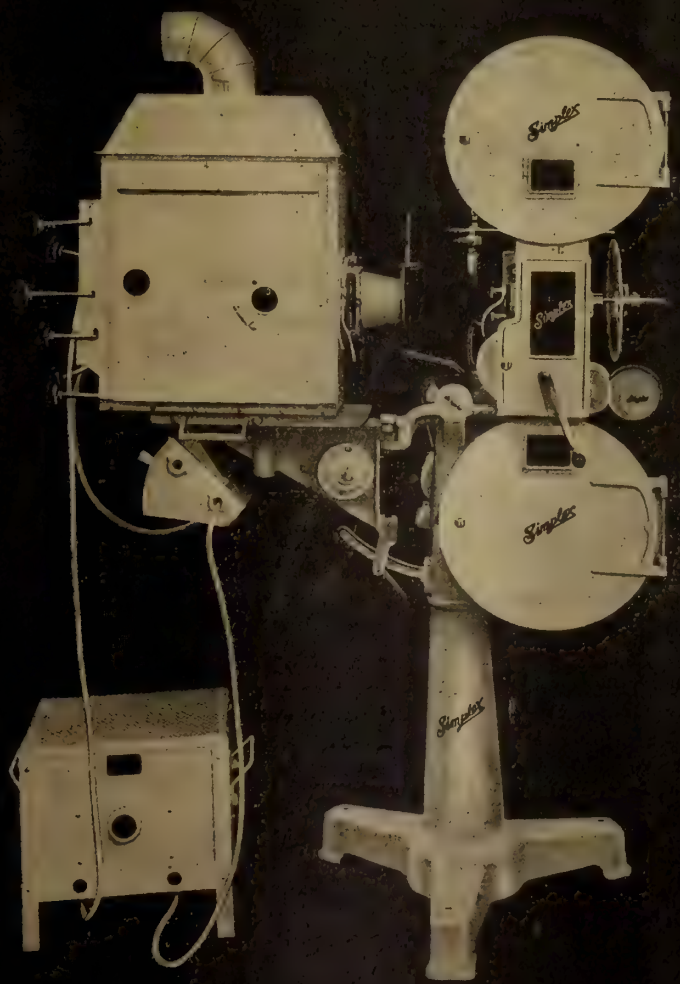

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1846, 1848.)

Feature Releases

ART DRAMAS, INC.

Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.

Nov. 20—Some Kid (Comedy).
Nov. 27—Tramp, Tramp, Tramp (Comedy).
Dec. 4—The Sea Nymphs (Comedy).
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

FOX FILM CORPORATION.

Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Island of Desire (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Dec. 11—The Scarlet Runner, No. 11, "The Missing Chapter" (Two parts—Drama).
Dec. 11—The Enemy (Five parts—Drama).
Dec. 11—Rah, Rah, Rah! (Comedy).
Dec. 11—Capt. Jinks' Hidden Treasure (Com.).
Dec. 18—Whom the Gods Destroy (Five parts—Drama).
Dec. 18—Help, Help, Help (Comedy).
Dec. 18—Capt. Jinks' Sprained Ankle (Com.).
Dec. 18—The Scarlet Runner, No. 12, "The Car and the Girl" (Last No.) (Two parts—Drama).
Dec. 25—The Ninety and Nine (Five parts—Drama).
Dec. 25—Shanks and Chivalry (Comedy).
Dec. 25—Captain Jink's Getaway (Comedy).

INTERNATIONAL FILM SERVICE INC.

Dec. 4—International Split Reel (Cartoon and Scenic).
Dec. 5—Hearst-International News Pictorial No. 97 (Topical).
Dec. 8—Hearst-International News Pictorial No. 98 (Topical).
Dec. 11—International Split Reel (Cartoon and Scenic).
Dec. 12—Hearst-International News Pictorial No. 99 (Topical).
Dec. 15—Hearst-International News Pictorial No. 100 (Topical).
Dec. 18—International Split Reel (Cartoon and Scenic).
Dec. 19—Hearst-International News Pictorial No. 101 (Topical).
Dec. 22—Hearst-International News Pictorial No. 102 (Topical).
Dec. 25—International Split Reel (Cartoon and Split Reel).
Dec. 26—Hearst-International News Pictorial No. 103 (Topical).
Dec. 29—Hearst-International News Pictorial No. 104 (Topical).

IVAN FILM PRODUCTIONS.

November—The Sex Lure (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Dec. 4—The Breaker (Essanay—Five parts—Drama).
Dec. 11—A Message to Garcia (Edison—Five parts—Drama).
Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.)
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama)
December—The Argyle Case (Drama).

SUNBEAM MOTION PICTURE CORPORATION

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Nov. 27—The Men She Married (Five parts—Drama).
Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).
Dec. 25—The World Against Him (Five parts—Drama).

States Right Features

ARGOSY FILM INC.

December—The Celebrated Stielow Case (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama)
December—The Passion Flower (Drama).

EDUCATIONAL FILMS CORP.

December—Snow White (Four parts—Fairy Tale).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

HARPER FILM CORP.

Nov.—Civilization (Drama).

KING BAGGOT.

Dec.—Absinthe (Drama).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.)

HENRY W. SAVAGE.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

UNITY SALES CORPORATION.

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

TWEEDLEDUM RELEASES (UNITY).

Oct. 9—Torpedoed by Cupid (Comedy).
Oct. 16—A Scrambled Honeymoon (Two parts—Comedy).
Oct. 23—Some Hero (Comedy).
Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).
Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

WARNER BROS.

December—Robinson Crusoe.

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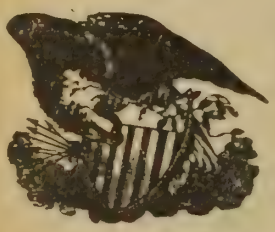

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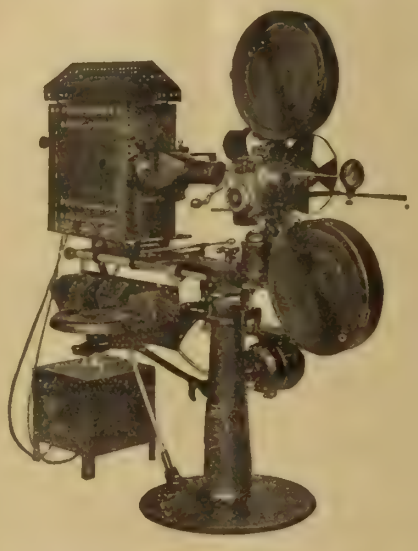

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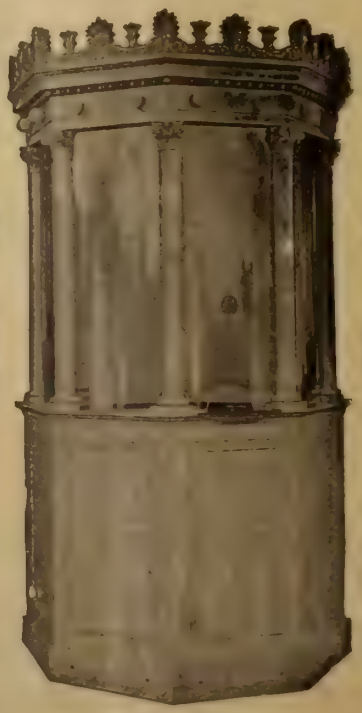

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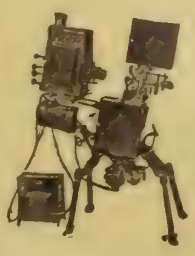

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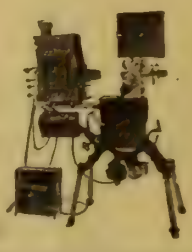

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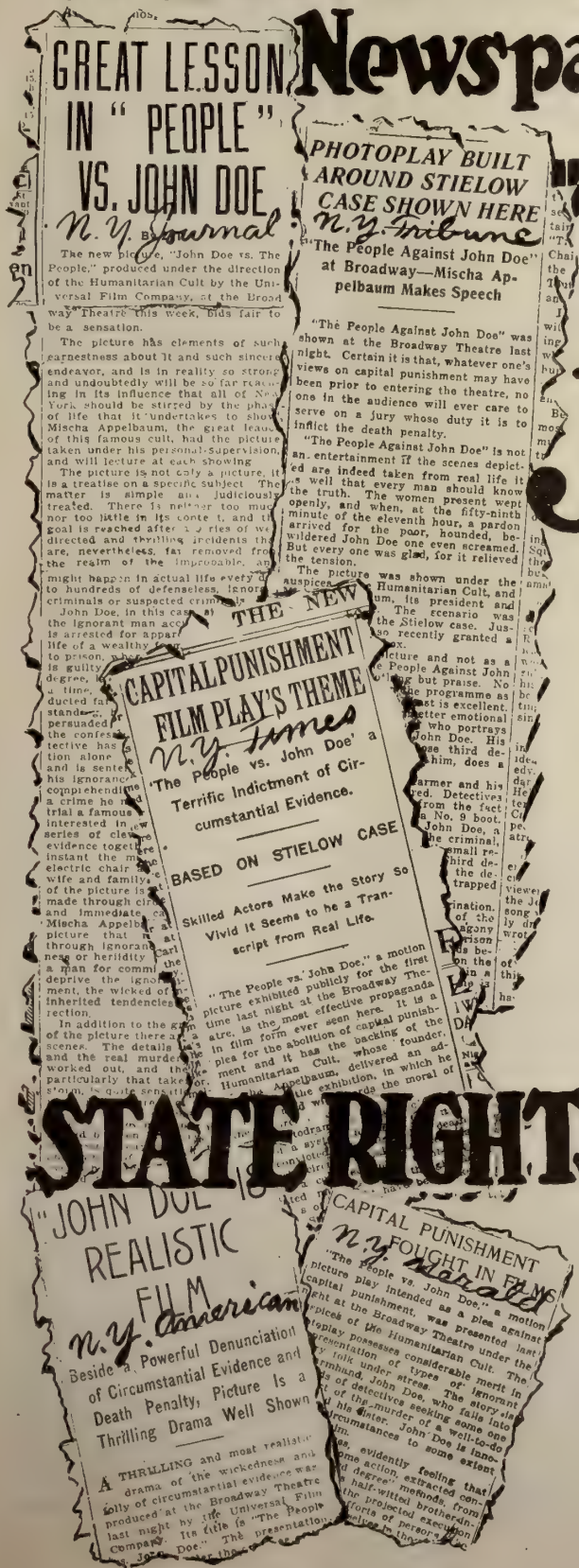
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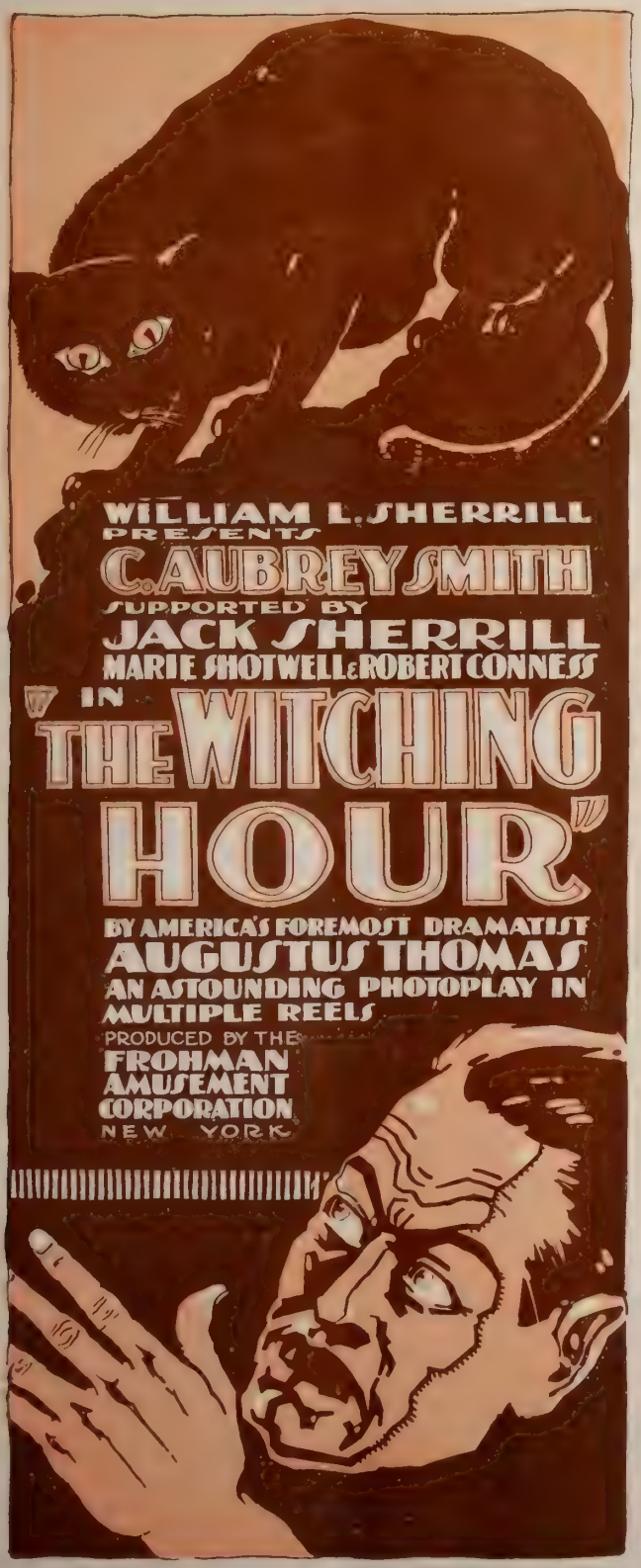
Book through your local BLUEBIRD Exchange or Executive Offices

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY, NEW YORK



"THE WITCHING HOUR"

BY

AUGUSTUS THOMAS

PRODUCED BY

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL
PRESIDENT

Cast

Jack Brookfield	C. AUBREY SMITH
Frank Hardmuth	Robert Conness
Clay Whipple	Jack Sherrill
Tom Denning	Freeman Barnes
Justice Prentice	Lewis Sealy
Helen Whipple	Marie Shotwell
Viola Campbell	Helen Arnold

Directed by George Irving

RELEASED AS A SUPER-FEATURE

on

STATE RIGHT BASIS

Booked as a special attraction at the Rialto Theatre, New York.

Critics and the trade generally are one voice in classing this production as marking a new era in motion picture achievement.

THE ADVERTISING MATTER BEFITS A ROAD SHOW

One sheets, three sheets and six sheets, two styles each. Striking twenty-four sheet, all from hand drawn colored sketches. One, two and three column newspaper cuts. Three styles artistic slides. 11 x 14 hand-colored photographs. 22 x 28 hand-colored enlargement. A six foot novelty display clock dial for lobby. 23 x 35 duplicate of trade and newspaper reviews, Press Sheets and 3 Color Heralds.

The numerous bids on this production justify the state right buyer who requires an extraordinary and special attraction to wire for further information.

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President

18 East 41st Street New York City

THE WONDER-PLAY OF THE YEAR

The wonder of Cinematography
Hailed as the years Marvel
Eliminates other "masterpieces" as competitors

Works through the entire gamut of human emotions
Incomparable in its wondrous effects
Teeming with startling situations
Carries one along by the immensity of the story
Human in its appeal to all mankind
Imposing in its staging and settings
Novel in its theme
Great is what the critics say

Happy in its ending
Overwhelming as a whole
Unchallenged as a superlative Photo-Drama
Released as a Special Attraction

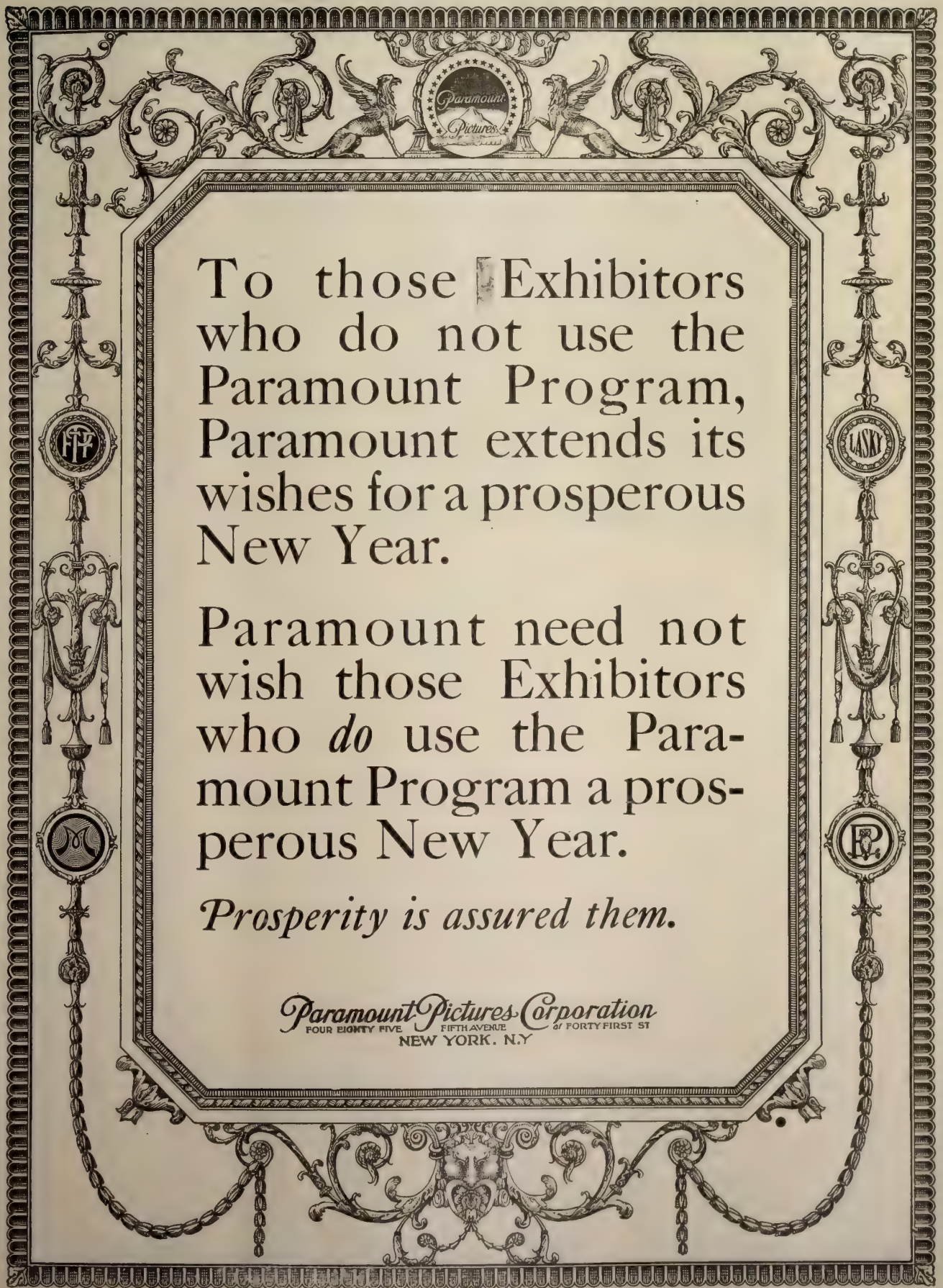
LOVE CONQUERS ALL THINGS

The FEAR of the CAT'S-EYE

AFTER THE VERDICT OF GUILTY

For HIGH STAKES

YOU CAN'T FIRE THAT GUN



To those Exhibitors who do not use the Paramount Program, Paramount extends its wishes for a prosperous New Year.

Paramount need not wish those Exhibitors who *do* use the Paramount Program a prosperous New Year.

Prosperity is assured them.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK. N.Y

Paramount Pictures of the Week

RELEASED MONDAY, DECEMBER 18th

DANIEL FROHMAN

PRESENTS

FRANK McINTYRE

SUPPORTED BY

DORIS KENYON

IN

THE TRAVELING SALESMAN

An adaptation of his greatest stage success

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Special music for this production may be obtained at your exchange

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures of the Week

RELEASED THURSDAY, DECEMBER 21st

PALLAS PICTURES

PRESENTS

VIVIAN MARTIN

IN

THE RIGHT DIRECTION

The story of a beautiful girl of the slums, a baby and a dog

PRODUCED BY

PALLAS PICTURES

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Artcraft Announces

MARY PICKFORD

in her latest picture

"THE PRIDE OF THE CLAN"

Produced by Maurice Tourneur

HAVE YOU A PICKFORD CONTRACT?

First Showing January 8th in 81 Artcraft Theatres

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE, NEW YORK

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 31st

Dorothy Dalton

IN

"The Female of the Species"

KAY BEE

Here is a drama with real heart interest and real punch. There is a powerful plot, logically developed, filled with tense situations which are different, all worked up to a gripping, satisfying climax. PICTURES SUCH AS THIS VOUCH FOR THE CONTINUED PRESTIGE OF TRIANGLE PLAYS.

Lillian Gish

IN

"A House Built Upon Sand"

FINE ARTS

Lillian Gish is a sure box office attraction—So is the play. She is a little social butterfly who marries a real man. With this situation as a starting point, a story has been developed filled to the brim with appeal and the dramatic portrayal of human emotions. ANOTHER PICTURIZED REASON FOR TRIANGLE SUPRE MACY.

MACK SENNETT-KEYSTONE COMEDIES

They mean to your patrons, sunshine and laughter. They are the bright spots in motion pictures. They mean packed houses and happy audiences.

TRIANGLE
MACK SENNETT-KEYSTONE
COMEDIES

MACK SWAIN

ROSCOE ARBUCKLE

MACK SENNETT

CECILE ARNOLD

ORA CAREW

CHESTER CONKLIN

SLIM SUMMERVILLE

LOUISE FAZENDA, CHARLES MURRAY & HARRY BOOKER IN A BRAND NEW MACK SENNETT-KEYSTONE

MACK SENNETT-KEYSTONE COMEDIES are the banner box office attractions. The element of FUN will be popular just as long as these comedies are with us. They are always new, always novel. They are light and frothy and spell sunshine and laughter. Their fun-magic will lure the crowds to your box office. Your patrons know. LET THEM DECIDE.

MACK SENNETT-KEYSTONE COMEDIES ARE RELEASED ONLY BY TRIANGLE FILM CORPORATION

ALIGNED in this new motion picture company are personalities that have been responsible for the biggest developments of the modern stage and screen.

SAMUEL GOLDFISH, the President, was a founder of one of the first companies formed to produce feature films in which good taste and refinement were dominant. He has, from the beginning, been a factor in the production of better pictures and helped through shrewd and intelligent understanding to make motion pictures one of our greatest industries.

EDGAR SELWYN, the Vice-President, has, with ARCHIBALD SELWYN and CROSBY GAIGE brought the theatrical producing firm of Selwyn & Co. to the forefront in dramatic production. Their plays, their clientele of authors, their alertness and their code of business honor have made for them a position that is the envy of many older firms and the model for most of the newer ones.

ARTHUR HOPKINS, Vice-President, is one of the producers who, because of his creative ability and capacity, has been invited into this alliance. His knowledge of stagecraft gives him high rank at the start in the field of motion picture production.

MARGARET MAYO is the author of several of the most profitable plays in the history of the American stage and is also one of the ablest judges of plays in the theatrical profession. Her judgment and discerning vision are counted as great assets by this company.

Our advice to ALL EXHIBITORS is to watch and read the future announcements of this company with great care.

Goldwyn Pictures
Corporation

Telephone:
Vanderbilt 11.

MAIN OFFICES: 16 East 42d Street, New York City.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 30, 1916

NEW MUTUAL SERIAL IS ABSOLUTELY NOVEL IN THEME AND PLOT

"THE Perils of Our Girl Reporters"—the sensational new Mutual serial, is absolutely novel in theme and plot. It is different in every respect from any other serial that exhibitors have had an opportunity to book. It pictures newspaper life—from the "inside." It depicts the trials and tribulations encountered by reporters in securing front page news. It shows theatre patrons an angle of every day life that will prove a revelation. It is the "something different" in motion pictures that the public is so eagerly searching for.

Daring Girl Reporters.

Everyone knows that there are women on the staffs of every large daily newspaper. Some of them are society editors. Some of them "cover" social functions and entertainments. Some of them are what is known as "sob sisters." In search of material for "sob stories" the girl reporters covering this class of work are compelled to venture into strange places—to probe the life of the underworld—to venture daringly where few women ever go. The experiences they encounter form the basis of this new motion picture serial—"The Perils of Our Girl Reporters." It is new. It is novel. It is thrilling.

Stories Based on Real Incidents.

All of the fifteen stories in "The Perils of Our Girl Reporters" are based on real incidents in newspaper life. This amazing new serial was made by the Niagara Film Studios. It was directed by George Terwilliger. It features Earl Metcalfe, Helen Green and Zena Keefe. Each story is complete in itself. Each is two reels in length. The first chapter is released on December 28th. Bookings can be made now at any of the 68 Mutual Film Exchanges.

Latest Chaplin Release Is Pleasing Public

Charlie Chaplin's newest laugh-maker—"The Rink"—is a pronounced success. Charlie Chaplin's funny feet have made millions laugh. Charlie Chaplin's odd hat has caused countless chuckles. Charlie Chaplin's famous cane has proven a magic wand for inspiring mirth. But Charlie Chaplin's roller skates—they are really the feature of "The Rink"—are setting a hot pace for the feet, the hat and the cane already mentioned. Capacity houses are the rule at every theatre showing "The Rink." You can book it now at any of the 68 Mutual Film Exchanges.

Mutual Star Productions For December

Week Beginning December 4th.
Title. Lead.
The Valley of Decision.....
.....Richard Bennett

Week Beginning December 11th.
Lonesome Town.....Kolb & Dill
Miss Jackie of the Navy.....
.....Margarita Fischer

Week Beginning December 18th.
The Twinkler.....William Russell

Week Beginning December 25th.
The Innocence of Lizette.....
.....Mary Miles Minter

HELEN HOLMES WINNING A HOST OF NEW ADMIRERS

By Her Daring Work in "A Lass of the Lumberlands"

"Helen Holmes grows more popular each day," writes an exhibitor from Indiana. Many exhibitors thought it would be hard for Miss Holmes to find a stronger vehicle than "The Girl and the Game." Now they are discovering that "A Lass of the Lumberlands" is even stronger—even better—is winning the fair star a host of new admirers. In this newest of Mutual chapterplays—"A Lass of the Lumberlands"—Helen Holmes is performing feats of daring that surpass all her previous efforts. In single chapters of the new play there are more dramatic moments than the average serial has in its entire length. Wise exhibitors are capitalizing this interest of the public in Helen Holmes for themselves. By showing "A Lass of the Lumberlands" they are packing their houses nightly. You have the opportunity of doing the same for your theatre. Any of the 68 Mutual Film Exchanges in America will accept bookings on this record-breaking chapterplay.

"The Vampires" Series Exceedingly Popular

Exhibitors all over the country are reporting tremendous business with "The Vampires." This is the sensational series of mystery-detective tales made by Gaumont. It is being released through the 68 Mutual Film Exchanges. Audiences are amazed and delighted with the odd incidents depicted in the film. There is a surprise in every chapter. Bookings can be arranged at your nearest Mutual Film Exchange.

MARY MILES MINTER IN "THE INNOCENCE OF LIZETTE" IS AT BEST

DAINTY Mary Miles Minter—"America's Darling"—is at her best as the featured star of the Mutual Star Production scheduled for release the week of December 25th. "The Innocence of Lizette" is the title. James Kirkwood is the director. The picture was made at the studios of the American Film Company, Inc., at Santa Barbara, California. The little tale unfolded is a story of innocent childhood. It is as sweet as a breath of Springtime.

The Story in Brief.

In brief the story tells how Lizette, the child of an old actor, is left in the care of a motherly old lady at the death of her parent. Early in life Lizette becomes an assistant to the son of her foster-mother, at the latter's news stand in a big office building. There she meets and falls under the spell of a gentleman-crook, who to her appears a beau ideal. Still later an aged millionaire, with offices in the building, observes and is fascinated by Lizette. He had lost a little daughter who much resembled her. In time he seeks to adopt Lizette and is successful in his plan. Months later the girl goes on a visit to her foster-mother. The sudden illness of her adopted parent results in Lizette's return to the millionaire's palace. On the steps she finds a baby. In her innocence she takes the infant within and claims it as her own. The millionaire is horrified. He asks regarding the child's father. Lizette is momentarily dumb. Then she recalls the gentleman-crook she had once admired. Unthinkingly she gives his name. The millionaire investigates. Just as the gentleman-crook is about to levy blackmail upon the millionaire, the real mother of the child calls to reclaim it. Lizette's innocence is established, and everyone is happy.

Star Is Wholly Delightful.

Mary Miles Minter as Lizette is wholly delightful. The supporting cast is most evenly balanced. Perfect direction and photography make the release a notable one. Bookings can now be made at any Mutual Film Exchange. This is the fifth of the Mary Miles Minter Mutual Star Productions. The others are "Youth's Endearing Charm," "Dulcie's Adventure," "Faith" and "A Dream or Two Ago." Mutual exchanges can supply them all.

Who Wins $10,000?

Scenario writers and their friends are packing theatres the country over to see who won the prize for the best sequel to "The Diamond From the Sky." Exhibitors showing it consider it a better buy than U. S. Steel.

"Only Big Stars the 1917

Announcement!

¶ Another new year lies ahead. We stand at the threshold of 1917 with new thoughts, new ideas and firm resolutions that mean much to the exhibitors of America. It is these new plans and policies which we wish to set forth herein and to which we pledge ourselves unqualifiedly.

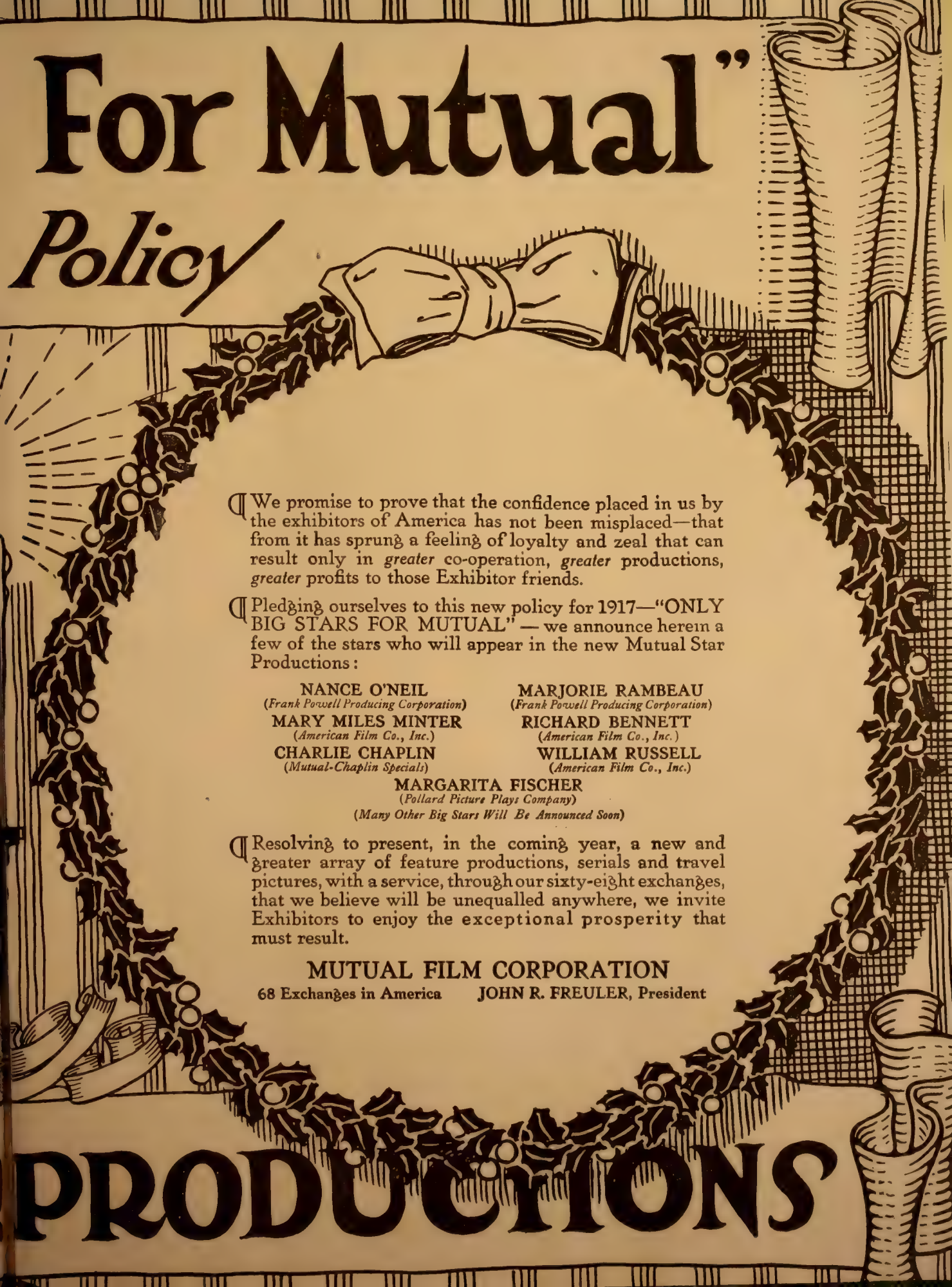
¶ In the past year the motion picture industry has seen its greatest advancement thus far. Higher quality has been attained. Greater accomplishments have been achieved. New standards have been set. Yet these strides only form the ground-work of what is to come.

¶ In making this announcement for the new year, the Mutual Film Corporation pledges itself to a policy of "Only Big Stars." We promise that Mutual Productions will feature "America's Greatest Stars in the World's Greatest Plays." We promise that nothing will be left undone to provide the very utmost in motion picture entertainment to the thousands of exhibitors who have patronized us so liberally in the years gone by.

MUTUAL STAR

For Mutual"

Policy



¶ We promise to prove that the confidence placed in us by the exhibitors of America has not been misplaced—that from it has sprung a feeling of loyalty and zeal that can result only in *greater* co-operation, *greater* productions, *greater* profits to those Exhibitor friends.

¶ Pledging ourselves to this new policy for 1917—"ONLY BIG STARS FOR MUTUAL"—we announce herein a few of the stars who will appear in the new Mutual Star Productions:

NANCE O'NEIL
(Frank Powell Producing Corporation)

MARJORIE RAMBEAU
(Frank Powell Producing Corporation)

MARY MILES MINTER
(American Film Co., Inc.)

RICHARD BENNETT
(American Film Co., Inc.)

CHARLIE CHAPLIN
(Mutual-Chaplin Specials)

WILLIAM RUSSELL
(American Film Co., Inc.)

MARGARITA FISCHER
(Pollard Picture Plays Company)

(Many Other Big Stars Will Be Announced Soon)

¶ Resolving to present, in the coming year, a new and greater array of feature productions, serials and travel pictures, with a service, through our sixty-eight exchanges, that we believe will be unequalled anywhere, we invite Exhibitors to enjoy the exceptional prosperity that must result.

MUTUAL FILM CORPORATION

68 Exchanges in America **JOHN R. FREULER, President**

PRODUCTIONS

MUTUAL

American Film Company, Inc.,
Presents
America's Darling

MARY MILES MINTER
IN
"THE INNOCENCE OF LIZETTE"

An odd and wholesome story of innocent childhood—sweet as a breath of Springtime. Fifth of the Minter Series of Mutual Star Productions. Directed by James Kirkwood. Released the week of Dec. 25th

Booking Now at 68 Mutual Exchanges

Mary Miles Minter Mutual Star Productions Now Playing:—
Youth's Endearing Charm
Dulcies Adventure
Faith
A Dream or Two Ago.

MUTUAL

More Than 2000 Theatres Are Running This Amazing Chapterplay

THEATRES everywhere are "holding 'em out" with the newest and best of the Helen Holmes serials—"A Lass of the Lumberlands." Manager after manager is proclaiming it the greatest drawing card he ever had—bigger—better—more spectacular than any of the previous Helen Holmes productions.

A LASS OF THE LUMBERLANDS Featuring HELEN HOLMES

There are more big scenes in single chapters of "A Lass of the Lumberlands" than the average serial contains in its entire length. Daring Helen Holmes holds audiences spellbound by her recklessness. This phenomenal new chapterplay is delighting the most blase of theatre patrons. Exhibitors are voting it a real business builder. Stimulate business at YOUR theatre. Book "A Lass of the Lumberlands" now at any Mutual Exchange. 15 amazing chapters—a new one each week.

Produced by Signal Film Corporation Directed by J.P. McGowan

NOW BOOKING AT 68 MUTUAL EXCHANGES

Scene from Chapter 9 of "A Lass of the Lumberlands"

MUTUAL'S BIG NEW SERIAL

Featuring
Earl Metcalfe
Helen Green
Zena Keefe

THE PEARL GIRL

Produced by
Niagara Film Studios
Directed by
George Terwilliger

NOW BOOKING AT

SUCCESS!

PERILS OF OUR GIRL REPORTERS

15 Chapters
First Chapter
Released Dec. 28TH

Jewel thieves are caught red-handed—society blackmailers are exposed—international conspiracies are frustrated—strange crimes are revealed—and all through the clever work of girl reporters—in the Mutual's big, new serial success, "The Perils of Our Girl Reporters." This new and absorbing series of motion picture stories—based on real incidents in newspaper life—is sure to pack every theatre showing it. It's new. It's novel. It's "different." The same news that builds circulation for newspapers will now build bigger box-office receipts for YOU. Don't wait. Book "The Perils of Our Girl Reporters" NOW. You can secure this big new serial at the nearest Mutual Film Exchange.

The Stories in "Perils of Our Girl Reporters"

1. The Jade Necklace
2. The Black Door
3. Ace High
4. The White Trail
5. Many a Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiters
15. Kidnapped

68 MUTUAL FILM EXCHANGES

MUTUAL

Reel Life
The Mutual magazine in film

TOURS
Around the World

4
Single
Reels

The Mutual Weekly
News of the World First

See America First– *with*
Gaumont Kartoon Komics

"DESSERT in the THEATRICAL BILL OF FARE"

Most people consider dessert the best part of the meal. That is why the Gaumont Company knows exhibitors everywhere will echo the words of this successful program-maker:

"Gaumont single-reels are truly as dessert in any good theater's bill of fare. The traditional Gaumont quality in photography and Gaumont thoroughness in treatment characterize them all."

Every spectator finds things of interest in these weekly releases. They are carefully edited to make their appeal general.

BOOK THEM AT 68 MUTUAL BRANCHES

Gaumont Co.

FLUSHING, N. Y.

THE MOTION PICTURE APOSTLE OF SUCCESS

One Box Office Attraction
About Which There Is No
Doubt

HENRY W. SAVAGE'S

5 Reel Visualization of the
Greatest Character in Fiction

ROBINSON CRUSOE

A Picture that will Bring Results

WARNER BROS.

DISTRIBUTORS

729 Seventh Ave., New York

GEO. F. DRISCOLL bought Canada without even a showing

"There must be a Reason"

SELZNICK PICTURES

Joseph M. Schenck
Presents
NORMA
TALMADGE
In
"PANTHEA"
By Monckton Hoffe

THE STORY OF A
LOVE THAT WAS
GREATER THAN
LIFE OR DEATH

DIRECTED BY
ALLAN DWAN

Harry Rapf
Presents
ROBERT
WARWICK
In
(By Arrangement with Klaw and Erlanger)
"THE
ARGYLE CASE"
By Harvey J. O'Higgins, Harriet
Ford and William J. Burns

A GREAT DETECTIVE
STORY WITH A BIG
LOVE INTEREST

DIRECTED BY
RALPH W. INCE

LEWIS J. SELZNICK
SOLE DISTRIBUTOR

SELZNICK PICTURES

HERBERT BRENON'S
Presentation of
NAZIMOVA
In
"WAR BRIDES"
By Marion Craig Wentworth
Is A Message To America
Of Europe's Tragic Conflict
MOTHERHOOD
VERSUS
WAR!

CLARA KIMBALL YOUNG
In
"THE FOOLISH VIRGIN"
By Thomas Dixon
Author of "THE BIRTH of A NATION"

A PICTURE FOR EVERY GIRL
WHO EXPECTS TO MARRY
AND FOR THE MAN WHO
IS TO MARRY HER

ALBERT CAPELLANI
DIRECTOR GENERAL

LEWIS J. SELZNICK
SOLE DISTRIBUTOR

YOU HAVE A

"FULL HOUSE"

EVERY TIME YOU EXHIBIT

CHRISTIE COMEDIES

CHRISTIE COMEDIES ARE GREAT DRAWING CARDS FOR THE EXHIBITOR
THE STARS ARE CLEVER, GOODLOOKING AND POPULAR AND THE STORIES
ARE SENSIBLE AND REALLY FUNNY

JAN. 2ND OPEN - MARKET RELEASE

"HIS MODEL WIFE"

- FEATURING

BILLIE RHODES

AND

HARRY HAM

Christie Film Co.

OFFICE AND STUDIOS— SUNSET BLVD. AT GOWER ST.
LOS ANGELES. CALIFORNIA

Christie Comedies

Released on the
METRO
Program
January 1.
POPULAR
PLAYS & PLAYERS INC.
presents
The Star of Charm
EMMY
WEHLEN
in
VANITY
A
METRO wonderplay
in Five Acts
from the story by
Aaron Hoffman
directed by
John B. O'Brien

METRO
at your
each week
weeks the
the motion
public

The Great

Wm. Christy Cabanne's
master production
in chapters that
thrill and fascinate

BOOKING

METRO

offers theatre for fifteen idols of picture in

Secret

Story by Fred de Gresac

A Nation-wide Advertising Campaign supports it

Presented by QUALITY Pictures Corporation

Produced by SERIAL Producing Company

NOW AT ALL EXCHANGES

YOUR
ONE REEL
PICTURES
should be of the
Same Quality as your
Feature Pictures.

To make this certain
METRO
recommends
the great

METRO-
DREW
COMEDIES

and
METRO
TRAVELOGS

each
is the *best*
of its kind

METRO
PICTURES
CORPORATION

FOXFILM COMEDY SERVICE

FOXFILM COMEDY SERVICE

Two-reel Comedies of Distinction

Released Weekly Beginning January 1, 1917

REMEMBER

FOXFILM COMEDIES are released independently of all other FOX offerings.

They are available for any exhibitor, whether he books the regular FOX program or not.

You can show them.

All exhibitors can show them.

FOXFILM COMEDIES are not merely comedy pictures. They are not merely program fillers. They are two-reel productions. They present comedy stars.

You can advertise them just as you do your big features.

Each one is a box-office attraction that will fill your theatre.

Book them now.

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

THE BOND OF BLOOD

Leads a dying man to acknowledge his crime and absolve his own daughter from the accusation of guilt—

WILLIAM FOX

Presents

Valeska Suratt

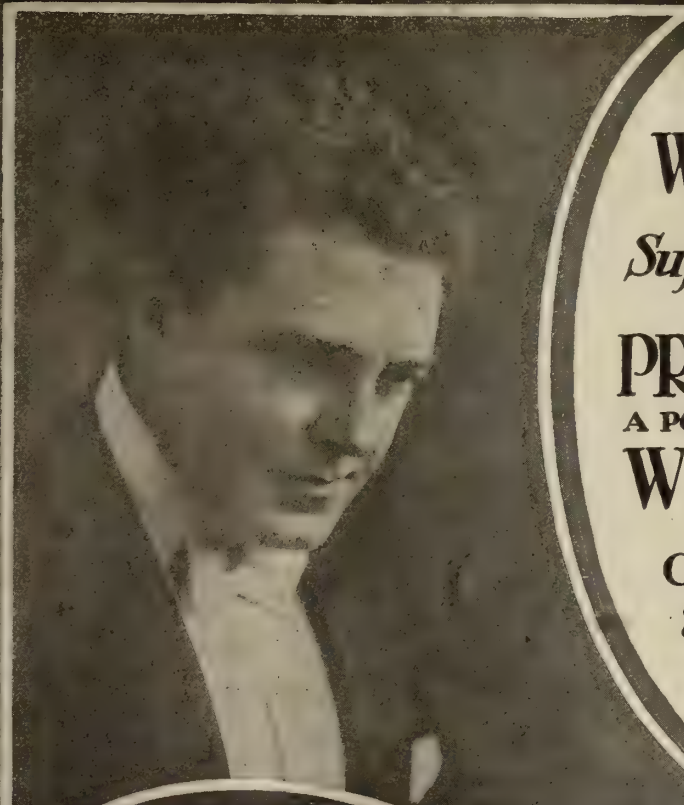
The Empress of Fashion

in

The VICTIM

The story of a struggle against fate

FOX FILM CORPORATION



TO BE RELEASED
JANUARY 8, 1917.

WILLIAM FARNUM

IN THE FIRST

Super De Luxe Production

The

PRICE *of* SILENCE

A POWERFUL AND MASTERFUL

WILLIAM FOX

PRODUCTION

Carrying a message of a great human appeal. Showing the gifted screen star in his greatest role.

DIRECTED BY
FRANK LLOYD

TO BE RELEASED
JANUARY 22, 1917

THEDA BARA

In A *Super De Luxe*
photoplay *The*

DARLING *of* PARIS

A POWERFUL AND MASTERFUL

WILLIAM FOX

PRODUCTION

A wonderful, soul-stirring photodrama suggested by Victor Hugo's "The Hunchback of Notre Dame."

DIRECTED BY J. GORDON EDWARDS

FOX FILM CORPORATION

B. S. MOSS

729 SEVENTH AVENUE, NEW YORK CITY

PRESENTS

MARIE EMPRESS

IN

A PHOTOPLAY SERMON FOR PARENTS

The World's Curse Is Ignorance
Because
Ignorance Does Not Know
and Will Try Anything.
Is "The Girl Who Doesn't Know"
Entirely At Fault?
Or Does the Blame
Rest With Her Parents Who Have
Kept From Her the Knowledge
That Will Protect Her
Against Betrayal?

A Photoplay
Of Tremendous Timeliness

A "Live" Opportunity for
Wide-awake State Right Buyers

THE GIRL WHO DOESN'T KNOW

The Bur-lesque Show

with

The World Renowned

Tweedledum

AS ITS STAR

Is Absolutely the Most Laughable Comedy Released this Year

ONE REEL

Produced by Eagle Film Mfg. Co., Jacksonville, Fla.

BOOK NOW

AT ANY

UNITY EXCHANGE

BILLY DUNN,
Supervising Director

UNITY
729 7th AVE., NEW YORK

WORLD PICTURES BRADY-MADE

Announcement

After December 17th, 1916 we will own and operate every Exchange in the U. S. A. through which World Pictures Brady-Made are distributed.

Notice to Southern Exhibitors

Effective December 17th, 1916 the business of this Corporation theretofore handled for us by the Southern World Film Co. will be handled through our own direct branches, at Atlanta, Dallas and New Orleans, respectively.

Notice to All Exhibitors

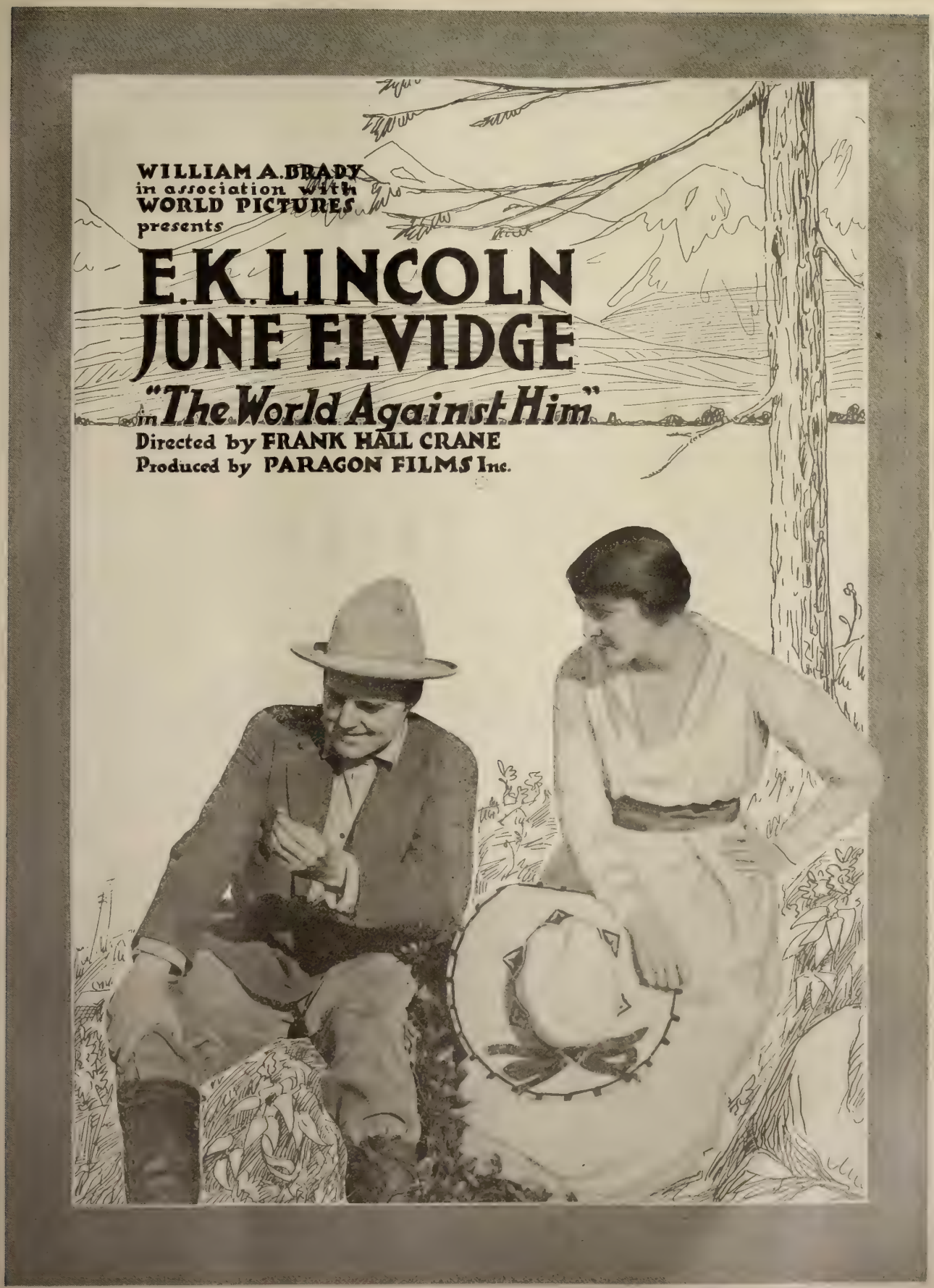
It will be unnecessary for you to call upon our Branch Offices for Advance Advertising Posters on forthcoming Brady-Made releases.

Our Branch Office serving you will send these to you post-paid, or together with other advertising material in ample time for proper display.

Notice: These posters are furnished GRATIS. Insist upon receiving them, and then use them for their full seat-selling value. We make them for you.

WORLD FILM CORPORATION
130 WEST 46th ST., NEW YORK

Canadian Distributors, THE REGAL FILMS, Ltd
37 Yonge Street, Toronto, Ont.


WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
E. K. LINCOLN
JUNE ELVIDGE
in "The World Against Him"
Directed by FRANK HALL CRANE
Produced by PARAGON FILMS Inc.

"What Becomes of the Children ?

Written by

Corra Beach

¶ To the patrons and friends of Pathé Exchange, Inc.

A Merry Christmas

and a happy New Year is our earnest wish.

¶ We are grateful for your support and to merit its continuance is our dearest hope.

¶ To those who have found time in the midst of the hurry of business to write us and tell us they appreciate the service we give them, special thanks.

¶ Grateful for the past and hopeful for the future is our thought in these closing days of 1916.

Pathé Exchange, Inc.

J. A. Berst

Vice-president and General Manager

Pathé

We've aroused country-wide interest in

Pearl of the Army

for you, Mr. Exhibitor! The pictures will do the rest!

In eighty six of the biggest newspapers of the country, covering every section, has been published the greatest "teaser" advertising ever seen in any bussiness.

You are familiar with the result-it has made "Pearl of the Army" a household word, and exceeded our fondest hopes. These teasers are being followed up in the same papers by forceful and costly advertising.

Get your share of business quick. Book "Pearl of the Army" now!

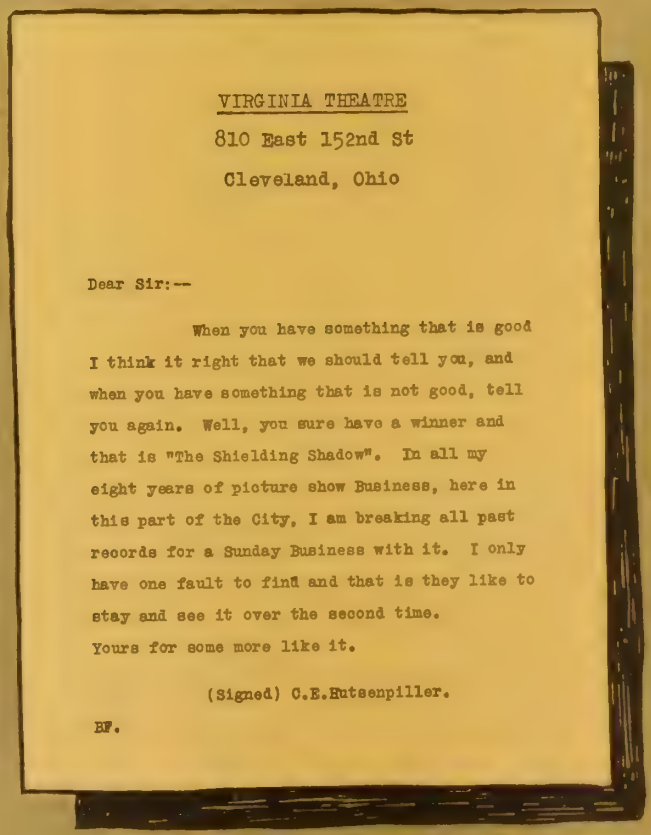
All star cast with Pearl White, Ralph Kellard and Theodore Friebus.

Produced by Astra under the direction of Edward José.

PATHÉ

Breaks attendance record of eight years with

The Shielding Shadow



VIRGINIA THEATRE
810 East 152nd St
Cleveland, Ohio

Dear Sir:--

When you have something that is good I think it right that we should tell you, and when you have something that is not good, tell you again. Well, you sure have a winner and that is "The Shielding Shadow". In all my eight years of picture show Business, here in this part of the City, I am breaking all past records for a Sunday Business with it. I only have one fault to find and that is they like to stay and see it over the second time.
Yours for some more like it.

(Signed) C.E.Hutsenpiller.

EF.

What this great serial has done for Mr. Hutsenpiller it can do for you!

Produced by Astra
under the direction of
Louis J. Gasnier and
Donald Mackenzie

Pathé

A single picture, "Little Mary Sunshine", made Baby Marie Osborne famous: every exhibitor who has ever run one of her pictures is sure to run them all and advise his friends to do likewise. "Shadows and Sunshine" was her last picture. It was a great money getter.

If you haven't run "Little Mary Sunshine" or "Shadows and Sunshine" you don't know how profitable clean pictures are in pleased patrons and box office receipts.

Baby Marie Osborne is one of the greatest drawing stars of the screen.

Announcing

Little Mary Sunshine

(Baby Marie Osborne)

in the five part Gold Rooster Play

Joy and the Dragon

Produced by Balboa
under the direction of Henry King

Released Dec. 31

"The gods have been lavish in their favors to this four year old girl. She has imagination, intelligence, a winning personality and magnetism,-the power to catch and hold the attention."

Edward Weitzel, Moving Picture World.

Pathé

A great preacher once stated he could have made his best sermon better if he had put more time on it.
For six months we have been making

Florence Rose Fashions

to please your patrons. We know now how to put 1000 feet of fashions into 500 feet each week. The other 500 feet will be either a scenic or educational up to the usual Pathé standard. Big newspapers are publicizing these fashions to help you, too!

PATRIA

THE GREATEST SERIAL OF THE AGE
WITH THE BEST KNOWN WOMAN IN AMERICA

MRS VERNON CASTLE

BACKED BY THE GREATEST ADVERTISING
AND PUBLICITY CAMPAIGN EVER LAUNCHED

INTERNATIONAL

PREPARE!

PAT

THE PREPAREDNESS

Mrs. VERNON

TO BE RELEASED

Written by
Louis Joseph Vance

INTERNATIONAL

PREPARE!

RIA

SERIAL SUPREME WITH

CASTLE

JANUARY FIRST

Produced by
Wharton Inc.

INTERNATIONAL

The Ocean Waif

"MOTION PICTURE COCKTAILS"

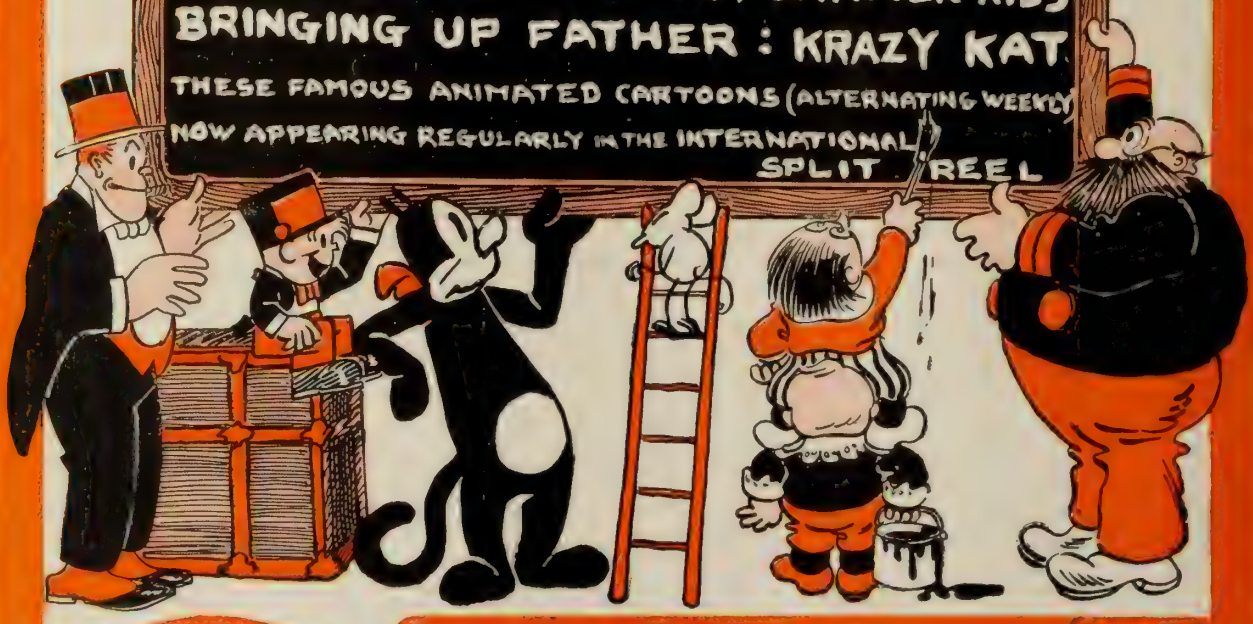
JERRY ON THE JOB

THE ORIGINAL KATZENJAMMER KIDS

BRINGING UP FATHER : KRAZY KAT

THESE FAMOUS ANIMATED CARTOONS (ALTERNATING WEEKLY)

NOW APPEARING REGULARLY IN THE INTERNATIONAL SPLIT REEL



The Jockey of Death

EXCHANGES

ATLANTA
146 Marietta St.

BOSTON
148 Piedmont St.

CHICAGO
207 So. Wabash Ave.

CINCINNATI
532 Walnut St.

CLEVELAND
750 Prospect Ave., S.E.

KANSAS CITY
1305 Walnut St.

LOS ANGELES
912 So. Olive St.

NEW YORK CITY
729 Seventh Ave.

OMAHA
1417 Harney St.

PHILADELPHIA
1335 Vine St.

PITTSBURGH
804 Penn Ave.

SAN FRANCISCO
280 Golden Gate Ave.

ST. LOUIS
3313 Olive St.

SEATTLE
1214½ Third Ave.

WASHINGTON
712 11th St., N. W

AGENCIES

ALBANY
68 State St.

BUFFALO
39 Erie St.

DETROIT
71 Griswold St.

MINNEAPOLIS
606 Produce Exch. Bldg.

NEW ORLEANS
338 Barronne St.

INDIANAPOLIS
New Lyric Theatre Bldg

SALT LAKE CITY 314 McIntyre Bldg.

INTERNATIONAL

WHAT'S STIRRING Between *The Top Of Your Collar And Your Hair-Parting?*

THE BILLY WEST *Specials*

TWO-REEL SCREEN YELLS

NOW BOOKING

"His Married Life"

"Boarders and Bombs"

"His Waiting Career"

Unicorn Film Service CORPORATION

IKE SCHLANK, President

EXECUTIVE OFFICES, 126-30 WEST FORTY-SIXTH STREET, N.Y.

TWENTY-EIGHT BRANCHES EVERYWHERE

Romance-Fun-Pep

TWENTY-ONE REELS A WEEK

1, 2 AND 3 PART DRAMAS, COMEDIES, WESTERNS

Do you depend on your EAR or upon RESULTS?

"The Republican party," observes Booth Tarkington, "needed a lesson and it got it." That was one difficulty with the Progressive party. *It never took a lesson in its life, depending wholly on its ear. On which, alas! it made its exit.*

READ, MARK, INWARDLY DIGEST!

MR. EXHIBITOR

Beginning in January

MACK SENNETT

KEYSTONE COMEDIES

For the First Time Anyone
Can Have them regardless
of His Program

ONE EVERY WEEK
THEY ARE PIPPINS

KESSEL &
EXECUTIVES

MISS MABEL NORMAND

IN

"MICKEY

GET READY"

BAUMAN

NEW YORK CITY

MUTUAL VOGUE COMEDIES

VOGUE FILMS Inc., Presents—

"FICKLE ALL AROUND"

TWO REELS **RELEASED DECEMBER 24th**

Featuring Rube Miller

Supported by Lillian Hamilton

THE candy merchant and his wife thought little Dorothy—the candy maker—a dear. Neither of them suspected she might be married. When her husband became infatuated with the candy merchant's wife, and the candy merchant with Dorothy—weli, complications were sure to develop—uproarious ones. Four people all guilty of flirting outrageously—each afraid to accuse the other, lest his own guilt be revealed. On this story Rube Miller builds a thousand laughs in the latest Vogue Comedy—"Fickle All Around." Vogue comedies are "different." You can book them at any of the 68 Mutual Film Exchanges. Try them on YOUR patrons.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway, Chicago, Ill.

KLEINE EDISON SELIG ESSANAY

SELIG Offers

TOM SANTSCHI

Supported by an All-Star Cast, Including George Fawcett, Mary Charleson and Will Machin in

"The Country That God Forgot"

"I'm Going to Give Her All the Gold"

Fate cuts merry didoes in The Country That God Forgot! Red-blooded manhood, honest self-sacrifice, intrigue and love—and all in the Great Solitude.

In the end, a great awakening came to Helen Brant—In the end, a great punishment came to the Snake in Eden!

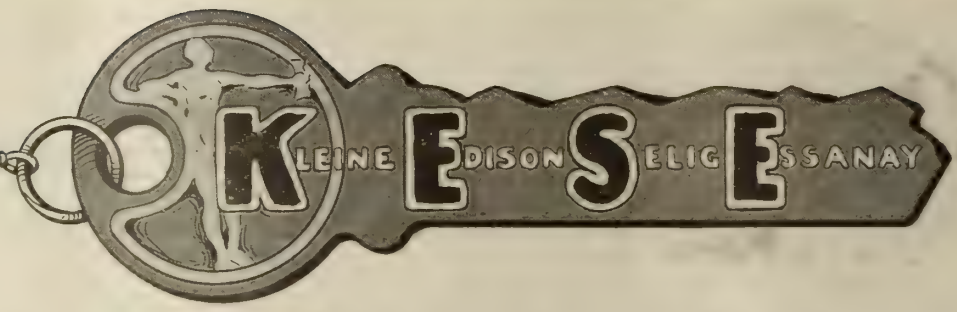
CASH IN WITH "THE ROSARY" DURING the HOLIDAYS

RED SEAL SELIG PLAYS

SELIG POLYSCOPE CO.

CHICAGO - - - ILLINOIS

K-E-S-E K-E-S-E K-E-S-E



Essanay Photoplays Endorsed!

BRYANT WASHBURN
and
NELL CRAIG
are presented in
"The Breaker"

Taken from the story of Arthur Stringer in the Saturday Evening Post.

Wid says:

"The action in 'The Breaker' is interesting . . . I believe it is a good, safe bet. . . . The suspense and interest will be held nicely. . . ."

EDNA MAYO
and
EUGENE O'BRIEN
are presented in
"The Chaperon"
By Marion Fairfax

S. A. Zippas, General Manager of the Tri City Amusement Co., Hopewell, Va., says:

"Everyone praised 'The Chaperon' in every way. They said if our pictures continued to be of this class there would need to be no worry about future patronage."

BRYANT WASHBURN
and
MARGUERITE CLAYTON
are presented in
"The Prince of Graustark"
By George Barr McCutcheon

The Management of the Arcadia Theatre, Philadelphia, writes:

"The Prince of Graustark opened to S. R. O. house and played all week. Endorsed by public and press in highest terms."

OTHER ESSANAY FEATURES

"The Return of Eve"
"The Sting of Victory"
"According to the Code"
"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
"Charlie Chaplin's Burlesque on Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

TRADEMARK Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle Street, Chicago

TRADEMARK Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E

K LEINE E DISON S ELIG E SSANAY

RICHARD C. TRAVERS

and

GERTRUDE GLOVER

are presented in

"The Phantom Buccaneer"

By VICTOR BRIDGES

Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

HENRY B. WALTHALL

with

MARY CHARLESON

is presented in

Victor Rousseau's powerful drama of a

HIDDEN MENACE

"THE TRUANT SOUL"

WALTHALL'S GREATEST PLAY

SCREEN TIME 2 HOURS

A photoplay of intense passions—of hate, greed, shame, pride, revenge, sacrifice, love. It shows man sunken to the depths of vice and degradation, man raised to sublime heights. It grips the very soul and holds the spectator fascinated, breathless, from beginning to end.

BOOK THIS SUPER FEATURE NOW

K-E-S-E

K-E-S-E

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY
K-E-S-E
K-E-S-E

General Film Service

BLACK CAT

FEATURES

are now

Filling All Theatres

Do you realize the cumulative value of this repeated advertising to your patrons? Every time you announce a Black Cat feature you will pack them in. 100 thrilling and fascinating photoplays each entirely separate. Here's your chance.

"In a Looking Glass"
featuring
Richard C. Travers, Nell Craig, Ernest Maupain
Screen time 32 minutes.
Released December 12

"The Little Brown Mole"
featuring
Lillian Drew and Sydney Ainsworth
Screen time 31 minutes.
Released December 19

"A Tale from the Decameron"
featuring
Nell Craig and Ernest Maupain
Screen time 30 minutes.
Released December 26

"The Girl God Made for Jones"
featuring
Bryant Washburn
Screen time 33 minutes.
Released January 2

OTHER ESSANAY PLAYS
"Canimated Nooz Pictorial No. 21"
By Wallace A. Carlson
with Lake Tahoe scenic
Screen time 18 minutes. Released December 27

TRADEMARK

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle Street, Chicago

General Film Service

REFINED FEATURE COMEDY
HARRY MYERS &
ROSEMARY THEBY
DECEMBER 27
IN "A FINANCIAL FRENZY"
Wifie has a money spending spell
that nearly drives him Insane

General Film Service

"GRANT, POLICE REPORTER"

IT'S UP TO YOU! We are giving you in this KALEM Superseries, the most sensational quality series ever released—greater in DRAWING POWER than most five or six-reel productions. IT'S UP TO YOU!

But in the latest episode which the author, Robert Welles Ritchie, calls

"A Mission of State"

it's up to Daredevil GEORGE LARKIN and *—how he does make good!*

IN REGULAR SERVICE!

December 29th

"THE HAZARDS OF HELEN"

Oldest and Greatest of All Series Pictures. Now in Its Third Big Year of Success.

You can start with the next episode which is

"A Race with Death"

Released December 30th

Helen's perilous ride to beat the runaway car with its human freight to the siding switch and her leap from the saddle to the speeding car provides thrills aplenty. ***OBEY THAT IMPULSE!***

A HAM Comedy

"The Quest of the Golden Goat"

An old-fashioned laugh-fest is contained in this broad burlesque of Secret Societies.

Released December 26th.

Attention-compelling one and three sheet posters on "Grant, Police Reporter," and "The Hazards of Helen."

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. CHALMERS, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.
CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada. . . ..3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.
(*Index to this issue will be found on page* 2038.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, December 30, 1916

Facts and Comments

Who claims that the Exhibitors' League has been assailed? Only those who desire to befog the real issue, or, unless a half score individuals or so constitute the entire league. What say you?

* * *

A CORRESPONDENT wants to know why the Annette Kellermann picture is permitted to remain on exhibition while pictures "with not a thousandth part of her nudity" are banned from New York City. Nudity of itself is not objectionable, else the art galleries of the world should be forever closed. Even at her dressiest moments Miss Kellermann is put to no great expense for costuming, but it is not so much a question of nudity as of situation that is considered. The vilest book in the English language was written on a bet that its author could produce such a work that should not contain a single word that could not be uttered freely in the most careful circles. It is not nudity of flesh, but nudity of thought, that is objectionable, and a vampire in a fur coat may be far more offensive than innocence clad only in a sweet smile, provided that it does not appear that the story was planned merely to provide for the undraped smile. It is not so much what you do, but how and why, that counts with that great board of censorship, the public.

* * *

THE great majority of exhibitors in America place too low an estimate on their programs. This is shown by the low admissions charged. For 10 or 15 cents we daily see moving picture shows that are well worth 25 cents, and for 5 cents we see shows that are well worth 10 cents. It seems the most extravagant thing in the world nowadays to see magnificent neighborhood theaters that have cost (many of them) over $150,000 offering a good five or seven reel feature and a comedy, or an educational film, for 10 or 15 cents. The Regent, the Majestic, the Washington and the Strand-Broadway in Detroit always charge 25 cents evenings and 15 cents for matinees. And they are always well filled—but they have fine accompanying orchestral music.

* * *

THE secretary-treasurer of the company publishing National League President Ochs' new paper—Louis Blumenthal—made a statement before the members of the Brooklyn Exhibitors' League on the morning of December 10 which should afford to the exhibitors of the country matter for serious reflection. Mr. Blumenthal said that the inception of Mr. Ochs' paper was due to the attitude of the trade papers toward the Manhattan exhibitors' organization at the time of the controversy between the local league and the Board of Trade over its exposition last spring. The exhibitors' exposition was opened on May 1. So far as we knew Mr. Ochs was not at that time a candidate for the presidency of the National League. The statement of Mr. Blumenthal has interest in that it will go far to confirm a very strong impression that Mr. Ochs' publishing ambitions existed prior to the thought of his candidacy for National President. In other words, that that candidacy was an afterthought, born of a desire to create a combined political and business axe that would be potential in launching and sustaining his journalistic venture. The trade is under obligation to Mr. Blumenthal for his clarifying statement.

* * *

THE Democratic County Committee of New York County, better known to the world at large as Tammany Hall, has in a formal set of resolutions declared in favor of an amendment to the present law that will make legal beyond question the showing of motion pictures on Sunday. It states that such exhibition does not interfere with the holiness or sanctity of the Sabbath and in the judgment of the committee does not disturb religious worship. It goes further and declares that many believe the spirit of modern times makes possible the regulation of the Sabbath as a day of rest without violation of religious principles and without denying to anyone innocent diversions that should not be forbidden. The committee recommends to the New York City legislators the passage of a law that will sanction the Sunday showing of pictures. This unusual action of Tammany Hall should not be overlooked by the exhibitors of the country. The great political organization of New York City as an organization rarely goes upon record on public questions. That the County Committee has seen fit to take this action rather than leave it to the "leader" to give voice to the sentiment in an interview is sure indication of the great importance the members place upon this public question.

Perpetuating Ignorance

By Louis Reeves Harrison

THE first exercise of almost any human mind is directed toward supplying bodily needs. When that body is vigorous there lies within it a desire for exercise. When that mind is vigorous, and bodily needs are supplied, there lies within *it* a yearning for exercise. In countries where men labor to the point of exhaustion for a mere pittance very little progress need be expected. In this country, wherever men receive a living wage for a reasonably limited period of work, they have hours of mental recuperation, and a very large proportion of them feel a manifestation of surplus energy in a craving for one or another form of knowledge or acquirement of the truth on subjects to which their daily thoughts have been attracted.

Millions of such people go to the picture shows. Why feed their minds with what is false? Nearly all of us want the truth about life—why not give us what we want? Most of all we want stories dealing with conditions in which we are interested as a whole people. The tragedies of ancient civilizations concern us little except when they have a large bearing on our own affairs. So with the social conditions of other countries. Only when they serve to illustrate some vital need of our own are they of direct and positive value.

We are deeply interested in ourselves, our present problems, our future prospects, of whatever makes for our advancement. This is not due to selfishness. We realize the futility of any attempt on our part, especially while we are busy with our own building of personal character and national strength, to regulate world affairs. We can accomplish a little as individuals. The best we can offer as a race is example.

The best the screen can offer is certainly not dressed in the cast-off clothes of the stage. Look at our hero, the one copied from ready-made clothing advertisements, unless he is that reversion to the primitive found in imaginary border life with a belt of cartridges and two big revolvers! Look at our stoop-shouldered and chalk-faced heroine! Even when she is depicted as an outdoor girl she is only a Broadway soubrette lost in Palisade Park. Look at our adventuress in the big picture hat and very little else to her waist line!

Look at our villain struggling to keep his black mustache on by uptilting his cigar! He wears such a beautiful dress suit when he conspires with the adventuress to get "the papes" or the jewels! Look at our white-haired banker, the one who is so easily ruined on the street that he is about the last man to trust with an investment! Look at our ingenue, first dressed in rags that the contrast may be more powerful when she dons a Paquin creation. Look at our Southern gentleman with a string tie and a broad-brimmed Panama, attended by the faithful old cullud man with white hair and one hand on his kidneys!

It is all right to select manly men and beautiful women for types. They are to represent something physically as well as mentally, but why not dress them as we meet them in ordinary life and let them act in response to human impulses and human training rather than with the stale mannerisms of the stage? Character is complex. It may require brains to analyze human nature and bring into vision its peculiarities, but is it not about time to employ brains instead of stilted convention? Is it not true that a very large proportion of the characters shown in screen plays are mere theatrical puppets?

Characterization should be reasonably truthful so far as our own people are concerned. The farmer's daughters are far from being the simps portrayed by the theatrical director. They are well educated and quite capable of taking care of themselves in real life. They own more motor cars than the City Chap, and they do not fall for him half so much as the foolish city women who frequent cabarets by thousands and are landed by star crooks who are also star dancers. The Southern Girl is both charming and highly cultivated—why should she be pictured as the ignorant daughter of a whiskey-distilling outlaw?

We are inclined to look at the human being from an intensely American and common-sense point of view. Foreign settings, valuable because of their picturesque beauty and varied costumes, often fail to carry the picture over because the story characters are made to act out of accord with our ideas of how they should. Our viewpoint is sane, reasonable and progressive. Screen people, especially when presented from the purely arbitrary and always artificial standpoint of theatricalism, are less intelligent than American children.

There exists plenty of brilliant opportunity for the producer of sincerity who has courage enough to handle vital subjects and keep clear of imposed limitations from the outside. The New Art needs leaders, not followers. A New York paper recently acquired a large increase of circulation by attacking and exposing fake advertisers. The fakirs withdrew their ads, but the paper had taken a high stand, and reputable concerns found it gave them standing to advertise in its columns. It requires bravery and determination to throw off demoralizing influences, but truth is bound to prevail in the end.

Why deplore the stupidity of those victimized by humbug? Show them the truth. Why wail about the wide chasm between the ignorant and the intelligent in audiences? It grows out of distributing misinformation through the pictures themselves. Why not picture society as it is, with all its blessings, with all its many faults? We know that there are conditions to be remedied which bear directly upon the interests of those common people, most of them working long hours for inadequate pay. We know that the toiler, the real producer of wealth, is exploited in spite of our pretended civilization. Why not formulate stories of justice and compassion?

We know that there is a vast amount of unhappiness among married women, though the ideal marriage is the only basis of true happiness for both sexes. It is not a question of blaming the women or the men when their birthright is found to be a mess of pottage. The ignorance we are perpetuating may be the real cause of heartbreaking misery where should be lasting happiness. A close investigation will show that most people enter marriage unprepared to make it what it should be.

Skilled writers do not use preachment to carry a point. They do it by making an impression. The emotions are addressed rather than the intellect—that is where their skill comes in. The skilled writer does not argue. He reaches a much more powerful effect by presenting an illustrative and dramatic phase of the very life we are leading. To hang up false lights is to deliberately, or ignorantly, mislead, with no gain in entertainment and a decided loss of opportunity. People generally are eagerly seeking the truth—why not exert intelligence enough to give them what they most desire?

Better be careful what you say about "stock" these days. Some folks are getting awfully touchy, even when no names are mentioned. We wonder why.

The Sunday Question Abroad

MANY times within the current year—and for that matter during the year preceding—this office has received numerous letters from exhibitors asking for information and advice regarding Sunday moving pictures. In most of these cases correspondents were anxious to learn how the opening of picture theaters on Sundays could be brought about, and some desired enlightenment as to whether or not a state law prohibited these Sunday shows.

In London, England, as in the large American cities, a more liberal view is taken, so that the great masses may have their lives brightened by diverting and clean recreation.

But exhibitors in London, recently, have been much exercised by the action of the Bishop of Willesden, who is opposing strongly the granting of licenses to picture theaters on Sundays. A champion of Sunday picture shows in the great metropolis has arisen in the person of a man of the Bishop's cloth, the Rev. A. J. Waldron, who makes the following spirited reply, as given in the London Bioscope of Nov. 9:

I wish to call the attention of the Bishop to certain questions connected with this subject.

The cinemas on Sundays are essentially a "People's" entertainment.

In London not 10 per cent. of the people attend any place of worship. Does the Bishop propose to close down all means of recreation for the people?

If logical, he must include bands in the parks, Sunday League concerts, concerts in hotels and restaurants, golf and motoring by the rich and well-to-do. No, it is not the latter but the poor he is aiming at.

What are the people to do? Walk the dark streets or go to the "pubs" (saloons)? I know many workingmen, who were accustomed to go to the "pubs" on Sundays, who now take their wives and children to see the pictures.

Think of the tens of thousands of young people in lodgings and "living in," what are these to do? The Bishop may answer "they can go to church." But thousands will not; the church is too dull. You cannot fill your churches by condemning rival competition.

The Bishop may reply that the entertainments in the cinemas are inane and sometimes almost immoral. I grant in many cases there is room for improvement, and I believe that is rapidly being accomplished. It is not so much that they are immoral, as stupid. But is not the same charge true of most of the sermons—inane enough to bore you to tears?

We cannot lift things by wholesale condemnation, but only by sympathetic co-operation.

I would remind his Lordship that if Sunday recreation is to be condemned because it entails Sunday labor, most of the choirs in the London churches would have to be disbanded. In our cathedrals and city churches, etc., men are paid to sing. They provide high-class music, they work seven days per week, which (by the way) is forbidden in cinema halls.

The Bishop may reply, "but this is for the purpose of worship." He must know, however, that thousands of people go to church simply because of the music. Get rid of some of these well-trained choirs and the churches would be empty.

The Bishop threatens that if any of the London hospitals receive any of the charity money from Sunday cinema shows it will be seen to that they shall not receive anything from the Hospital Sunday fund. To my mind this is most illogical. They will willingly receive money from railway companies, who run thousands of excursion trains on Sundays. Would they refuse to accept a donation from steamer companies who do the same?

Are the hospitals to inquire into the bona-fides of every donor, to find out whether the stockbroker made his money honestly, whether anything comes from owners of slum property, to refuse any money from licensed victuallers, brewers and distillers, because they trade on Sunday? Oh, what a lack of consistency and common sense in our ecclesiastical critics!

Hands Off the Innocent Recreations of the People.

The people want a rest day, and we all agree that to increase Sunday labor unnecessarily is a curse. But hands off the innocent recreations of the people, unless you treat the well-to-do in the same way.

We must face facts, and acknowledge that the old Sabbatarian ideas are gone for ever, that the British people are determined to have a human Sunday, free from cant and humbug, a day of rest and recreation. It is up to the churches to supply this need. They must cater for the people, and make the churches institutional.

Let us remember that Sunday is essentially a day of rest and recreation, a day for worship and prayer, for joy and more joy.

Don't you think, exhibitors in this country, that the Rev. Mr. Waldron's reply hits the nail right on the head? If those of you who are suffering from Sunday laws can get your local newspapers to publish his reply to the Bishop of Willesden, don't you think it would help to turn public opinion your way?

No man can be forced by law to go to church on Sundays in these enlightened days. Has any one the clear right to prevent him from going to a moving picture show instead?

In some spots in this land of the free the days of the Salem witches are only as yesterday.

Showing Pictures for a Living

IT TAKES, as a general rule, more brains to run a little moving picture theater than it does to run a big one. There is more financial worry and perhaps more profit in the big house. There is more detail in it, for the big houses may be able to afford things like stage sets for every big feature that the small exhibitor doesn't need and he always has more employes to handle. But when it comes to real showmanship, when it comes to discrimination in the choice of film to suit the neighborhood, the little man has to worry, while the big man can sit at ease. The size of the big man's audience gives him momentum and the percentage of discontent isn't dangerous, for one especially good show may dispel all of it.

There is something that may be called a genius for showmanship, and there are two kinds of it. P. T. Barnum was a shining example of the cynical type of showman whose cards are a little ballyhoo, a little humbug and a little performance. It will go with a transient trade; perhaps it is the only thing that will go well. But the neighborhood exhibitor had better cultivate a genius for friendship and humanity.

It is a fact that the usual successful neighborhood exhibitor is apt to be a far more civilized kind of man and a far more useful citizen than the average dealer in things that cater only to the needs of the body. If he is the only exhibitor in the town and is making a success, his position is an enviable one. There is no narrowing influence that keeps his mind knitted to the money that he makes. He must keep awake and broaden his human sympathies every day to meet the growing intellectual need of those whom he serves.

Many men, not the wisest, are ambitious to make much money; others are ambitious to do a great thing in a great way; but there are many who are worthily ambitious to do a good thing well, to enjoy doing it, to be respected and to win ease and comfort by the way. It is from this kind that the best, successful small exhibitors come. Too much competition takes off the bloom; but the exhibitor who likes his business for its own possibilities is not only apt to succeed, but is apt to be a very fine type of man.

Pictures Aid Sunday Observance

W. N. Selig Says They Provide Places for the American Boy to Go on the Sabbath Day.

WILLIAM N. SELIG, one of the pioneers in the motion picture industry, talking about Sunday motion picture shows, and the recent decision of a New York court, said: "One can look back for the past seven or eight years and can then appreciate the wonderful influence wielded by motion pictures in the Sabbath observance cause. Motion pictures, coupled with 'Sabbath Observance,' may sound queer to the 'hide-bound,' but to thinking people the motion picture is a means to a more orderly Sabbath.

"Before the popularity of the motion pictures, Young America, particularly in the cities, was thrown in close proximity to saloons, beer gardens, pool rooms and other amusement places of like character. All the above were particularly tempting on Sunday. Following the establishment of the neighborhood or community picture theater, an immediate falling off of patronage in other directions was noticeable on Sunday. This fact was particularly noticeable to the saloon man, who considers the motion picture theater as his greatest enemy in a business way.

"Then there is the financial side to the question. Young America turned loose for one entire day with a week's wages in his pocket rarely had funds the following Monday morning. It costs money to play pool or indulge in Sunday excursions. When the motion picture theaters became numerous all this was changed. Young America and his best girl discussed the movies, the players and read all there was to read on motion picture topics. Then it was found that ten cents admission for a Sunday afternoon movie matinee was much better than ten dollars gone and a Monday morning headache.

"Inquire of the liquor dealers and they will inform you that it is not William Jennings Bryan, but motion pictures that must be guarded against if their business is to prosper; make inquiries of clergymen of all denominations, particularly in the cities, and they will support the contention that motion pictures are better than more doubtful amusements that will spring up everywhere should motion picture theaters be closed on Sundays; and then the savings banks will attest to the fact that the movies aid young men and young women to save their money. As one banker informed me: 'The young man and his gal spend two hours in a movie theater Sunday afternoon and the net cost is twenty cents. The next morning the young man has money to put in the savings bank.'"

Thanhouser Talks on Sunday Pictures

Says That They Are Powerful Aid to Family Unity—Are a Conveyance for Thought.

EDWIN THANHOUSER, president of the Thanhouser Film Corporation, has this to say on the question of closing motion picture theaters in New York State on Sundays:

"Moton pictures to me are animated books, presenting thought. Libraries are open on Sunday for the reading of books—or anyone may read a book in his home or office or on a bench in a park. At least, no law has been passed as yet to prohibit reading on Sundays, either in public or private, or of books or Sunday newspapers. To my mind there would be as much consistency in closing up public libraries on Sunday as to close motion picture theaters.

"One intent of the 'blue law' makers is to keep people in their neighborhoods on the day of rest—away from bad influences. Motion picture theaters do this. They keep whole families in the home vicinity and are one of the greatest powers for family unity we have. If you were to study the situation I have just mentioned you probably would be in favor of compelling motion picture theaters to be open on Sundays as a police benefit.

"Finally, I would bring to your attention the moral potency of most picture plays. Even in trifling plots that sometimes are inflated into film plays, there invariably is some substance in the form of a demonstrated lesson. One should leave a motion picture theater in profound thought or in a spirit of exhaltation, and I believe most producers are now appreciating this.

"There should be no immoral subjects in motion pictures, books, newspapers or magazine—and we are approaching the day when this will be so—until then Monday's motion pictures should be the same as Friday's or Sunday's, because the photoplay is a conveyance of thought, as I have said, and the public's capacity for thought is the same every day."

Against Sunday Closing

Mayors of Cities and Towns in Western New York May Refuse to Act.

BUFFALO exhibitors are pleased with the announcement that Mayor Fuhrman of that city is not likely to oppose moving pictures on Sunday. "Since another department of the Appellate Division has held that Sunday moving pictures are legal, the question is in doubt," said the mayor. "I am not in sympathy with the recent decision. Sunday pictures are a boon to the masses."

Walter Hays of the Mitchell H. Mark Theatrical Enterprises, contends that there will be a great storm of public opposition in Buffalo, should the Court of Appeals, following the recent decision in question decide against them.

Frederick Ullman, an attorney, who is financially interested in several moving picture theaters in Buffalo, says he has no fear of Sunday closing in this city. He contends that a strong force from Buffalo would march upon the legislature should plans against Sunday shows be contemplated.

Dunkirk, N. Y., has a new phase of the Sunday show question. County Judge Ottaway of that city recently granted a temporary injunction, restraining the sheriff's department and the Dunkirk police from interfering with Sunday moving picture performances at the Drohen and the Bijou theaters of that city. The application for the injunction was made by Thomas P. Heffernan, attorney for Mrs. Mabel Drohen, owner of the two houses.

Mayor W. E. Schnell, of Tonawanda, N. Y., and Mayor B. L. Rand, of North Tonawanda, N. Y., recently received communications from the State Civic League, of Albany. The letters referred to Sunday closing. Mayor Schnell said he would not take any action in the matter. Mayor Rand said he would refer the communication to City Attorney J. P. Lindsay for an opinion as to whether the recent decision applies to cities of the third class.

DENVER SCREENERS FILM BALL.

Denver screeners can have their big Film Ball. It seems that a grand march is not in the firmament unless it's led by two stars. For over six months the bright planets have been passing the city singly and never could the Denverites catch two, either going or coming, at the same time until now. Soothsayers declare that the orbits of Mary Miles Minter and Wallace Reid will cross immediately over the city of Denver on the night of December 27 and that both will be on view at the same time. The best place to see them is the immense City Auditorium.

DOROTHY GREEN AS QUAKER MAIDEN.

Dorothy Green, vampire of the screen, enjoys playing adventuress roles in the cinema world, and yet, upon frequent occasions, she enjoys impersonating contrasting characters. She is shown in the role of a demure Quaker maiden, and looks the part, as all her admirers will agree. She selected this quaint costume for one of the scenes in "Patria," the International's serial supreme, to be released on January 1, with Mrs. Vernon Castle as the star.

NEW PICTURE HOUSE PLANNED.

It is reported that Messrs. Steiner, Wesiner & Schwartz, owners of the new 14th Street picture theater, are seeking a site on the lower East Side, whereon to build a photoplay house. They plan to model the theater after the Rialto, with a seating capacity of 2,500.

LESSER HAS NEW YORK OFFICE.

Sol Lesser and Leon D. Netter announce the opening of executive offices of the Masterpiece Film Attractions and the purchasing department of the All Star Features Distributors at 523 Long Acre Building, New York City.

Profits! Yes, we will give one-third of the profits for advancing the cause, and we will give another third for general welfare and another third will go to prevent special privileges and another third will go for the benefit of a home for—yes, we simply have to give away our profits, and we have not yet decided what we will do with all the other thirds.

Bleak Alaska Has Real Picture Showmen *By S. J. Anderson*

Exhibitors Code and Gross Tell Interesting Story of Film Conditions in Far North

Seattle, Washington.

THE picture theaters of Northwestern and Central Alaska have the best service of any on the continent! We are used to hearing exhibitors boost their own shows in a mild sort of way, but that statement did take away our breath, especially in view of the fact that we have heard so many rumors of the difficulty of getting film into those frozen towns of the North, and also considering that the speaker was a man who usually means exactly what he says. It was W. F. Code, of the Alaska Dream theater, Nome, Alaska. He went on to prove his statement:

"We have Paramount, Triangle, Fox, Metro, World, Pathe, Big Four, and Mutual Masterpieces; and we change every night," said Mr. Code. "'Civilization' was put on in Fairbanks, Alaska, before it was in Spokane, Washington."

"But how can they do it?"

"Why, on the last boat that left here for Northern Alaska I sent 1000 reels, and they won't come back until next spring. You see, A. R. Thorne, of A. E. Lathrop, and I have formed a combine called the Alaska Feature Film Company. Mr. Lathrop owns theaters in Anchorage, Seward, Valdez, and Cordova. Mr. Thorne owns the Thorne in Fairbanks. We formed the film company for the primary purpose of getting films for ourselves, but we do rent them to the few other houses in our territory. Now we get the films we want. If we can't rent them we buy them, but we seldom ever have to do that. The exchange manager who wouldn't begin to talk business with us when we wanted two or three features to take to Alaska for the winter finds his subject intensely interesting when he learns we are asking for twenty-five or fifty features now. Of course, we don't have to lay in such a supply in summer. We have regular boat service then."

"But even with this arrangement, how can you make an every-night change a paying proposition? Nome is a small town, isn't it?"

"Yes, there are only 2,500 people there in summer and less in winter, but I have always gone into the advertising game like a circus manager. I've just pulled 'em out of their homes, and they've got the habit now. You could bet your last dollar on at least fifty, perhaps sixty, seats being occupied by the same people every night.

"You see, I haven't any competitors now. There used to be some, but I put them out of business with my change every night. Since then I've found that my little theater with its 250 seats is not large enough, so I'm building a 600 capacity house."

"Where are some of the theaters located that don't belong to you or your partners?"

"There's one here at St. Michaels," he said, pointing out the town on the map. "St. Michaels is an army post, and the picture show is at the Post Exchange. Then there's another at Candle, which is farther north than any other picture show in the world. Candle is 204 miles northeast of Nome, and it is between the two towns that the famous Alaska Sweepstakes are run by dog teams. All the film carried to Candle in the winter goes by dog train. There are just about 150 people in the town and the show is run by some of the merchants who don't care whether they make any money on it or not. What they want is a picture show twice a week, and they are going to have it.

"They wanted to run 'Tillie's Punctured Romance' this Christmas, and I wanted to send the picture to another town, so I put what I considered a prohibitive price on it; but they took it anyhow, and in order not to lose money on it they are going to ask $2.50 and $5 a seat. And they'll get it, too. Once when they were running the same show for three consecutive nights I asked them what their receipts were for the first night.

"Seventy-nine dollars and seventy-five cents," answered the manager. 'And for the second night?' I continued. 'The same amount.' 'And for the third night?' 'The same amount.' 'The same every night?" 'Exactly,' he answered. 'But you charge $1 for adults and 50 cents for children. Where did you get the 75 cents?'

"'Well," he explained, 'Mrs. Johnson brought her two months old baby with her, and I charged her two bits for him.'"

(Two-bits, it may be explained to the Easterner, is 25 cents.)

"What is the regular admission price in Alaska?" Mr. Code was asked.

"Two-bits, with more, of course, where there are loges."

Just then Mr. Code glanced across the desk to where W. D. Gross was vigorously making crosses at the end of a letter.

"What are all the crosses for, Gross?" he asked.

"They are kisses for the boy," answered the proud father. "I told her to give him ten for me."

"Mr. Gross has a corner on the business in Southeastern Alaska," explained Mr. Code. "Get him to tell you about it there."

It was with difficulty that we finally got Mr. Gross interested in theaters. His mind was back in Juneau with "the boy." He lives there all year, the winters being scarcely any colder than in Seattle. His presence in this city now is explained simply as a business trip. Mr. Code, on the other hand, always spends the winters here, on account of the severe winters in Nome.

With Juneau an open port the year round, and several hundred miles nearer Seattle than Nome, Mr. Gross doesn't find it necessary to buy or rent film in the quantities that Mr. Code and his associates do, but he does have some trouble getting them, just the same. He has been running World and Metro in his eight houses, and he has just signed for the new Mary Pickford features and for Billie Burke's "Peggy." He is also maneuvering for Triangle. His houses are situated in Juneau, Douglas, Haines, Skagway, Petersburg, Sitka, Ketchikan and Wrangell.

Mr. Gross' Coliseum in Juneau seats 1,000, is new, and is the finest theater in Alaska. There is even an incline instead of steps leading to the balcony, and the finishing touch, according to Mr. Gross, is the pair of canary birds that begin to sing as soon as the fountain begins to run and the music to play, and they never stop until all the lights are out for the night. He is not very enthusiastic about his balcony, though. In spite of the fact that it is architecturally well planned for a theater he says that no one except the natives will go up here, even if they have to stand and wait below. Mr. Code came forward with an explanation for that, however.

"It's because the natives go up there, Gross," he said. "Why, before I had a balcony in my theater, when the natives used to sit in the last few rows, the people would hold their noses as they passed. You know they wear those oilskins, and the smell is something awful. Now I send the natives up into the gallery and fan perfume into the front of the house, while a big suction fan draws all the bad air and smells out at the back. In my new theater I am having built a small raised balcony at one end of the regular balcony with a separate entrance to it from the outside. I am going to send the natives up there."

Having told us what they could of the business of today, these two pioneers became reminiscent. Mr. Gross has been in Alaska nineteen years, going first to Dawson. He preceded Mr. Code by two years, but the latter beat him into the motion picture field, having been an exhibitor for nine years. He began, he said, when Miles Brothers, the first exchange on the coast, were operating in San Francisco.

"Those were the days," he explained, "when you had to buy a film outright, and pay from $125 to $175 for it. And by the time you had spent six or seven hundred getting your show, even though you did charge $1 and $1.50 admission, you didn't make anything on it. Unless a man had some other source of income in those days he soon went broke in the picture business."

TENNESSEE PLANS TO REORGANIZE.

According to W. C. Morris, secretary of the Motion Picture Exhibitors' League of Tennessee for the past two years, plans are under way to effect a reorganization of the Tennessee exhibitors. Mr. Morris was elected to office of league secretary for Tennessee at the meeting held in Chicago at the time of the recent national convention there, but states that very little interest was manifested in the league at that time by the local managers, and that it had been impossible to get them together. Two meetings were called by the secretary for Nashville, but upon his arrival in the city he found none of the officers present. However, it is believed that a strong representation can be assembled in the near future, and the organization established and maintained on a permanent basis.

American Film Invasion of Brazil

United States' Product Driving Other Countries' Pictures Out of Market.

(From Our South American Correspondent.)

Rio de Janeiro, Brazil, November 30.

WHAT little there is left of French and Italian films in this country proves how complete has become the American invasion of this market. An American who arrives in this city for the first time may make himself at home so far as amusements go, and he may see his favorite actor in almost any of the numerous amusement houses on the "avenue." Many times he will hear American music. The following names are seen on the boards in a few minutes' walk around the center of Rio:

"Caprice of the Mountain," "As Ye Sow," "The Love Girl," "The Catspaw," "A Wife's Sacrifice," "The Valley of Lost Hope," "The Social Pirates" series, "For the Love of a Girl," "The Belle and the Bell Hop," "The Latest in Vampires," "Temptation and the Man," etc.

"The Girl and the Game" is announced for early production. This is the kind of adventure that brings big business "The Trey o' Hearts" is getting its share of the glad hand.

"The Broken Coin" had a big run here before going south. It is near the end of its usefulness, the same film having passed through nearly all the houses of importance in South Brazil. It is now running in Porto Alegre, but has become so worn that cuts have made the characters jump all over the screen. "Peg o' the Ring" finds many admirers in Rio.

After the many similar pictures, with duplicate characters, the fine work of Marc MacDermott in "The Catspaw" was highly appreciated. There was a refinement in that film never attained in any other country's production.

"The Social Pirates" is something new to this public, and such treatment of the subject was never known in other films.

Fox films have a high-grade touch that no one here had seen. The business done by this firm has been unbelievable.

The J. R. Staffa enterprise claims to have paid $20,000 for the rights to the Vitagraph's "An American's Home." This film ran for more than a week, afternoon and night, in two theaters, and after a week was returned to the same houses. The film bears the London mark of the Vitagraph company, and is still going strong. It was of marked interest at this time, since the Brazilian public has been undergoing a development of national preparedness. Advertising no doubt brought many patrons, and there is still a long run ahead of the film.

Evidently some one who knows how to make films has been in charge of the Corona house, Italian. The photography is as good as the best, which could not with truth be said of the many pictures sent over from that country. The scenes were better connected, the actors were good, and the work showed study and care.

A heavy advertising campaign has been under way announcing the new films, "D'Luxo."

The question of waiting between performances has always been a serious and expensive one for Brazilian exhibitors, and the best solution of it is that of having two halls showing the same films. This reduces the wait by half, since most houses allow visitors to enter at the end of a regular hour, so as to see the entire show. The halls are side by side, and the films are taken from one machine to the other Most houses have fitted up waiting halls at enormous expense for furniture and orchestra.

A new Universal serial, under the Brazilian name of "Liberdade," is being advertised. It would have in its cast the names of Francis Ford and Miss Cunard to go well with Brazilians.

J. H. C.

EDNA R. SCHLEY JOINS UNIVERSAL STAFF.

Edna Rowell Schley is a recent arrival at Universal City, having been transferred from the New York scenario department of the Universal Film Manufacturing Company to the staff of Eugene B. Lewis, scenario chief.

On matters oriental, Edna Schley is an authority. She was brought up on oriental lore. Her father is the well-known British consulting engineer, Samuel Rowell, who lived many years in India, China and Japan. She is the wife of R. Lee Schley, nephew of Admiral Winfield Scott Schley.

Edna Schley has been a contributor to magazines for the past ten years; her descriptive articles of travel being particularly well known. Besides the stories now ready for production at Universal City, "Coals of Fire" and "The Avenging Arm," Edna Schley is the author of "Sands of the Desert," "The Mark of Mohammed," "The Potter and the Clay," "Submerged" and "Banked Fires."

Alice Dovey

ALICE DOVEY—you've heard of her. Have you seen her? All New York has, for the success of "Very Good Eddie" and "The Pink Lady" has made her one of the shining lights of Broadway. Plattsmouth, Neb., has also, for the little star was born there and the town is proud of her.

Miss Dovey has broken into motion pictures. Pathe announces her as co-starring with William Courtenay, another famous player in "The Romantic Journey." The Pathe people say this tiny leading woman (she is only about as big as a minute) did splendid work in the picture. That wouldn't surprise the father and mother and big family of brothers and sisters back home. They believe in her—thoroughly.

Alice Dovey.

Her name sounds like that of a character in a story book, but it's real and not a stage name. When she was fourteen years old she was sent abroad for voice culture and after three years of study sang before Queen Alexandra at Windsor Castle.

Her first engagement was with a musical comedy, called "The Strollers." Yes, her part was a very minor one—in the chorus. After various engagements with sundry road attractions she finally arrived in New York in "The Stubborn Cinderella." Then she was in Lew Field's productions of "Old Dutch" and "Summer Widowers." Her first distinct hit was in "The Pink Lady," in which she appeared in New York for two years and later in London.

Miss Dovey says her work in "The Romantic Journey" was lots of fun, and even more fun was the seeing of herself on the screen for the first time. "The Romantic Journey" was produced by Astra, under the direction of George Fitzmaurice, and will be released December 24.

WILLIAM GARWOOD TO SUPPORT ENID BENNETT.

William Garwood, one of the best-known leading men on the screen, has been engaged by Thomas H. Ince to appear in forthcoming features on the Triangle-Kay Bee program.

Garwood will support Enid Bennett in her second stellar role, under the direction of Charles Miller. Although he looks young enough to be a college senior, Garwood is one of the veteran favorites of filmdom. He entered the motion picture field in 1910, and during the ensuing six years has played leading parts with the Thanhouser, Majestic, American and Universal companies. In his first appearance, under Triangle-Ince auspices, Garwood will take the part of a young inventor who becomes involved in a romance with a girl of the slums, who will be portrayed by Miss Bennett.

SECRETARY VARNER VISITS WASHINGTON.

H. B. Varner, motion picture exhibitor of Charlotte, N. C., has returned from Washington, where he appeared before the Federal Trade Commission at a hearing given to newspaper publishers of this section, with a view to ascertaining facts as to the reason for the high cost of print paper. Mr. Varner is secretary of the Motion Picture Exhibitors' League of North Carolina, is a newspaper publisher, and has a number of other interests which keep him exceptionally busy hobnobbing with the powers that be in the National Capital.

You do not need to call a spade a spade when everyone can see plainly for himself that it is a spade. Whoever does you an unworthy act does himself the greater injury. Then, again, money is a great perverter of right and wrong when you think you have to have it.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Michigan Convention

Attendance Not Large But Interest in Proceedings Is Great.

THE Michigan Motion Picture Exhibitors' League held its semi-annual convention in Detroit, Tuesday, December 12. The attendance of exhibitors was far below what it should have been, and a surprising part of it was the absence of the larger state exhibitors. In justice to organization work, let it be frankly said right here that for the ultimate success of any project the full co-operation is necessary of both the weak and the strong, and in the motion picture business, co-operation is necessary from the larger as well as the smaller exhibitors.

Getting back to the convention, it was a real success, even though there were no vital issues at stake nor any radical changes made. The meeting started at 10:30 o'clock in the morning with A. J. Kleist, president, and A. J. Moeller, secretary, at the speakers' table, together with Lee Ochs, National President of the Motion Picture Exhibitors' League. There were several addresses of welcome, followed by the reading of the minutes of the June convention, the reading of the proposed new constitution, following which the chairman appointed auditing and membership committees.

Lee Ochs was called upon to address the members and the point he brought out was that there should be the heartiest co-operation at all times, and that if the small exhibitors would keep on with their good work it would not be long before the larger exhibitors would willingly come in. After the noon adjournment, the members gathered in front of the Hotel Statler, convention headquarters, where the Pathe News photographer filmed them.

At the afternoon session, the attendance was considerably larger, in fact the room was almost filled with representatives of all branches of the industry. Lee Ochs was the first speaker and he reiterated on a more elaborate scale his morning remarks. Then followed brief remarks by various exchange managers, all of whom expressed a willingness and desire to co-operate with the exhibitors on all matters.

Reports of the auditing committee and membership committees were then read and approved. The convention then went into executive session for members only for the discussion of the deposit and other apparent abuses. Resolutions were passed expressing thanks to those who had worked so faithfully to make the convention a success, with particular stress on the entertaiment committee, consisting of Messrs. Wilkinson, Perry and Wadlow.

In the evening the banquet took place in the large banquet room of the Hotel Statler. There were present more than 100 men, comprising exhibitors, exchange supply men and invited guests, many with their ladies. The menu was a splendid one, following which there was an hour of vaudeville entertainment provided by the local committee. Then came the speaking. F. A. Schneider, president of Detroit Local No. 1, introduced A. J. Gilligham as toastmaster, and everybody knows that "Gil" cannot be excelled in that capacity. He did a fine job.

The first speaker of the evening was Ira W. Jayne, of the Recreation Commission, and he spoke of the power of the motion picture and the reasons why all pictures should be free from bad influences. His remarks were later substantiated by James Couzens, Police Commissioner; Charles H. Culver, Legislative Member; Lee Ochs and Fred Herrington. George Weeks, of Detroit, read an original scenario with local color that proved a hit.

Southern Exhibitors to Organize

Discuss Formation of League to Deal With Trade Problems Only.

MANAGER E. M. Clark, of the Baker-Grand theater at Natchez, Miss., was in New Orleans last week, and while there met several other exhibitors in the New Orleans territory for the purpose of discussing the formation of an exhibitors' league which shall have for its purpose something more than the social features which have heretofore been the rock upon which such organizations have split.

There has been some opposition among the exchange men to the proposal of an exhibitors' league growing, perhaps, from the fear that any concerted action among the exhibitors would naturally result in antagonism to the exchanges and their present methods of conducting the business, but Mr. Clark declares that any such contingency is the farthest from his intention with reference to object of his activities toward a permanent organization.

The prime purpose of the organization, he declares, is to co-operate with the exchanges in every way possible for the betterment of the business for all concerned. He points out that under some of the present arrangements there cannot be the most free and friendly feeling between the exhibitors and the exchange men from the fact that the exhibitors who are permanently in the business and have established adequate credit among other merchants with whom they deal, are placed in the same category with unreliable and transient exhibitors by the exchanges and required to assume burdens that are excessive and unwarranted.

Advance deposits are combated by the exhibitor who pays attention to his theater and who pays his bills promptly. The requirement that the exhibitor shall pay return express charges on films is another subject for complaint, nor are these two objections the only ones that the exhibitors enumerate when they are making a catalogue of the woes to which the exchange men subject them.

It is the purpose of the league to discuss these questions with the exchange men and join with them in an endeavor to purge the territory of irresponsible and indifferent exhibitors and bring the business up to the standard whereby exchange men can operate without undue losses and the exhibitors can run the theaters without unnecessary outlay and petty annoyances. And it is the desire to accomplish this end while fostering the most friendly spirit. The recent failure of the Mississippi exhibitors to complete an organization for that state is all the more reason, Mr. Clark believes, for the exhibitors in the entire territory forming one strong organization.

New Jersey Exhibitors to Dance

Arrangement for the Coming Ball of the Motion Picture Exhibitors' League Progressing Rapidly.

AT THE meeting of the New Jersey exhibitors held on Friday, Dec. 8, at League Headquarters, forty-seven members responded and a very spirited meeting was the result, at which it was decided to give a ball at Kreuger Auditorium, Newark, on February 1, 1917.

The president of the New Jersey League, Dr. H. Charles

Hespe, presided and the following joint chairmen of committees were appointed: Printing—Philip Bornstein, F. E. Samuels, J. G. Crawford; Publicity and Press—W. Stephen Bush, Harry Reinchenbach, Leon J. Rubenstein, Jacob J. Kalter; Music—H. Austerman, chairman; Program—F. E. Samuels, chairman; Ticket—David J. Hennessy, chairman; Badge—Arnold Davis, chairman; Lighting Committee—W. C. Smith, B. F. Porter, L. E. Atwater; Reception—F. C. Cross, chairman; Floor—R. H. Mertens, chairman; H. J. Rockefeller, R. C. Cross, J. J. Crawford, Martin Singer, Philip Bornstein, David J. Hennessy, Arnold Davis; Entertainment—F. E. Samuels, chairman; Invitation—J. Crawford, Dr. Hespe, Philip Bornstein; Finance—J. G. Crawford, Philip Bornstein.

A number of applications have already been received for space in the souvenir program and all indications point to a big success.

These Exhibitors Want to Know

Members of the Central New York Local Ask Questions of the National Association.

INSPIRED by the statement made by a certain director of the National Association of the Motion Picture Industry to the effect that that organization had no power to adjust the matter of advance deposits which is being so strenuously objected to by reputable exhibitors, the Central New York Local No. 10, through its president W. H. Linton, of Utica, N. Y., has addressed a lengthy communication to F. H. Elliott, executive secretary of the National Association, seeking a definition of the powers of that organization to deal with that important subject. The letter reads as follows:

December 15, 1916.

F. H. Elliott, Executive Secretary,
National Association of the M. P. Industry,
New York City.

Dear Sir—The exhibitors of the country, I believe, should be informed of the powers of the directors of your association, although I am speaking especially for the exhibitors of Central New York.

When the National Association was formed, some of the delegates to the National League at Chicago, myself included, who listened to the arguments why a National Association of the allied industries should be formed, understood that the directors of the proposed association would have the power to correct any of the evils or injuries done by one allied industry toward another, providing of course that the particular industry was a member of the National Association. With this understanding of the powers of the directors of the National Association, I brought up before one of your directors, who was present at a meeting of our Local of Central New York, a few days ago, why your board could not correct the great injustice some of the exchanges and all of the big feature companies are doing the legitimate exhibitors today by demanding an advance deposit, which is to remain with the company as long as the exhibitor continues to run the service, and which has been the cause of more friction and unfriendly feeling between the exhibitor and the exchangeman who demands this deposit, than should exist between them if both parties are to reap the best benefits from such connections.

The director to whom I alluded, said that the Board of Directors of the National Association had no such power. Will your association state to the exhibitors, through the trade's papers, whether your association has such power or not, and if it has such power why it should not correct this injustice?

We feel that something should be done to relieve the exhibitors of this injustice and burden imposed on them, and also create a better feeling between the exhibitor and the exchangeman. As it stands now, the exhibitor feels that the producers and exchanges are his enemies and are working him for all he is worth—they get him both ways, coming and going. First, he has to put up big deposits before he can even look at certain pictures. Then he has to pay in advance for each picture and also the express both ways, as well as for all the advertising.

Now, has not the exhibitor the right to feel that the producer and the exchange has him coming and going, and should he not feel deep indignation at such treatment, and should not the producers and exchanges realize, as good business men, that it is to their own interests that at least this big injustice of advance deposits should be done away with at once?

The exhibitors, or the majority of them, are perfectly willing to pay a week in advance and this is guarantee enough for any good producer. If his program is good, the exhibitor is only too anxious to keep it and the producer knows this. If they produce pictures that will not get the exhibitor money, they cannot expect the exhibitor to keep the program, for upon the prosperity of the exhibitor depends the prosperity of the whole industry, and it is certainly to the interests of the producers to see that only good pictures—good in every way, and that don't require censoring—are put out.

Any method proposed by producers or exchanges whereby the League or any body of exhibitors should guarantee the account of any exhibitor would meet with instant refusal. Why should the exhibitors as a body finance an individual exhibitor? We don't want the exhibitor to have credit unless he is worthy of it and then let the exchange who sells him decide that point. Let the exhibitor pay for his service before he gets it, and then there is no need of anyone guaranteeing his account, for he has no account.

The "fly by night" exhibitor that the exchanges are always holding up to the legitimate exhibitor as a reason why they should have an advance deposit is just the exhibitor that the exchanges should not sell; if they do sell him they do so at their own risk, as it hurts the bonafide exhibitor to have such an exhibitor start up.

We exhibitors have financed a good many producing companies by our advance deposits, and we certainly are not going to finance any exhibitor. Nothing else but an elimination of the advance deposit and the return of the deposit already up, with an agreement that all exhibitors shall pay a week in advance for their showings, will satisfy the exhibitors today. Then every producer's program will stand on its merits. The producers know now that this is only justice to the exhibitors, and that they have no reason that is worthy of name why this advance deposit should not be done away with at once.

Yours very truly,
W. H. LINTON,
Central New York Local No. 10,
Utica, New York.

Trigger Sounds Warning

Former President of Manhattan Exhibitors Reminds Theatre Managers of Past Experiences and His Candidacy for President.

SAMUEL H. TRIGGER, long influential in the organization of motion picture exhibitors of Manhattan, issues a letter to all members of the organization reminding them of the meeting and election of officers which is to take place on Wednesday, December 20, at 2 o'clock sharp. Mr. Trigger also reminds exhibitors of what Mayor McClellan did to them nine years ago and warns them of what may happen to them now if the Sunday closing law should be enforced. Incidentally he calls attention to the fact that he is a candidate for the office of president of the local. The letter follows:

Nine Years Ago and Now.

It is absolutely IMPERATIVE that you be present at the MEETING of the Motion Picture Exhibitors' League to be held on WEDNESDAY, DECEMBER 20, at 2 P. M. SHARP.

The above to you may seem like a stereotyped form, but there is need for you to look sharp and be on the alert at this time.

The heading which reads, "Nine Years Ago and Now," is simply a reminder that Mayor McClellan caused a general uprising of the Motion Picture Industry of Greater New York on December 23, 1907. Now, in 1916, our interests are threatened not by the Mayor, but by a decision from the Appellate Division. Last week every theater in White Plains, N. Y., WAS CLOSED ON SUNDAY.

This is getting too close to home to be comfortable. We desire your co-operation in our endeavor to combat this adverse decision. There are other local matters which are detrimental to our interests, and I consider it an opportune moment to take these matters up at this meeting. From what the undersigned knows, the final solution of the present difficulties can be attained by concerted action and co-operation.

Incidentally, I desire to state that at this meeting we are to have an election of officers. These are troublous times and a wise decision may mean the retention of your business. I am in the ring for president. NUFF SED.

Looking forward with keen interest to your support and assistance, believe me to be at your service.

Northwest Exhibitors Meet

Start Fight Against Advance Deposit System—Committees Appointed.

AT a recent meeting in Minneapolis of the Motion Picture Exhibitors' Corporation of the Northwest, a committee was appointed to do its utmost to bring about a speedy death to advance film deposits and a motion was carried to the effect that all deposits must be returned to members of the corporation by February 1, 1917.

The committee selected to battle the deposit system is composed of Oliver A. Rowe, Lowell V. Calvert, H. P. Greene, Fred Upham and David G. Rodgers. Among other committees appointed at the meeting were: Auditing committee, Messrs, True, Green and Calvert; convention committee, D. G. Rodgers, D. W. Chamberlain, H. P. Greene, C. W. Campbell, H. J. Breilein, W. B. Watson, M. E. Hoppenrath, C. E. Van Duzee and William Koenig; grand ball committee, James A. Keough, F. W. Thayer, C. H. Hitchcock, W. B. Watson, M. A. Hoppenrath, A. L. Hill and L. V. Calvert. The next annual convention of the Northwest body will begin on Tuesday, May 1, 1917, and end Thursday, May 3, 1917. A grand ball will be given by the exhibitors within a month, it is planned.

Thomas Furniss, Duluth, addressed the gathering and told of his efforts to increase admission prices in the Zenith City. President Gilosky requested the grievance committee to aid exhibitors Mr. and Mrs. Noyes fight against the increased license fee at Cornell, Wis. The fee was recently raised to $100 per annum. The meeting also voiced its opinion of the practice of film exchanges in renting films to schools, churches and unlicensed exhibitors and went on record as being strongly against such transactions.

Following the exhibitors' meeting, the newly formed advisory board of the National Association of the Industry met at the Zenith Film Co. exchange and Thomas Furniss outlined the work of the national body and urged more co-operation from local exchangemen. J. F. Cubberley presided at the meeting.

GETTING READY FOR NORTH CAROLINA CONVENTION.

THE stage is all set for the opening of the three-day convention of the Motion Picture Exhibitors' League of North Carolina, to be held here the latter part of this week. The prediction is that this will be the biggest event of its kind ever held in the State and the committee-

men here are working hard with this end in view. As the Moving Picture World went to press a tentative program of the convention was furnished. On the opening day Mayor Kirkpatrick will address the delegates in the assembly hall at the Selwyn Hotel, the headquarters of the convention.

The Mayor's welcome will be acknowledged by President Wells and the balance of the time will be devoted to speeches by William Brady, F. J. Rembush, W. Stephen Bush and others. The convention will wind up on the third day with a ball at the auditorium, at which will be present a number of stars. Among these will be Rose Tapley of the Vitagraph and Robert Walthall of the Essanay Company. The convention sessions will also be attended by the exchange managers from Washington, Charlotte and Atlanta.

To Oppose Missouri Tax

Theatrical and Motion Picture Men Will Fight Proposed Tax of $100 Per Annum.

THE Committee on Legislation of the Theatrical Managers and Motion Picture Exhibitors' Association of St. Louis, Mo., has addressed a circular letter to the members of that organization and managers throughout Missouri, advising them of the proposal to increase the tax on all legitimate and picture theaters in that state to $100 per year. The circular reads as follows:

You are no doubt aware, by reading the daily press, of the much-discussed new system of taxation contemplated for the State of Missouri, and in which motion picture theaters are to be taxed $100 per year.

The St. Louis T. M. and M. P. E. A., believing that this additional taxation to that already paid by motion picture theaters to their respective cities and to the Federal Government is an injustice, both to the theaters and their patrons and that this will result, if the measure is passed, in not only reducing the quality of the entertainment by the theater being forced to economize, but in some cases to the actual closing of theaters, appointed a special committee with full power to do all that is possible to have this contemplated action defeated in its infancy.

Progressive States will have to recognize that motion picture theaters are educational institutions, that they are one of the important and popular recreations of the masses and, furthermore, that it is through this medium that the illiterate as well as the immigrants who cannot utter a word of English can be educated and entertained and that consequently motion picture theaters, properly conducted, are an asset to any city, and that they should be encouraged rather than taxed. The State of Maine, recognizing these facts, taxes motion picture theaters only $10.00 per year.

The St. Louis T. M. and M. P. E. A., believing that a concerted action by exhibitors from all over the state will be a better influence to our end, urges you to write a letter to the Governor-elect, Frederick D. Gardner, St. Louis, Mo., and to your state representative and senator, protesting against this unjust taxation and also to use your influence among your friends to help have this measure defeated.

Should you belong to any exhibitors' organization it will be well to have your association take a similar action. Please acknowledge receipt of this communication and advise us if we can be of any assistance to you.

VON RITTBERG GOES BACK TO STAGE.

The call of the stage gets 'em all sooner or later and they abandon, for a time at least, the new for the old, the "movies" for the "talkies." Among the latest to heed the call is John von Rittberg, who will play "Professor Bhaer" in Wm. A. Brady's revival of "Little Women," which will open with matinees at the Playhouse on Monday, December 18th. The occasion of his first call to the stage is worthy of note; how as a youth with titles and a diplomatic career weighing heavily upon his too democratic shoulders, he climbed the wall of his Alma Mater and entering a theater for the first time witnessed a performance of "Beethoven's Last Days." From then on he cherished one all absorbing dream that grew to a fixed determination, and renouncing everything that birth and tradition had marked out for him he answered the "call," cloaking his illustrious identity under the modest pseudonym of "Jacques Jensen."

Mr. von Rittberg has over four years of motion picture experience; his schooling beginning with the Selig Polyscope Company in the laboratories, negative and film editing departments, where he mastered the technicalities of motion picture production. At his request he was then transferred to the stock company, where he played leads, characters and heavies and in four weeks was given, in addition, the assistant general directorship.

IZZIE SCHLANK, MINNEAPOLIS BOOKER.

Izzie Schlank, brother of President Ike Schlank, of the Unicorn Film Service Corporation, is now doing the booking at the Minneapolis exchange of that concern. Manager Hewitt states that Mr. Schlank possesses a better acquaintance among the exhibitors of the Northwest than any other man in the field. His personal attention to each and every account has resulted in cementing a friendly feeling, which has had the result of big business.

Unity's New Year Policies

Proposes to Issue Only High Class Features—"Glory" the First Release.

IN ORDER to meet the growing demand for better and bigger features, the Unity officials have outlined for the New year a program of offerings to its allied exchanges in a series of feature pictures that will equal any of the standard brands now being put out. The very marked tendency in the development of the industry during the past few months toward independent productions and independent bookings gives the Unity organization the very best opportunity for carrying through to success a program that calls for quality first. Contracts have already been signed for the distribution of features far superior to any that have been offered up to this time through an independent distributing organization and during the coming year Unity will offer to its exchanges no feature that does not measure up to a high standard of excellence, marked either by the presence of well-known stars who are themselves guarantors of high-class entertainment or by the striking name and quality of the picture, which cannot be successfully produced without good principals.

For January, Unity is offering as its special a delightful rural drama, "Glory," produced under the auspices of Maude Lillian Berri, starring the delightful Juanita Hansen and the ever-humorous comedians Kolb and Dill. This is a picture that will please. Its settings are most attractive, the principals are a guarantee of good acting and the story is very appealing. Following this, Unity will announce other quality productions to prove that it will keep faith with their exchanges and show for the coming year a substantial development as a distributing company.

Violet Reed in Support of Petrova

ONE of the latest additions to the Metro-Popular Plays and Players forces is Violet Reed, who is supporting Mme. Petrova. Miss Reed was born in Chicago, educated in the public schools of Philadelphia, and then she attended Lombard University at Galesburg, Ill.

Violet Reed.

She went on the stage at the age of 18, appearing in "Coming Through the Rye." Next she was seen with Eddie Foy in "Mr. Hamlet of Broadway." Concert work appealed to her at this point in her career, and she left the stage and studied voice culture. Then she appeared in oratorio and cencert work, but abandoned that to go into motion pictures.

First she was seen with Edmund Breese in "The Spell of the Yukon," in which she played the part of Lou. Since then she has been in productions in which Mme. Petrova is the star. In "The Orchid Lady," she is Mrs. Harding, a society woman; in "The Black Butterfly," Lady Constance, an Englishwoman, and in two other Petrova plays she has prominent parts. Miss Reed is of the blonde type of beauty.

THEATER MEN FORM BOOKING ORGANIZATION.

At a meeting of prominent New York City exhibitors last week the Exhibitors' Protective Association was formed. Sidney Cohen was elected president; Mr. Meyer, of Meyer & Schneider, vice-president; John Manheimer, of Brooklyn, secretary, and Abraham Wolf, treasurer. It is understood the chief object of the new association will have to do with booking arrangements. Although but ten or a dozen exhibitors were concerned in the preliminary organization it is intended to materially extend the membership. At present the theaters represented cover seventy days' bookings on first runs. Each member of the association put down a substantial deposit as evidence of his good faith.

Kleine Enthusiastic Over 1917 Outlook

Head of K-E-S-E Service Declares Exhibitors Approve of New Booking Policy.

GEORGE KLEINE is enthusiastic over the prospects for Kleine-Edison-Selig-Essanay Service during the coming year. Mr. Kleine is now in Chicago, working with George K. Spoor, president of Essanay, and William Selig, with a view to arriving at a decision with regard to their late spring releases. The Essanay and Selig studios have their work all mapped out for the K-E-S-E service up to April 1.

"Judging by the volume of business done since the K-E-S-E service was established and by the reports from satisfied exhibitors throughout the United States, K-E-S-E is about to enjoy a record-breaking year," said Mr. Kleine to a Moving Picture World representative before leaving New York. "My special booking plan appears to appeal strongly to exhibitors, and they realize I am not trying to tie them up for too long a time, but am satisfied to have each installment of releases stand on its merits, as I am confident it means another contract for a second installment and so on throughout the year. I am especially interested in Essanay's super-feature, "The Truant Soul." I saw this picture screened in Chicago and can safely and, in fact, enthusiastically recommend it to any exhibitor who wants an exceptionally strong attraction for his theater."

From Mr. Kleine's department of information the following statement has been issued:

"K-E-S-E 1917 business will really begin with the last release this year, December 25, Essanay's "The Truant Soul," featuring Henry B. Walthall, with Mary Charleson prominent in the opposite role. This super-feature has been booked solid at the first-run houses during Christmas week and it will give K-E-S-E 1917 business a flying start in itself. If there existed any doubt as to the welcome this picture, Walthall's crowning achievement, would receive at the hands of exhibitors, it was swept away after the first trade showing at the Studebaker theater, Chicago, Tuesday, December 12. Five hundred exhibitors accepted Mr. Spoor's invitation to view the subject. Wisconsin, Michigan, Indiana, Illinois and Ohio exhibitors were represented. The screen time is two hours, and when it was finished five hundred exhibitors voiced the opinion that it was one of the strongest pictures they had ever viewed. The majority of them at once arranged for bookings.

"It may be that enthusiasm was kindled by the presence of the stars, Mr. Walthall and Miss Charleson, who, after the picture had been shown, addressed the exhibitors for a few minutes, each receiving an ovation, Miss Charleson being fairly buried with floral offerings from admirers. It was her first big production under Essanay's banner to be released through K-E-S-E.

"The year 1917 will bring to the K-E-S-E Service Max Linder, the famous Frenchman, who is just completing his first picture for Essanay under a contract that is to run one year and calls for a picture every thirty days, each approximating thirty minutes screen time. Linder will be a big star because of his established reputation and acknowledged ability. His first picture deals with his trip to America from France, and Essanay studio folks, privileged to view it in the making, pronounce it the best bit of comedy ever screened in this country.

"Another strong feature for this service during 1917 will be the picturization of three Cohan and Harris productions at the Essanay studio. President Spoor purchased the motion picture rights for these three 'best sellers' of the stage and the work of production will begin soon after January first. These plays are 'Hawthorne of the U. S. A.,' 'Young America' and 'On Trial.' These three Essanay features will be directed by James K. Young, one of the best known directors, and each will be designed for a screen time of approximately one hour and twenty minutes.

"Selig's studios also are scenes of activity these days, preparing for the coming year. Mr. Selig has placed his best scenario writers, best directors, and best players at the exclusive disposal of the service, and is now busily engaged producing 'Little Lost Sister,' scheduled for release January 8, and 'Princess of Patches,' scheduled for February 19. Vivian Reed will probably be featured in the latter subject.

"Edison productions will figure largely in the early months of 1917, 'Master Passion' being booked for release January 22 and 'Princess from the Poorhouse' February 12, followed by 'Builder of Castles' March 11. There may be a re-christening of the 'Princess from the Poorhouse' and another name selected before release date. Edison's releases in this service have been tentatively decided upon as far ahead as April 1, when 'Law of the North" will be presented.

"At the Essanay studios Henry B. Walthall has almost completed 'Little Shoes,' scheduled for release January 15.

"Mr. Spoor is assembling a cast for 'Skinner's Dress Suit,' taken from the famous story by that name, which appeared in the Saturday Evening Post. This is scheduled for release February 5.

"'Understanding Adora,' another Essanay feature, is listed for release March 4.

"All in all the year 1917 gives prospect of an immense and satisfactory business for K-E-S-E and exhibitors who subscribe to this service."

Jacques Hermann

TO THE American exhibitor bent upon furnishing his patrons news of the leading photoplayers who appear upon his screen, the disinclination of French artists to bare their private life to public view is in striking contrast to the American star's appreciation of publicity. However, the Gaumont Company has been able to furnish a photograph of Jacques Hermann and give some details of his artistic career.

Jacques Hermann.

The demand for information about this popular Gaumont player is due to the prominent part he plays in four of the nine episodes of "The Vampires." His first appearance is in "The Ghost," the episode released December 7. In "The Vampires" Mr. Hermann has a particularly effective part. It is melodramatic in the extreme, and his art gives the characterization the semblance of reality that contributes greatly to the success of the photo-novel. He is cast as Enrique Moreno, a criminal who poses as a gentleman from the Argentine Republic. In reality he is a powerful competitor of the great French crime trust known as The Vampires. How he is at last forced to join the trust forms the grand climax of the several episodes in which he figures.

Mr. Hermann first attracted notice on the Parisian stage by his finished performance of the part of the youth in Henri Bernstein's "The Thief," the part played in America by Leonard Ide. His success in this stirring drama was responsible for his advance to the position of a leading man, a place more difficult to attain in France than it is here. His success on the speaking stage was responsible for his acquisition by the Gaumont Company. It is expected that he will be seen in other French dramas imported for release as special Mutual productions.

FRANK POWELL SIGNS MORE PLAYERS.

Two more well-known players from Broadway have been signed by Frank Powell to support Marjorie Rambeau, the star of "Cheating Cheaters," at the Eltinge Theater in New York City, in her first production released through the Mutual Film Corporation, "The Greater Woman."

Miss Josephine Park, who has just completed her engagement in David Belasco's sixty-three week Broadway success, "The Boomerang," is at work at the Powell studios at College Point, Long Island. So is Aubrey Beattie, long a favorite on the legitimate stage and prominent in numerous Broadway successes, who will make his screen debut when this picture is released.

Mr. Powell also has engaged Robert Elliott as leading man for Nance O'Neil in the first of O'Neil pictures which will be distributed through the Mutual. This will be a picturization of "Mrs. Balfame," the first of Gertrude Atherton's novels to be transferred to the screen, and in which Mr. Elliott will play "Dwight Rush."

More Harris Pictures Coming

Syndicate Being Formed to Produce Stories Written by the Well Known Song Writer.

ANNOUNCEMENT is made of the formation of a syndicate to produce scripts from the pen of Charles K. Harris, the man who has made a fortune as a song writer. Already three stories have been selected for production. The first will be "A Mother's Duty; or, A Life's Lesson." The second and third are "Fools in Bohemia," and "Break the News to Mother." The latter is based on the popular song. It was said early last week the organization of the producing company would be completed in a few days.

Charles K. Harris.

For the basis of "A Mother's Duty" Mr. Harris has taken a pathetic incident that came under his own observation—a story of life in New York. The author declared in his office the other day that his treatment of the subject was sure to arouse the ire of men in New York, that they would deny the truthfulness of the conditions he was going to expose, but he knew his ground—knew that he was reflecting actual conditions and he was prepared to defend his story against all comers. This first subject of the new company will treat of the stage, of the hardships endured by the hundreds, the thousands, of girls who come to the big town with theatrical ambitions and little or no money to see them through.

"In 'A Mother's Duty' there will be no tinge of white slavery, there will be no revolver, no safe-cracking; there will be nothing to offend," said Mr. Harris. "I believe when you see it you will agree with me there is a punch in every reel."

Mr. Harris called attention to the fact that in the six pictures produced from his pen there had not been a single elimination by any censoring authority. He said it would be his aim to continue along the same line. The writer of songs and the author of scripts said it had been known to the trade for some time that he had scripts to sell, but there had been a reluctance on the part of producers to pay his price for them—$2,500 and a percentage on the business done by the subject. When Mr. Harris evolves a story he writes it out as a novel, puts enough copies on sale to enable him to obtain a copyright and lays the script in his drawer. No scenario ever leaves his possession unless it is sold. He said his sympathy went out to those who were compelled to send stories from one studio to another.

"When I go to see a motion picture I want to see the working out of a story of which I have no previous knowledge," said Mr. Harris. "I believe there must be many of the same mind. That is why I can't get interested in adaptations of plays, with a great majority of which I am familiar. I have been a playgoer all my life. I want to see a story of today, of America as it is now, one that reflects the problems that have to be met by the man in the street.

"I believe in starting a story with a punch. I have no patience with the old idea of the playwright, of a climax in the third act, and let it go at that. I believe the public is tired of that idea. That is why I believe there is going to be a change—that the producers will have to come to the authors who can do original stuff. We hear there are many producers who will pay any money to get stories, but I know of good writers who have not yet seen enough money in it to tempt them to give up their time to evolving strong stories for the screen. They will come to the motion picture industry when the producers offer them the right money.

"Get your real stories and you can do away with your high-priced stars. People say, 'Where are you going to get your ideas?' I will stand over on that corner and in half an hour get enough ideas for five scenarios. You don't have to dig into musty old books or shopworn plays. People are not interested in what happened in Europe hundreds of years ago.

"I do not believe in death scenes, either. Those who go to pictures have got troubles enough. There are ways to make your audience cry as well as laugh without dragging in the Grim Reaper. And send them away happy, but do it in a logical way. Frame your story to that end."

The Harris pictures will be made in New York City. One of the men composing the syndicate owns a studio in this city, and this will be the home of the new company.

Marie Dressler to Play for Mutual

Two Million Dollar Company Organized to Exploit the Famous Comedienne.

MARIE DRESSLER, famed star of stage comedy, is forming a two-million-dollar corporation for the production of a series of pictures for distribution through the Mutual Film Corporation. President John R. Freuler of the Mutual Film Corporation has confirmed rumors of the deal, following a series of negotiations opened at the Mutual's New York offices and closed at the Chicago executive offices between Mr. Freuler and J. H. Dalton, husband of Miss Dressler.

Marie Dressler.

"Contracts have been drawn," said Mr. Freuler, "and the formation of the corporation is under way. The organization is in the hands of Mr. Dalton, Crawford Livingston and myself. The plans call for ample capital for the decidedly pretentious scale on which the Dressler studios will make these pictures for Mutual distribution."

It is understood the first work of the Marie Dressler Motion Picture Corporation, the official name of the new concern, will be the production of twelve two-reel feature pictures based upon and under the title of "Tillie's Nightmare," the successful Marie Dressler hit on the speaking stage.

While the twelve two-reelers represent the immediate, first work of the Dressler-Mutual studios Miss Dressler has other important plans, including the production of a series of special feature productions starring a number of her famous artist friends from the fields of the opera and dramatic stage. These players are American stars of international fame.

Putting One Over on the Reviewer

How It Happened He Criticised Something in a Picture That Actually Was Not "In" It.

HOW a reviewer sometimes may criticise or praise a scene in a subject which is not "in" the picture as the public sees it was illustrated last week in the case of "Oliver Twist." At the trade showing a couple of days prior to its release the keen eye of Ben Schulberg, publicity chief of the Famous Players-Lasky company, noted a look of pain on the face of the World man as the dozen reviewers left the room at the ending of the picture. "What's the matter? Don't you like that ending?" he inquired. "Do you?" was the reply. Mr. Schulberg did not answer.

A few days later, as a group of reviewers were awaiting at the Paramount offices the putting on of a show, one of the party remarked that "Oliver Twist" was making a hit at the Strand.

"Did you notice the ending, how Oliver Twist faded into Marie Doro in an elaborate gown?" asked the World man.

"It didn't happen," was the answer.

"How about that, Bennie?" inquired the reviewer, turning to Mr. Schulberg.

"Naturally enough," was the response, with a smile that indicated he felt the smokes were on the World man. "When I got back to the office Friday night I recommended the finishing scene be eliminated. It went through, and on Saturday morning all exchangese were wired to cut it out."

And if the publicity chief had called up 3510 Madison Square the only growl on the picture would have been cut out, too.

International Two Years Old

Hearst Motion Picture Interest Shows Remarkable Development in Short Period.

THE current month marks the entrance of the International Film Service upon its third year of active participation in the moving picture industry. It was incorporated on December 3, 1914, following the great success attending the production of "The Perils of Pauline." Its growth has been phenomenal, and it stands today at the beginning of its third year in the front rank of both producing and distributing companies. The International quickly outgrew the original offices on Fifty-ninth street and now occupies two entire floors at the top of the new Godfrey Building, at Seventh avenue and Forty-ninth street, New York, in the center of the moving picture district. It has fifteen branches in all the principal cities of the United States, besides a number of agencies through which the work of distribution is done effectively and expeditiously.

The list of achievements by this company in the two years of its existence is a notable one. Besides the "Perils of Pauline" it sponsored "The Exploits of Elaine," "The Goddess" and the "Adventures of Wallingford." Early in the present year it went more extensively into the business of producing and distributing with the serials, "The Mysteries of Myra" and "Beatrice Fairfax." In addition to these, it has ready for release on January 1 the spectacular patriotic photoplay, "Patria," by Louis Joseph Vance, with the world-renowned Mrs. Vernon Castle in the title role.

In the line of features, the International has also recently released three Golden Eagle Features, "Jaffrey," which proved immensely popular; "The Flower of Faith" and "The Ocean Waif," all of which are playing to big houses all over the country. Another Golden Eagle feature soon to be released is "When My Ship Comes In," made from the story of that name by Gouverneur Morris, which was first published in Hearst's Magazine. Jane Grey is the star of this picture.

The International also purposes to release at stated intervals a series of "adventure" photoplays, the first of which was "The Jockey of Death," one of the most successful "thrillers" ever screened. It is doing a great business with no indication of ever losing its popularity.

One of the most important departments of the International is that given up to the news of the day. The newsreels formerly released by Hearst-Selig, and later by Hearst-Vitagraph, now appear under the name of the "Hearst International News Pictorial" and are released twice each week, recording in pictures all the important happenings of the world.

In addition to all this the International releases each week what it calls a split-reel, containing a scenic or an educational feature and a cartoon by one of a large staff of famous artists. Some of these, whose work in animated form is controlled exclusively by the International, are Tom Powers, F. Opper, George McManus, James Swinnerton, George Herriman and Walt Hoban.

The International also releases a fashion reel, depicting all the latest creations from Paris, London and New York, in women's apparel, with the stars in the latest Broadway theatrical productions as models, a distinctly novel feature in this branch of film work.

McClure Pictures Publicity

Magazine Advertising in Twenty-five Publications One of Many Aids to Exhibitor Showing "Seven Deadly Sins."

McCLURE Pictures, Inc., announces this week the details of the campaign of magazine advertising that will be one of the many publicity aids for the exhibitor who books the "Seven Deadly Sins," the McClure series of seven five-reel features that is to be released by Superpictures, Inc., through the Triangle exchanges.

The fiction story of the "Seven Deadly Sins" is now running in the Ladies' World, which has a sworn circulation of more than a million copies each month. Twenty-four other magazines of national circulation will carry large displays heralding the "Seven Deadly Sins." The total sworn circulation of the twenty-five magazines used for advertising the "Seven Deadly Sins" is 11,421,100 copies of each issue. Estimating that each copy is read by five persons, the total circulation of "Seven Deadly Sins" displays will be more than fifty million.

The magazine advertising campaign will extend over January, February, March and April. The weeklies in which the "Seven Deadly Sins" will be advertised are Collier's, Leslie's and Judge. The monthly periodicals on the list include the Ladies' World, McClure's, Pictorial Review, People's Home Journal, Today's, Metropolitan, Motion Picture Magazine, Motion Picture Classic, Photoplay, Pictureplay, Film Fun, Modern Priscilla, McCall's, Munsey's, Mother's Magazine, Sunset, Argosy, Ainslee's, Popular, Smith's, Vogue and Vanity Fair.

Besides the magazine campaign thousands of lines of advertising will be carried in the daily newspapers throughout the country.

In order to test the interest in the "Seven Deadly Sins," coupons are being inserted in many of the magazine advertisements. These call for a Shirley Mason souvenir and are to be filled out by motion picture fans who want to see the "Seven Deadly Sins."

Although this coupon has appeared thus far only in the Ladies' World, nearly 100,000 motion picture patrons have sent them in, each one naming the theater in his home town in which he wants the series to be shown.

Essanay Buys Cohan Hits

Three of George M.'s Best Sellers Will Be Produced—James Young Engaged as Director.

THREE of the greatest stage hits of recent years—Cohan & Harris productions—will be produced by Essanay. President George K. Spoor has purchased the motion picture rights to these "best sellers" of the stage and work of production will commence soon after January 1. The plays are: "Hawthorne of the U. S. A," "Young America," "On Trial."

The first named was one of the most popular types of romantic plays ever staged. It enjoyed phenomenal runs in New York, Chicago and on the road. Douglas Fairbanks was the star. It deals with the adventures of a daring young American in a mythical kingdom. He reforms the entire system of monarchy and puts it on an American basis, naturally wedding the princess.

"Young America" was the intensely human story built around a boy's love for a dog, which came out to make an instantaneous hit last season. It has the appeal required by film followers and is certain to make an ideal photoplay, in the belief of Essanay officials. The play was written by Fred Ballard.

Few dramatic offerings of the past decade have met with the success of "On Trial." This deep, appealing play won crowded houses wherever staged. Its success in New York and Chicago was notable in the history of the American theater.

James Young, one of the best known directors of the motion picture industry, has been obtained to produce these features, each of which will be designed for a screen time of approximately one hour and twenty minutes. Mr. Young's career on the stage and in pictures has given him an excellent record, with many strong Vitagraph, World and Lasky features to his credit. His work has included the filming of the greatest work of America's best known playwrights.

No cast for any of the three productions has yet been announced by Essanay, but work on the first will begin early in January. In each the leading stars of the Chicago company will be seen, promises George K. Spoor. These plays will be put on with careful regard for detail and with every possible expenditure. Good backgrounds, both exterior and interior, will be obtained regardless of cost. Coupled with the assurance of excellent production, Mr. Spoor believes the success with which these plays have been met by thousands of theater-goers will make them certain hits in photoplay form, and features that possess an extraordinary advertising value to the exhibitor.

PREPARING FOR UNIVERSAL BALL.

Preparations are under way for the annual ball and dinner of the Universal employees, which will be held at Reisenweber's, Saturday, January 13. Ever since the organization of the Universal it has been the custom to set aside one night a year which is devoted entirely to merriment and where every employee of the company, from President Carl Laemmle to the third assistant office boy, meet on an equal footing.

Much of the success of the Universal has been due to the unwavering loyalty of the employees, and the annual gathering of the entire working force has contributed to the growth of this loyalty. On this occasion there is no distinction between the heads of departments and their workers. All are on the same plane and all enter into the spirit of the affair with happy abandon.

Many surprises are in store for the guests this year, but the officials in charge of the ball are maintaining a strict reticence and refuse to give an inkling of what is planned.

Goldwyn Gets Big Playwrights

Veiller, Hopwood, Cobb and Megrue Will Aid New Producing Company.

THE Goldwyn Pictures Corporation, the new Goldfish-Selwyn-Hopkins alliance, makes announcement that it will have first call upon the services and advice of Bayard Veiller, Avery Hopwood, Irvin S. Cobb, Margaret Mayo, Edgar Selwyn and Roi Cooper Megrue. All of these are playwrights who have provided a long list of successful plays that established the theatrical producing firm of Selwyn & Co. as one of the biggest factors in American theatricals.

Margaret Mayo, as the head of the scenario department of Goldwyn Pictures, in seeking to create a powerful literary organization for the new company, naturally gave first thought to the men whose staged works have had such immense box office values.

Mr. Hopwood, with "Seven Days," "Nobody's Widow," "Fair and Warmer," and "Our Little Wife," had created for himself as an author a high position and had thus far resisted all efforts to induce him to write for the screen.

Bayard Veiller, as the author of "Within the Law," wrote the play that has been the greatest moneymaker of the past decade and seems now to have duplicated that initial success with another quite as great, "The Thirteenth Chair." Thus far his work has not been seen on the screen.

Irvin S. Cobb, with an audience of millions of readers in every part of the world, has with two minor exceptions undertaken nothing for the screen, so that his first multi-reel for Goldwyn Pictures will be in the nature of a debut for him in pictures.

Roi Cooper Megrue, now brought into authorship for the cinema, has written in quick succession, "Under Cover," "It Pays to Advertise," "Under Fire," and "Under Sentence," and "Potash and Perlmutter in Wall Street," in collaboration with Montague Glass, and "Back Home," in association with Irvin S. Cobb. He is one of the newer forces in the American theater, a dramatist of remarkable vitality and capacity for surprises. Only one of his plays has ever had screen production.

Miss Mayo as author of "Polly of the Circus," "Baby Mine," "Twin Beds," and other great plays, has proved herself to be perhaps the foremost writer of delightful farces among all American authors. She has two new productions ready for Goldwyn stars.

Edgar Selwyn, besides having been both an actor and playwright and having other productions for Goldwyn Pictures, brings his fine knowledge of stagecraft and management to the new company.

Arthur Hopkins, the discoverer and joint producer with Cohan & Harris of "On Trial," one of the stage's most sensational successes, has always revealed an almost psychic sense with regard to "new authors." Mr. Hopkins will also announce through Goldwyn Pictures Corporation in a few days a distinguished group of literary experts whose cooperation he will have both in stage and art management. The entry of this group into film production will give added prestige to the motion picture.

As indicative of the atmosphere that invests the new company and the type of work which seems to be expected of it, there is interest in the fact that some of the most distinguished artists, scenic designers and decorators have tendered their services, without cost, to the Goldwyn Pictures for listing as advisory experts on production.

New Color Process

Boston Men Said to Have Perfected Method Applicable to Motion Pictures—To Make Dramatic Subjects in Florida.

A MOTION picture producing company from the Technicolor Motion Picture Corporation of Boston, Mass., under the management of C. A. "Doc" Willat, started on its journey for Jacksonville, Florida, on Monday, December 11, to begin work on the first of a series of multiple reel dramatic subjects by the new color process. Wray Physioc has been engaged as director, and among the players are Grace Darmond, Niles Welch, Charles Brandt, Herbert Carleton, Caroline Harris, Joe Dailey, George De Carleton, Louis Mountjoy, Louise DeCosta, Virginia Lee, Violet Axzell and Evelyn Axzell. The first story was written by Anthony P. Kelly.

The new color process, which is known as Technicolor, was perfected by Herbert F. Kalmus, Dr. Daniel F. Comstock and W. Burton Wescott, who, it is said, have been working upon the color process for several years and who claim to have some thirty patents covering every phase of the work. It is said that the examples of photography by Technicolor methods show that the inventors have overcome many of the faults that have baffled others who have essayed to produce motion pictures in natural colors.

"Doc" Willat, who is known as an expert in motion picture photography, has been working with the Technicolor people for the past several months.

The results of the work in Florida will be awaited with interest, as it will probably demonstrate the practicability of the new color process.

Sherrill Tells His Plans

Outlines the Frohman Amusement Corporation's Purposes for 1917—No Sensational Titles.

THE numerous offers from state right buyers on the Frohman Amusement Corporation's special release, "The Witching Hour," is the deciding factor in the final formulation of the plans of that company to hereafter produce photodramas of a special character.

William L. Sherrill, president of that company, has had under consideration the plan of manufacturing photoplays that might be released as extraordinary attractions and which would not be classed as a program feature. However, before definitely determining upon this policy, Mr. Sherrill awaited the reception which would be accorded "The Witching Hour," and has become convinced that the independent state rights buyer, in order to uphold profitable program release, must have an extraordinary or special production to offer his exhibitor.

"I was rather dubious," stated Mr. Sherrill, "in the first instance concerning the popularity of the one hundred dollar a day feature. I was not altogether convinced that the state right buyer would pay a sum commensurate with the outlay and endeavors put into an extraordinary attraction, but I am free to state that I have been more than agreeably surprised with the attitude of the state right buyers, as is evidenced by their willingness to pay according to the drawing power, all things considered, of a production."

"We not alone devoted to the making of 'The Witching Hour' twice as much time as is ordinarily put into a high class feature but did not stint in the expenditure necessary to make that production 100 per cent. perfect. Even in territory ordinarily considered rather meagre field for state right exploitation, I received offers on that production that substantiated the judgment I have now formed that in every state in the Union there is a healthy and consistent demand for productions of unusual merit.

"It is because of this state of facts that I have determined to produce photoplays embodying stories that are the product of the best literary and dramatic minds and that I shall spare no expense in their staging. I do confess, however, that I find it difficult to procure just the right kind of material.

"I feel that I have the proper appreciation of what the public wants and I am hewing away from the ultra-sensational and the appeal to passing fancy.

"Furthermore, and I think this is altogether important, I have had and will steadfastly refuse to produce attractions with the drawing power centered in a sensational title. It is not altogether strange that the public has justly awakened to the fact that a sensational title means nothing in a show that runs anywhere from an hour and a quarter to two hours. The trade may confidently look forward to some unusual examples of the progress of the art of cinematography from the Frohman Amusement Corporation."

AL SANTELL DIRECTS KOLB AND DILL.

Al Santell is the latest scenario writer to turn director at the studios of the American-Mutual Company at Santa Barbara, Cal. For the past few months Mr. Santell has been centralizing most of his work on the productions featuring C. William Kolb and Max Dill. But it was not until the beginning of the production of "Beloved Rogues," the fifth picture featuring the Mutual's famous character men, that Mr. Santell went over into the directing field.

B. F. BRENNAN RECEIVING CONGRATULATIONS.

B. F. Brennan of the Brennan Booking Agency, New Orleans, and also of the Iberville and the Hip Theater, is receiving the congratulations of his friends. It's a ten-pounder, it's a son, and he arrived on December 8.

Come on exhibitor, your only hope lies in a new Moses who will rid you of all your troubles, make you all successful and happy ever after at a dollar a throw. Oh! It's a great "Come On" game! Are you on?

Geraldine Farrar as Joan of Arc

Photodrama on the Life of the Maid of Orleans Soon to Be Shown in Forty-fourth Street Theater—De Mille Selects Title, "Joan the Woman."

CECIL B. DE MILLE'S ten-part photoplay based on the life of the immortal Joan of Arc and entitled "Joan the Woman," with Miss Geraldine Farrar as the star, will be shown publicly for the first time on Christmas Day in the Forty-fourth Street theater, New York. The presentation will be made by Jesse L. Lasky and the engagement will continue indefinitely at that theater. Future exhibitions in other cities remain a matter of mystery.

Scene from "Joan of Arc" (De Mille).

The photoplay was written by Miss Jeanie MacPherson. It took more than four months in the making. Miss Farrar was at the Lasky studios in California all last summer appearing in the part of the Maid of Orleans. No figures have been given as to the cost of the spectacle, although an intimation of the lavishness of the production is contained in the list of the cast, among whom, in addition to Miss Farrar, are Wallace Reid, Hobart Bosworth, Theodore Roberts, Raymond Hatton, Charles Clary, Cleo Ridgely, Marjorie Daw, James Neill, Horace B. Carpenter, Tully Marshall and others. Alvin Wyckoff was the photographer. Mr. De Mille who is director-general of the Jesse L. Lasky Feature Play Company, has devoted himself practically exclusively to this master production for more than the past half year.

Leaving Los Angeles a week ago Mr. De Mille stopped in Chicago long enough to show the completed picture to Miss Farrar, who is in that city appearing with the Chicago Opera Company preliminary to her engagement with the Metropolitan Opera Company in New York. Jesse L. Lasky also attended the private exhibition, having gone to Chicago from New York to meet the party.

Considerable favorable comment was caused by Mr. De Mille's announcement on his arrival in the East that he had named the photoplay "Joan the Woman" instead of "Joan of Arc."

"The title 'Joan the Woman' far better expresses the thought of the photoplay," said Mr. De Mille, while discussing this detail. "It is true that no woman of history in all time is better known to the people of all nations than Joan of Arc, or the Maid of Orleans, as she is called, but the thought we were particularly eager to express was the humanness of this remarkable woman, who at nineteen was commander-in-chief of the armies of France and who single-handed snatched a nation from an apparently disastrous end by such activity and valor that France for all time has possessed a free nation.

"I shall remain in the East for several weeks until after the premiere of the picture in the Forty-fourth Street theater. Part of my time will be devoted to the casting of the picture. While here I will supervise the preliminaries in connection to the making of the George M. Cohan photoplay, 'Broadway Jones,' which will be released by Artcraft Pictures Corporation."

Since he was last in the East Mr. De Mille has been made president of the Oliver Morosco Photoplay Company, one of the subsidiaries of the Famous Players-Lasky Corporation. He said that the cooperative plan of producing between the Lasky and Morosco studios in Hollywood was working for greater efficiency and better photoplays.

Ivan's Past Performances

The Director General of Ivan Films Pleased with the Year's Work.

"LOOKING back upon the road of endeavor, the Ivan Film Corporation can point with pride to the record it has made in its productions during the past year," says Ivan Abramson. "Such photoplays as the following, which the exhibitors have entitled box office winners, are worthy of special mention: 'The Faded Flower,' 'Her Surrender' and 'The Sex Lure.'"

Ivan Abramson.

Ivan Abramson, the director general of this concern, gives strict adherence to the policy of casting each photoplay with players who are prominent for their ability and aptness for the parts assigned; for his logical stories, his selection of exterior and interior scenic effects.

"Don Dundas, scenario editor of Ivan, should be specially mentioned for his composition of stories containing logic, stage technique, human interest and strong, tense situations," said Mr. Abramson.

"The very wide field now open to the Ivan Films is the best evidence of this fact. The establishment of an exchange in Boston and one in Buffalo makes it possible for the exhibitors of New England and upper New York to be in direct touch with Ivan Films' representatives and be enabled to obtain prompt bookings. The quick sales of state rights to all of its releases is more evidence of the popularity of Ivan Films.

"The arrangement made with the Hawk Film Company of New York, which will distribute the Ivan Films in all centers of the world outside of this country and Canada, is another proof of the world-wide demand these plays have created for themselves," continued Mr. Abramson. "To start the New Year with a photoplay of rare distinction, I have just completed the selection of title, theme, story, star cast and settings for a new play. This play will have a far-reaching effect morally, artistically and financially."

PATHE CLUB ENJOYS THEATER PARTY AND SUPPER.

Pathe Club members and friends to the number of 190 enjoyed a theater party and supper on the night of Saturday, December 9. Seats had been secured for "The Century Girl" at the Century theater, and after the performance supper was served in a private ball room at Reisenweber's.

An interesting feature during the evening was the raising by subscription of a Christmas fund of 1,000 francs by C. R. Seelye for the benefit of the widows and children of Pathe employees in France who have been killed in the war.

Club President J. A. Berst, through illness, was unable to attend. Secretary J. W. Kyle acted as committee on arrangements for the affair and attended to all details in a very satisfactory manner. Other officers and governors present were Vice President Paul Brunet, Treasurer G. Bardet, M. Ramirez-Torres, G. A. Smith, P. A. Parsons, F. C. Davidson and L. E. Franconi.

The living counterpart of the Pathe trademark was saluting the dawn when the party finally broke up, and the affair was voted the best of the many pleasant outings and dinners the club has had under Mr. Berst's presidency.

Stock—we mean the engraved kind, of course—may be sold or it may occasionally be given for "services rendered" and "in consideration of one dollar, the receipt of which is hereby acknowledged." 'Tis wonderful what can be purchased for a dollar sometimes.

The Drews at Columbia

Comedian Lectures Dr. Freeburg's Cinema Constructors at the University—Mrs. Drew Applauds.

MR. AND MRS. SIDNEY DREW were the features of the meeting of the Cinema Constructors, at Columbia University, December 14. The Cinema Constructors is a study club composed of the pupils of the Photoplay Class of Columbia University and the graduates and is conducted by Victor O. Freeburg, PhD., professor of photoplay construction. It meets weekly and generally considers some specific photoplay, either a current production or one loaned for projection before the club. The Metro has loaned several Drew comedies which were compared with the original scripts and the improvements noted, so the players were no strangers to the club when they made their debut in person. Mr. Drew read a carefully prepared speech of three typewritten pages, covering the points brought out in an interview with him printed in these pages last summer and then, striking out from the script added much more of real interest to photoplay writers, dwelling upon the need for compactness of construction and the omission of unnecessary scenes that cumbered the story though they might be effective enough in themselves. He also made additional reference to plausibility and contended that no actor could do good work in a part he felt to be unreal. Following the chat their Duplicity was projected and Mr. Drew drove home his lesson in plausibility by explaining that in the original script Mrs. Drew was caused to speak to her husband while in disguise and Mr. Drew contended that no matter how hard she might seek to change its tone or timbre, no married man could fail to recognize his master's voice, and so the story was charged to let in a second and real servant to do the talking.

Mrs. Drew was suffering from a cold and did not speak, but added considerably to the enjoyment of the club by greeting them after the meeting broke up.

William Wright in Jacksonville

Spends Day With Studio Manager Boyd, Then Rushes Back to New York.

WORK on Kalem's police reporter series being produced in Jacksonville, Florida, is proceeding most satisfactorily, states William Wright, who has just returned from a flying trip to the southern film city made in the interests of his company.

"Grant, Police Reporter," with George Larkin and Ollie Kirkby featured, bids fair to duplicate the unrivaled success of "The Hazards of Helen" series, now in its third year. Larkin, says Wright, has been entertaining the natives with never before attempted daredevil feats: leaping off roof tops, swinging across dizzy spaces on telephone wires and otherwise risking his life; the inevitable result has been that special police protection has been necessary to keep the camera "lanes" clear.

The Kalem Company, says Mr. Wright, feels greatly elated over the cordial reception accorded its latest series by the rank and file of exhibitors, a great many of whom have written most enthusiastic letters about "Grant, Police Reporter," expressing the hope that the series will be continued indefinitely.

Mr. Wright also hints of important news to be given out to exhibitors in the near future, the gist of which is "watch Kalem." This bit of "watchful waiting" will surely be endured because, with Phil Lang, scenario editor, and Frank Clark, writer, stirring things up on the coast, and the signing of a new author almost every week, Kalem's plans for the future are likely to become "news" at any moment.

JURY DISAGREES IN IMPERIAL CASE.

In the case of the Imperial Film Exchange against the Motion Picture Patents Company and the Kalem, Vitagraph and Pathe Companies, an action for malicious prosecution growing out of an involuntary petition in bankruptcy filed against the plaintiff corporation, and tried before Justice Hotchkiss in New York Supreme Court, the jury brought in a disagreement of nine to three in favor of the plaintiff, the Imperial Film Exchange, on Tuesday, December 12.

IMPORTANT TO EXHIBITORS.

As will be noted in a two-page advertisement in this issue, the Mack Sennett Keystone comedies, one each week, beginning in January, will be available to exhibitors regardless of program. This will be a reversal of the precedents of the past four years and a half, which period covers the age of the brand. The announcement will constitute news of the first importance to exhibitors.

At the Leading Picture Theaters

Programs for the Week of December 17 at New York's Best Motion Picture Houses.

"The Traveling Salesman" at the Strand.

FRANK McINTYRE made his debut as a moving picture star at the Strand Theater the week of December 17 in a film adaptation of his best known stage success, "The Traveling Salesman." The picture is an entertaining mixture of comedy and drama, in which this jovial comedian is thoroughly at home. Among those in support of Mr. McIntyre are Doris Kenyon, Harry Northrup, Julia Stuart, Russell Bassett, Harry Blackmore, James O'Neill, Jr., Harry Lee and Richard Gray.

The second installment of "Our American Boys on the European Battle Fields," another chapter of Ditmar's "Living Book of Nature," new scenic studies, a new comedy and the Strand Topical Review were also shown.

Grace Hoffman again heads the list of soloists.

"Truthful Tulliver" at the Rialto.

The Rialto offered William S. Hart in "Truthful Tulliver" as its principal dramatic attraction during the week. The screen play is all that the most exacting lover of western drama could ask. Hart plays the part of a mining town newspaper publisher who incurs the enmity of the saloon and dance hall element. The romance of the story finds an ideal exponent in Alma Reubens, and there is excellent work on the part of Norbert A. Myles, Nina Byron, Walter Perry and Milton Ross.

A burlesque on the story of Damon and Pythias, "The Grand Canons of New York," and the topical digest were the other picture numbers. Vincente Ballester and Jenny Defau were retained as the soloists.

"The People vs. John Doe" at the Broadway.

At the Broadway Theatre the Universal Film Manufacturing Company presented for the second and last week the gripping anti-punishment propaganda feature, "The People vs. John Doe." The presentation was made under the auspices of the Humanitarian Cult, of which Misha Appelbaum is founder and leader and which numbers something over 100,000 members. The story has to do with the arrest, trial, imprisonment and sentencing of a man accused of murder and doomed to the electric chair. He is proven innocent at the eleventh hour and saved through the efforts of friends. There is much that is interesting in the story, and the abuses to which circumstantial evidence is put is forcefully brought home.

Gertrude Glover

GERTRUDE GLOVER'S appearance in "The Phantom Buccaneer" is her first in a feature under Essanay's banner. Miss Glover is one of the youngest stars on the screen.

For the past year this dainty young miss has been appearing in shorter productions at the Essanay's studios in support of Bryant Washburn and Richard C. Travers. Among them are "What I Said Goes," "The Final Fraud," "His Little Wife" and "Our People." She had parts in "The Misleading Lady" and "The Discard." Her work has met with such marked success that when "The Phantom Buccaneer" was filmed she was given the leading feminine role. Richard C. Travers is the leading man.

Gertrude Glover.

Miss Glover is a Chicago girl, having received her primary education in that city's public schools. Her father was the late Lyman G. Glover, noted dramatic critic and afterward theatrical manager. It was through her father's work that she obtained her first knowledge of theatrical work. She studied for the stage, but before her debut received a satisfactory offer from Essanay which she accepted. Miss Glover has been with that organization ever since.

Chicago News Letter

By JAS. S. McQUADE

Invoking The Law

Recent Outrages by Chicago Rival Operators' Unions to Be Probed by State Attorney Hoyne.

THE prolonged fight between the two rival moving picture operators' unions in this city, which has been waged for several years past with more or less violence, has evidently reached the culminating point.

State Attorney Maclay Hoyne has begun an inquiry into the struggle and is making an investigation of the recent bomb outrages and outbreaks between the rival organizations, with the object of grand jury action in case the evidence is sufficient.

"I am going to put a stop to it," said Mr. Hoyne recently. "The men who are guilty will be sent to the penitentiary. No serious consequence to life, but considerable to property has resulted so far, but one can never tell when it may.

"The men responsible for these things carry revolvers and are armed. They should and will be sent to the penitentiary. The police department has done nothing about it, but they could stop it if they were active."

On Tuesday, December 12, four detectives from State Attorney Hoyne's office and four from the police detective bureau raided the headquarters of the International Alliance of Theatrical Employes and Moving Picture Operators in the Baltimore Building, 219 S. Dearborn street, where thirty-five members of the union were seized. In the safe were found five sticks of dynamite, nine fulminating caps, six time fuses, a loaded revolver and 75 feet of electric wire.

The following men were arrested and booked on charges of keeping explosives: Jos ph P. Armstrong, president of Local 110; Arthur E. Allison, business agent; Edward W. Collier, secretary and treasurer; Hal L. Johnstone, financial secretary; Arthur Hollins, Herman Goldberg, Fred E. Havill, Harold R. Swimming and Frank R. Connelly.

The men taken claim that the arrest was a "frame-up" and that the explosives were "planted."

Since the ousting of Jack "Miller," business agent of Local 110, about two months ago, several successors have been appointed and infractions of the law have shown an increase.

Reel Fellows' Club Elects New Officers.

The fourth annual election of officers of the Reel Fellows' Club of Chicago was held in the new club rooms, 127 West Madison street, Thursday evening, December 14, and was the most hotly contested battle for offices in the history of the organization.

Three tickets had been in the field for more than a month, but at the election, after the smoke had cleared from a three-hour battle for ballots, it was found that the entire progressive ticket, headed by Ralph O. Proctor, had won out.

The following were elected: Ralph O. Proctor, president; Richard C. Travers and M. G. Watkins, vice-presidents; Eugene A. Hamburg, secretary; A. E. Curtis, assistant secretary; Harry C. Miller, treasurer.

Board of Govenors: R. R. Nehls, Wm. J. Sweeney, Don. J. Bell, Fred W. Wild, Jr., and David Russakov.

Looking Backward at Moving Pictures.

While rummaging his old files recently George Kleine chanced to run across a letter written by him to licensed film exchanges, which bears the date of February 9, 1909. He handed it to me for perusal, and on reading it I was impressed that it was worthy of reproduction in print, if for nothing else than to show the great stride made by moving pictures in the past eight years.

The letter referred to a copy of the Lincoln number of the Chicago Tribune of Sunday, February 7, which had been mailed to each exchange, and which contained a series of advertisements which were the first demonstration of a broad policy along the lines of constructive work for the popularization of moving pictures. It then proceeds:

In the theatrical section of the Tribune you will find a half page advertisement by the Essanay Company and half page given to our Gaumont and Urban-Eclipse films; and in section 7 of the paper you will find a full page advertisement of the Selig Polyscope Company, as well as a full page advertisement signed by Prof. Starr of the Chicago University.

It is advisable that exchanges grasp the purpose which we have in mind, and that they bring up this matter with their customers in order that the latter may realize the broad purpose which is before us. The following facts are given merely to enable exchanges to place an argument properly before theater owners.

The article on motion pictures in section 7, which does not mention the name of any interested dealer, is paid for by Messrs. Spoor, Selig and myself. This space cost $1,200 and the writing of the advertisement $100. It is the best article ever written from the standpoint of the outsider on motion pictures.

Mr. Selig's separate advertisement cost him $1,200. Mr. Spoor's and mine, each $600.

It will be noted that these advertisements are not direct business getters for us, the main purpose being to interest that large fraction of the people who think motion pictures are on a low plane and beneath their attention.

In a word, we want to make customers for the theaters who will benefit before either the exchanges or the manufacturers can obtain any return from this class of work.

Further advertisements of this nature will appear in the Chicago American "Lakes to the Gulf" edition, and in the New York Sun, which will be issued the Sunday before Taft's inauguration. The co-operation of all exchanges is asked, so that these matters can be properly placed before their customers that they may realize the time, thought and money that are being devoted to their interest.

Those of us in the business at that time can recall the standing of moving pictures as an entertainment. So-called "respectable" people were ashamed to be seen going into or coming out of a picture theater, if "theater" it could be named. Intelligent people scoffed at moving pictures and the "high-brow" element passed by on the other side.

The "Starr" article well deserves the place of merit given it by Mr. Kleine. Everyone will remember it by its title, "The World Before Your Eyes." It has been translated into every civilized language, and has been read by untold millions. It was the eloquent harbinger that brought the better housing of pictures, an innumerable throng of patrons and a wonderful improvement in pictures themselves.

When Messrs. Kleine, Selig and Spoor arranged for the writing of the article and paid $1,200 for the space it occupied in the Tribune—not to speak of the large sums spent by them to bring about the exaltation of the moving picture industry by the broad policy which they espoused—they unwittingly became a trio of immortals in the history of moving pictures.

Chicago Film Brevities.

The following statement by D. W. Griffith, bearing the date of Dec. 13, was received at this office:

"I see a story in some publications to the effect that I am to direct Miss Mae Marsh in her new picture. I cannot understand why such a statement should be published as there is no truth in it. Miss Marsh, as I understand, signed a contract with a company in which I have no interest. While I wish her all the success in the world, I am directing, solely and only, Griffith productions and they have no connections, in any manner or form, with any other company. I will esteem it a favor if such publications would communicate with me through my New York office before using my name in connection with enterprises of other people. It requires all of my time on my own productions without fostering those of others."

* * *

A meeting of the advisory committee of the Chicago executive division of the National Association of the Motion Picture Industry was held at the Hotel La Salle, Friday afternoon, Dec. 8, with John R. Freuler in the chair. During the proceedings it was moved and carried that the regular meetings of the Chicago advisory committee shall be held henceforth at the call of the chairman, once every 30 days.

* * *

Joe Brandt, general manager of Universal, was in the city recently, and left for Pittsburgh the evening of the day of his arrival. While here Mr. Brandt arranged with a syndi-

cate of 35 newspapers to advertise "The Purple Mask" serial.

The special invitation showing of "Patria"—International's widely heralded serial on national preparedness, with Mrs. Vernon Castle in the title role—was held in the Gold Room of the Congress Hotel, Wednesday evening, Dec. 13. It was a prominent society affair and many of Chicago's "four hundred" were present. Great interest was taken in the films, and spirited applause was given Mrs. Vernon Castle in the role of Patria Channing. Armin Hand's orchestra played the accompanying music. Dancing in the Elizabethan room followed the exhibition.

The trade showing of "Patria" was given at the Colonial theater Thursday morning. The spacious theater was filled both downstairs and in the balcony, and frequent applause was given while the first episodes were run off.

John Bowman, the manager of International's Chicago office, is to be congratulated on the success of both these exhibitions and for his nice care in arranging for them.

* * *

A meeting of the exchange men of Universal was held in the Sherman House Friday, Saturday and Sunday, Dec. 8-10. M. H. Hoffman, general manager of the Universal exchanges, presided.

The main object of the meeting was to work for the greater efficiency of the exchanges of the company, to promote better co-operation with exhibitors, and to establish a more friendly feeling between exhibitors and the exchanges.

The following were present: M. H. Hoffman, general manager of exchanges, and Harry Cohen, New York; R. C. Cropper, Kansas City; Barney Rosenthal, St. Louis; Art Smith, Buffalo; J. Schnitzer, Indianapolis; C. Haig, Toronto; E. Armstrong, Salt Lake City; D. B. Lederman, Des Moines, Jake Mitchell, Omaha; J. F. Cubberley, Minneapolis; Mr. Mullen, Boston Mr. Carrick, Philadelphia; Mr. Dardine, Charlotte, N. C., and I. Van Ronkel, C. R. Plough, Frank J. Flaherty, I. L. Leserman, J. Fieldman, Louis Laemmle and Ellis Cohen, all of Chicago.

* * *

I. Van Ronkel, manager of Bluebirds service, and in charge of the booking of "Twenty Thousand Leagues Under the Sea" in the state of Illinois, informs me that bookings have far exceeded expectations. He has been so busy in looking after exhibitors in Chicago that the state, outside of Cook County, as yet remains untouched. He reports a big demand throughout the state, which will be attended to in due time.

The Reel Fellows' Club of Chicago announces a "Days-of-'49 Stag" for Saturday evening, Dec. 16, at 180 West Washington street. Each member of the club has been furnished 25 tickets to test his loyalty. These tickets are to be presented to the friends and acquaintances of each member. They are marked "complimentary," but a nominal charge of 50 cents must be paid before the admittance of the holder. The announcement reads: "In order to make this date immortal in the life of the club and so that all time will be reckoned as 'fore' or 'after' the 'Days-of-'49 Stag,' we ask that you as a brother Reel Fellow, with the welfare of the club at heart, be not only there yourself (if possible in Western costume), but also to see that the 25 tickets of your friends are presented."

* * *

"The Truant Soul," Essanay's great eight-reel special feature, with Henry B. Walthall and Mary Charleson in the leads, was given a very successful trade showing at the Studebaker Tuesday, Dec. 12. Exhibitors turned out en masse to see this fine production.

* * *

Fred S. Meyer, the well known manager of the Minneapolis branch office of Universal, has severed his connections with that company and has assumed the management of the General Film Company's office in that city. Mr. Meyer spent nearly four weeks in New York City since resigning from Universal, and reports that he learned a great deal concerning the future of the film industry during that time. He received his new appointment in New York City. Mr. Meyer was the able representative of Universal for several years, and has been connected with that company for five years in all. He is a live wire, and I wish him all success in his new work.

* * *

The Swastica brand of scenics, known as "Scenes from Many Lands," which was arranged by Manager H. W. Hill, of the Orchestra Hall Cinema-Concerts, and were run in that house last summer, has been released to the Lubliner & Trinz circuit in Chicago, and the New Grand Central theater in St. Louis. These contrastive pictures of human life and activities in various parts of the world show how people of different nationalities do the same thing in a different way. The pictures formed a popular attraction at Orchestra Hall.

* * *

Negotiations, which have been pending for several weeks between Alfred Hamburger and Carl Laemmle, have resulted in an agreement to operate the Playhouse (formerly Fine Arts) jointly. In other words, Mr. Laemmle will have a Chicago theater in which the more important Universal and Bluebird features will have initial runs in this city. It is given out by Mr. Hamburger that it will not be the house policy to present only Universal and Bluebird productions, as it will be the object of the management to offer the best films on the market.

* * *

The second annual charity ball and midwinter circus in support of the American Theatrical Hospital Association, will be held in the First Regiment Armory, this city, Saturday evening, Dec. 16. The grand march will start at 10 o'clock p. m., and will be led by Nell Craig and Bryant Washburn, of the Essanay acting forces. Last year the grand march was led by Francis X. Bushman and Beverly Bayne.

* * *

Wm. N. Selig, president of the Selig Polyscope Co., makes the following announcement of forthcoming Selig features: "We shall produce some feature plays the coming year which we think worthy of special mention, and for which we hope as great favor as has been accorded such productions as 'The Spoilers,' 'The Ne'er-Do-Well,' 'The Rosary' and 'The Crisis.' We shall spare neither time nor expense in making these productions the final word in artistic detail."

The photoplays include "Monsieur Beaucaire," one of Booth Tarkington's most successful stories, in which Richard Mansfield achieved a fine stage success; "The Bread Line," by Albert Bigelow Paine; "Little Orphan Annie," by James Whitcomb Riley; "The City of Purple Dreams," by Edward Baird; "The First Born," by Francis Powers; "Bob Hampton, of Placer," by Randall Parrish; "A Kentucky Colonel," by Opie Reid; "The Illustrious Prince," by E. Phillips Oppenheim. Several other big productions are also contemplated. Mr. Selig states that well-known stars will have care of the leading roles in each of the big photodramas mentioned.

Director Al. Green and his company have returned from Mississippi, and the finishing touches are now being added to "The Princess of Patches" at the Selig studios here. The players returned from Greenwood, Miss., Sunday, Dec. 10, where some beautiful exteriors were filmed right in the environment called for by the story. The photoplay was adapted from this story by Gilson Willets, the well known author.

Mr. Selig is now planning the release of a number of unusual productions through the General Film service, the character of which, with interesting details, will be announced in the near future.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker—"War Brides" (Herbert Brenon Film Corporation for Selznick Pictures), featuring Nazimova, closed its two weeks run on Friday, Dec. 15, and was followed the next day by Clara Kimball Young in "The Foolish Virgin" (Clara Kimball Young Film Corporation). This change took place according to existing contracts between Jones, Linick & Schaefer and Lewis J. Selznick, which require a presentation of "The Foolish Virgin" on a certain date.

Ziegfield—"An Enemy to the King" (Vitagraph), featuring E. H. Sothern and Edith Story, enters its third week at this house.

La Salle—"Idle Wives" (Universal). This is the third week.

Colonial—"Intolerance" (D. W. Griffith. The big run continues unabated in numbers and enthusiasm.

ANNUAL MEETING OF BAY STATE EXHIBITORS.

Ernest H. Horstmann, president of the Massachusetts branch of the Exhibitors' League, announces that the annual meeting of the Bay State exhibitors will be held at the Quincy House, Boston, on Thursday, December 21, at which time officers will be elected. The session will be preceded by a dinner, slated for 6.30 p. m., the tickets for which are $1.25.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Wharton Brothers Working on "Patria"

Mrs. Castle and Company of International Players to Stage Elaborate Scenes—William Randolph Hearst to Be Present.

MRS. VERNON CASTLE, the celebrated dancer and International star, has arrived in Los Angeles with her company of players. Mrs. Castle will start rehearsals this week under the direction of Jacques Jaccard on the last five episodes of "Patria," the patriotic filmdrama now being produced by the Wharton Brothers for International. The picturesque site of the old Universal ranch in the hills back of Hollywood has been chosen as studio location. Work is already under way.

Theodore and Leopold Wharton are in Los Angeles, having arrived recently from Ithaca, and William Randolph Hearst, newspaperman and proprietor of the International, is expected shortly. He will be present personally to inspect the work of the company.

Jacques Jaccard is well remembered as the director of the "Diamond from the Sky" for the American. His latest thriller was "Liberty" for Universal. He is surrounding himself with a cast of "stunt-makers" and daredevils which, together with the other noted players, should produce a most unusual picture.

Empire Feature to Build Studio

New Company Plans Big Project—Purchases Forty-Acre Tract Near San Diego.

ACCORDING to a newspaper report, the Empire Theater Film Trust, a newly organized motion picture company, has purchased a forty-acre tract on Murry Hill, near Grossmont, in the vicinity of San Diego. Embodied in the agreement arranging for the transfer of the land is a clause specifying that $20,000 will be dispensed in opening the operations and beginning the project within the next six months. The company proposes to build a studio to cost $100,000 and produce features. Henry Kabierske, well known pageant man and feature director, has been appointed director general.

Plans for the production of three ten-reel spectacles are already under way and will doubtless receive attention as soon as the necessary buildings are constructed. These are "The Conquest," an Indian story; "The Silver Arrow," by Elbert Hubbard, and "The Ten Commandments." Many other productions are already planned and the casts for many have been selected. It is Mr. Kabierske's intention to begin the filming of exteriors at once.

All of the buildings are to be permanent and will include a main building, 360 feet long, embracing many stages of ancient, medieval and modern architecture, and containing a stage 200x60 feet, costume departments, property rooms, a fire department, hospital, and laboratories. In addition to the main building will be an administration building, including offices, an assembly hall, a library and museum.

A board of managers, including S. H. Woodruff, architect and builder of New York and Los Angeles; Tracy E. Shoults, of Los Angeles; Hugh McKean, of Philadelphia and Los Angeles, and William B. Gross, for whom Grossmont was named, will administer the affairs of the concern. The Union Trust Company will act as temporary custodian of the property.

FILM STARS TO STAGE BENEFIT FOR ARMORY.

Under the auspices of the Hollywood company, Federal Coast Reserves, the "Movie Revue of 1916" was staged at the Mason Opera House December 12, for the purpose of raising funds for the construction of an armory.

The topliner on the bill was "The Critic," by Sheridan, put on by twenty-five Lasky players under the direction of Hobart Bosworth. Kingsley Benedict and company put on a sketch, and specialty numbers were given by popular stars.

Bessie Love One Year in Pictures

BESSIE LOVE, who makes her appearance in Triangle's "The Heiress at Coffee Dan's," has celebrated her first anniversary as a film player. Prior to her appearance as a Swedish servant girl in "The Flying Torpedo," Miss Love was only an obscure extra, with plenty of hope and courage.

Director John Emerson is said to have discovered her while he was seeking types among the hundreds of supernumeraries who visited the studios for "extra work." His prophetic eye finally rested upon bright but unimportant and unpretentious Bessie, who little realized her opportunity was at hand. It did not take Bessie long to verify the unfailing judgment of Mr. Emerson, for she made a hit in the part and became a screen personality.

Bessie Love.

In rapid fire order she stepped into better known productions such as "The Aryan," where she was featured with W. S. Hart; "The Good Bad Man," with Douglas Fairbanks, and with Wilfred Lucas in "Hell-to-Pay Austen." More laurels were won recently in the stellar role of "A Sister of Six."

DOROTHY PHILLIPS AS TOURNAMENT HERALD.

Dorothy Phillips, Universal star, has been chosen herald for the Pasadena tournament of roses, to be held on New

Dorothy Phillips as the Herald.

Year's Day. Handsome photo engravures of Miss Phillips, together with a brief summary of her career, both on the legitimate stage and in the pictures, adorn the many vivid hued posters which have been distributed to advertise the event.

Miss Phillips is shown in characteristic pose, seated on a beautiful white horse, surrounded by significant accoutrements and properly garbed.

Los Angeles Film Brevities.

After a tour of nearly a year as an attraction on the Keith Circuit of vaudeville theaters, Violet MacMillan has returned to Universal City to resume work for a month with the Big U company.

While at Universal City Miss MacMillan also will have several new films made for use during her coming vaudeville tour, which will begin about January 1.

* * *

The Fine Arts Company emphatically denies the rumor that Douglas Fairbanks is to leave it for the purpose of organizing a company of his own, and gives out as supplementary information the fact that there yet remains three years of the contract entered into between it and the popular film star. Upon completion of his present production, a South American story, Fairbanks will leave with his director, John Emerson, for the New York studios of the Fine Arts, to produce several stories that require the locale of the Eastern metropolis.

* * *

J. Warren Kerrigan has left Los Angeles for New York on business connected with his feature company.

* * *

At the Selig Studios, Colin Campbell is rapidly nearing the completion of an eight-reel feature by Gibson Willits. The story is founded upon facts gathered by Mr. Willits from the police records of large cities. The complete cast comprises Fritzi Brunette, Bessie Eyton, Vivian Rich, Eugenie Besserer, Tom Santschi, Jack Richardson, Ed Coxen, George Field, Al Filson and Harry Lonsdale.

* * *

Oscar Apfel, who until recently was directing William Farnum at the Fox studios, has joined this week the Yorke-Metro forces. He will direct Harold Lockwood and May Allison in coming Metro releases. Mr. Apfel produced his first picture with the Edison Company and remained with that concern for one and one-half years. Then followed the same length of time with the Reliance and Majestic companies and a similar period with Lasky, for whom he directed "The Squaw Man," "Cameo Kirby," "The Circus Man," "Brewster's Millions" and other features. He directed "The Wild Olive," "Peer Gynt," "Kilmeny" and "The Little Gypsy" for the Pallas Morosco concerns and then went to Fox, where he produced nine pictures with William Farnum as his star.

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William D. Taylor is to succeed Director Oscar Apfel at the Fox studios.

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Manager J. R. Crone of the American studios denies that the company is considering moving the plant from Santa Barbara. This denial was issued as the result of statements appearing recently in Los Angeles newspapers that the Flying A intended to move its plant to Culver City. The only basis for such assumption, according to Mr. Crone, may have been the receipt of a letter from Harry Culver, asking the "Flying A" people to consider a plan to move to Culver City. "We have not considered accepting such an offer at any time," says Mr. Crane.

* * *

Mrs. Jennie McMurry Jenkins, widow of Leslie Browning Jenkins, the cameraman killed at the Grand Prize automobile race at Santa Monica November 18, when the racer of Lewis Jackson ran wild, filed an application this week with the State Industrial Accident Commission for compensation. The Keystone Film Company is named the defendant.

* * *

The Stability Building Corporation is constructing a twelve-story structure at the corner of Third street and Broadway, which is to be dedicated to the exclusive use of the motion picture industry. The ground floor of the building will be devoted to a theater which will have a seating capacity of 2,400 persons. The backers of the project include some of the leading capitalists of the city. The theater has not been leased.

* * *

One of the newest film concerns is the Monogram Film Company, with Clyde Schlatter, formerly manager of the Mutual Exchange in Oklahoma City, as general manager. The Lasky Company has lost Robert Gray, as a result, who will direct Shorty Hamilton, former Keystone comedian, with the new concern, in a number of two-reel western comedies written by W. H. Clifford. The company is working at the old Reliance studios at 1654 Fairview street.

Fifty studio lamps have been purchased by Fred J. Balshofer in order that inclement weather conditions may not have an ill effect on the production of photoplays in the Metro studios.

* * *

Suffering from a number of lacerations resulting from flying glass in an automobile accident, Mary Miles Minter, youthful American film star of Santa Barbara, is confined to her home in that city. Her mother, Mrs. Gertrude Selby, and her sister, Gertrude Selby, have more serious injuries, the former being laid up with a broken arm and the latter suffering from severe contusions and abrasions. On the day of the accident the three left their home for Santa Barbara, with Mrs. Selby at the wheel of the car. On the Lancaster boulevard the car skidded and overturned.

* * *

A rip-roaring comedy was finished at Mack Sennett's big fun factory during the past week. The picture is entitled "A Lost Baby," and was made under the direction of Clarence Badger. Mr. Badger has practically the same company with which he has been identified ever since he went to the Keystone company.

* * *

Woe to Pancho Villa and his bandit clan if they start a rough house anywhere within the vicinity of Tiajuana within the next few days. "One ton" of Keystone comedianism is at the well-known racing town. What these heavyweights would do to Pancho's fighters should they come to combat would be humiliating to tell, if one is to judge by the healthy array of prizefighting talent included in this "one ton" of fun. Those in the party are Ed Kennedy, Tom Kennedy, Al Kaufman, Eddie Gribbon, Mack Swain, Eddie Cline, Bert Henderson and Fred Fishback.

* * *

The Christie studio has been in the "grip" of the recent epidemic of colds. Al Christie himself was the first to fall a victim and, as he did not stop work except for one day, he was several weeks getting well. Harry Ham was next to appear heavily wrapped up, shivering and wry of neck. Then Billie Rhoades caught it and had to phone an alibi for that day.

* * *

Workmen in the scenery department of the Clune Studios at Bronson and Melrose avenues are busy making the scenic embellishments which will be a notable part of the National premiere in January of Clune's new production of Harold Bell Wright's story, "The Eyes of the World." It is said Artist Jack Holden, who was the creator of the beautiful settings in "Ramona," has prepared for "The Eyes of the World" the largest cyclorama drop ever painted for a theater west of New York. It is a gorgeous reproduction of a California mountain scene. This is only one of the parts planned for the embellishments of the new production.

* * *

The high regard in which Clune's production of "Ramona" is held among Californians as an accurate presentation of the state's history is shown by the request received at the Clune offices from J. L. Gillis, state librarian, for a set of photographs of characters and scenes from that production. These photographs are to be handsomely mounted and sent to the historical department of the library at Sacramento, where they will be displayed. The Los Angeles public library has had a set of these views on exhibition for some time.

* * *

Wallace Reid, the Lasky star, will depart on Christmas Day for Denver, Colo., to lead the grand march for the Local Screamer's Club ball and to appear in person at the Paramount theater. Upon his return trip Mr. Reid will stop off at Salt Lake City.

* * *

Fannie Ward, Mae Murray, Blanche Sweet and several other Lasky stars are engaged in dressing dolls for a charity bazaar to be given in Chicago. They have also dressed a number of dolls for the benefit of the children of Los Angeles.

* * *

Marie Doro has started work on her next Lasky production under the direction of Frank Reicher, with Elliott Dexter as her leading man. The story is by Beatrice C. De Mille and Leighton Osmun. Others in the cast are Horace B. Carpenter, Billie Elmer, Lillian Leighton and Florence Smythe.

* * *

Kathlyn Williams having completed her latest Morosco

production, is taking a brief vacation and will shortly start on her next production at the Lasky studio.

* * *

Director Walter Edwards, with a company of twoscore players, has been camping on the picturesque sand dunes in the vicinity of Playa del Ray. The locale of this story, which is from the pen of John Lynch, is in the Cape Cod country, and Edwards has selected the historic Southern California beach resort as typical of the New England coast.

* * *

What is declared to be one of the most complete settings ever erected at the Ince plant is being used by Director Charles Miller this week in his filming of the new Triangle play in which Enid Bennett is appearing as star. It represents the interior of a chemist's laboratory and contains every manner of instrument and device known to chemical research. Genuine drugs of every description are on the shelves on the walls, the test tubes and vials litter the tables and work benches. William Garwood has been specially engaged to appear opposite Miss Bennett as the principal figure in the scene being made within the setting.

* * *

With a company of fifteen players Director Raymond B. West returned this week from San Francisco, where he has been filming "Sea Stuff" for the current Ince play by Leona Hutton.

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Through Luis Camer, veteran exchange manager in Cuba and in Mexico, the Signal Film Corporation, we are informed, is negotiating for the opening of an exchange for the handling of their films in the Island Republic. As planned at present, the agency will be located in Havana.

* * *

Marie Walcamp has left the Universal company to support Mrs. Vernon Castle in the serial "Patria."

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Succumbing to the lure of his first love, that of scenario writing, Captain Leslie Peacock is back at the old stand with the Balboa Film Company at Long Beach, having resigned his directorship with the Universal company.

* * *

Suffering from a severe attack of pneumonia, Vivian Rich is confined to her home. Upon her recovery she plans to resume her work with Selig.

* * *

George Fisher, who was with Ince at Culver City, will be given an important role in the production of James B. Hendrie's novel, "The Promise," by Yorke-Metro. Another member of the cast will be Paul Willis, who played in "The Fall of a Nation."

* * *

It is reported that Kolb and Dill will leave the American Film Company at Santa Barbara as soon as they have completed their next feature.

* * *

James Davis, formerly director at the Kalem-Hollywood studios, is to succeed J. R. Crone as manager of the Vogue studios.

* * *

Wedgewood Nowell has been made a director at Universal City. He was formerly with the Bluebird Company and was featured in several productions with Cleo Madison.

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A series of comedies to be entitled "Bringing Up Father," after the cartoons by George McManus, are to be filmed by a new company headed by John Brennan, who gained a reputation by his work with the old Kalem comedies.

* * *

Eva Tanguay, eccentric comedienne, who is now in Los Angeles, is reported to be the recipient of several lucrative offers from film companies of this city and vicinity.

* * *

Mignon Anderson, for several years with Thanhouser, is now a member of the Universal company.

* * *

A well-earned vacation is being enjoyed by Tom Mix, who has left the Selig company. He is reported to have received several offers from Los Angeles companies.

* * *

Confined to her apartment at the Hotel Lankershim with a serious attack of grip, Cleo Madison has been unable to see friends for several days.

* * *

Little Mary Sunshine, the dimunitive Balboa star, appeared with her company before the Woman's City Club, of Los Angeles, on the afternoon of December 18, and showed how children work in the making of pictures.

George Wight, general publicity manager of the American Film Company at the Santa Barbara studio, has severed his connection with that company to seek wider fields of activity. Mr. Wight is a well-known newspaper man. In addition to his studio duties he has been handling the Mary Miles Minter publicity.

* * *

The "Screamers," that wild and woolly bunch of picture scribes, will have another blowout this week at the Town and Country Club at Mount Washington. Mrs. Castle, the Whartons and the other members of the party engaged in making "Patria" for the International, are to be the honored guests.

* * *

Adelaide Woods, who has been in charge of the scenario department of Mabel Condon's Exchange, has returned to her old love, that of acting with the Universal company.

* * *

D. Bershon, manager of the California Film Exchange, who books all the Universal attractions, reports that the Superba theater has contracted for eight Bluebirds, beginning on December 24, with Rupert Julian's production of "Marley's Ghost," founded upon Dickens' story, "The Christmas Carol."

* * *

"Seething Humanity" is the title of a five-reel photoplay being filmed at Universal City under the direction of Rex Ingram, who also wrote the story. Millard K. Wilson and Molly Malone play the principal parts, with Wedgwood Nowell, Gypsie Hart, Nicholas Dunaew and Dorothy Barrett in the supporting cast.

* * *

Fred Newmeyer has been put in stock at the Rolin studio and Fred Jefferson has been promoted to assist Director Hal Roach. It is planned to add another company in the future to supply Pathe with Rolin comedies.

* * *

Fred Mace is no more with the Keystone. His contract with Mr. Sennett has expired and we are informed the popular comedian contemplates starting a company of his own.

* * *

A beautiful Persian picture is to be filmed by Allen Holubar, director of artistic productions at Universal City. It is an original story by Grace Helen Bailey of the Universal scenario staff, who has been engaged in its preparation for the past three months. In addition to directing the picture Holubar will enact the leading role of the play, which is entitled "The Broken Bowl."

* * *

Ruth Ann Baldwin has commenced the filming of a one-reel photoplay, "Pink Fondant and Blue Serge," at Universal City. The principal roles are being played by Dorothy Davenport, Irene Hunt and Edward Hearn.

* * *

Harry Todd hobbled around to the Rolin studio this week on one foot, a weakened leg, and a hickory cane. This was his first visit at the plant since he tore the ligaments of his leg six weeks ago while doing a comedy fall.

* * *

Manager A. C. Balance, of the Metro exchange, is driving around in a new car.

* * *

Irving Lesser, manager of the Golden Gate Film Exchange, reports business prosperous. "The Libertine" is proving popular with exhibitors. Next week it goes on for an extended run at the Pickwick theater at San Diego, and has also been booked for the Superb theater in Los Angeles. Tally's Broadway theater is, according to Manager Lesser, starting the New Year right with Clara Kimball Young's second picture, "The Foolish Virgin," a Selznick production.

* * *

H. D. Naugle is in Los Angeles to spend the Xmas week at home.

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E. M. Levy, assistant manager of the Los Angeles Mutual Exchange, reports that T. L. Tally of Tally's Theater has booked the entire series of the Mary Miles Minter De Luxe features.

COMMENTING ON COMEDIES.

Concerning the general run of motion picture comedies a contributor to the Salt Lake Telegram of Salt Lake, Utah, makes the following observation:

Why is it we have so few really funny "movies"?

I have seen many comedies on the speaking stage which were full of laughs, but few of them have been pictured. Instead we have on the screen the slapstick abomination, utterly lacking in humor, and when the producer seeks to rise above this the result usually is far fetched and dreary.

Why not some of the old Hoyt farces and such stage successes as "Too Much Johnson," "Charley's Aunt" and "The Private Secretary," as well as other real comedies that made people laugh not so many years ago?

J. J.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Window Cards.

The Liberty theater, Seattle, does not depend upon window cards alone for publicity, but it makes much of them along with big newspaper ads, boards and novelty devices. The work done is so unusually good that we are giving a number of examples of these cards and extracts from the story accompanying the photographs.

In preparing our window card campaign, we decided to bill only the main thoroughfare, as we believed our card-message was only for the people already down town. It was an easy matter to decide the best streets; the crowds were an evidence of that, but it was an entirely different matter to get the locations we wanted, locations which the legitimate houses could not obtain, but which we deemed essential to a successful campaign.

Right here is where we met our next difficulty, for it was decided that the man who would later place these cards should be the man to make the investigation. We were fortunate in getting a lithographer of varied experiences, at a salary which we later found was the highest paid on the coast, but it proved a real economy, judged by the high-class of work and the splendid results achieved! By a tactful approach and straight from the shoulder talk, he was able to get locations, hitherto considered as "impossible"—and we were ready to start. From one hundred cards, the amount quickly rose to 250, then 350, and from plain black and white cards the present three and four color cards have evolved. The cards were of unusually high-grade stiff cardboard stock, the kind that would not curl up in the window. However, some of the more exclusive stores still held off—so to solve the problem of these stores as well as get locations in front of the counters of soda fountains (good all the year locations in this climate), as well as in front

of the cashier's box in restaurants, we had glass-covered frames in plain, neat designs, to match the woodwork of the window or store interior made, and we won over forty or more locations. These locations were of double value because in practically every case they represented exclusive showing in a highly desirable location.

We believe the window card campaign has helped our business in two ways: First, it serves as a connecting link in our advertising between billboard and newspaper, by keeping our theater's name and the play showing, constantly before the people—and second, it directly helps the matinee business. With the thousands of people shopping or promenading to and fro in the business section, the card's message proved a veritable magnet, drawing the crowds already downtown to our theater.

The pictures of window cards are some of the more recent ones designed by Mr. Fullerton. They are in two and three colors with tone variations. As you will notice, they are aimed to be effective in their simplicity, attractive by choice of cuts, colors (which do not show in reproduction) and brevity.

The Liberty is a 2,200 capacity house and can do things in a big way. The work is planned by Gordon M. (100 per cent.) Fullerton, who is the author of the above. It is not always possible to go to this expense for cards, but it always is possible to get something into the windows according to the resources of the house.

For Chain Houses.

For chain theaters using the same general program in rotation, some sort of general program is best, and in that program a schedule of programs. The Film Forecast now has a scheme that works about the best of any we have seen. It is not based on the regular rotation of

FILM FORECAST

ROWLAND & CLARK — BUILT UP TO A STANDARD NOT DOWN TO A PRICE

This and Next Week's Attractions at a Glance

(Subject to change without notice)

ROWLAND & CLARK — BUILT UP TO A STANDARD NOT DOWN TO A PRICE

FILM FORECAST

	REGENT	STRAND	RIALTO	ARSENAL	BELLEVUE
Monday, November 13	Blanche Sweet in "Unprotected"	Lionel Barrymore in "The Brand of Cowardice"	Lionel Barrymore in "The Brand of Cowardice" Charles Ashleigh, No. 11	Blanche Sweet in "The Storm"	Charlie Chaplin, Mae Marsh, Dresser and Mabel Normand in "Tillie's Punctured Romance"
Tuesday, November 14	Blanche Sweet in "Unprotected"	Blanche Sweet in "The Storm"	Charlie Chaplin, Mae Dresser and Mabel Normand in "Tillie's Punctured Romance"	Mae Marsh in "The Marriage of Molly-O" Also a Keystone Comedy	Frank Keenan in "Honor, The Name" Also Keystone Comedy
Wednesday, November 15	Viola Dana in "The Gates of Eden"	Charlie Chaplin, Mae Dresser and Mabel Normand in "Tillie's Punctured Romance"	Blanche Sweet in "The Storm"	Lassie Ulrich in "The Intriguer" Reg. No. 15	Virginia Pearson in "The War Bride's Secret" "Beulah Poynter, No. 8
Thursday, November 16	Viola Dana in "The Gates of Eden"	Lassie Ulrich in "The Intriguer" "Beulah Poynter" No. 8	Virginia Pearson in "The War Bride's Secret" Clarence Kelly, No. 9	Charlie Chaplin, Mabel Normand and Marie Dresser in "Tillie's Punctured Romance"	Blanche Sweet in "The Storm" "Charles Ashleigh," No. 12
Friday, November 17	Dustin Farnum in "A Son of Erin"		Lassie Ulrich in "The Intriguer"	Virginia Pearson in "The War Bride's Secret"	Viola Dana in "The Gates of Eden"
Saturday, November 18	Dustin Farnum in "A Son of Erin"	Virginia Pearson in "The War Brides Secret"		Viola Dana in "The Gates of Eden"	Lassie Ulrich in "The Intriguer"
Monday, November 20	Mae Murray in "The Fine Girl"	Viola Dana in "The Gates of Eden"	Viola Dana in "The Gates of Eden"	Vivian Martin in "Her Father's Son"	Orrin Hawley in "Where Love Leads"
Tuesday, November 21	Mae Murray in "The Fine Girl"	Vivian Martin in "Her Father's Son"	Walter Law in "The Unwelcome Mother"	Norma Talmadge in "The Devil's Needle"	H. B. Warner in "Soul Of Kindness Comedy"
Wednesday, November 22	Mme. Petrova in "Extravagance"	Norma Talmadge in "Fifty Fifty" "Dorothy Dalton" Keystone Comedy	Vivian Martin in "Her Father's Son"	Fannie Ward in "Witchcraft"	Theda Bara in "Romeo and Juliet"
Thursday, November 23	Mme. Petrova in "Extravagance"	Fannie Ward in "Witchcraft"	Theda Bara in "Romeo and Juliet"	Theda Bara in "Her Double Life"	Vivian Martin in "Her Father's Son"
Friday, November 24	Fannie Ward in "The Years of the Locust"	Robert Warwick in "The Heart of a Hero"	Fannie Ward in "Witchcraft"	Theda Bara in "Romeo and Juliet"	Mme. Petrova in "Extravagance"
Saturday, November 25	Fannie Ward in "The Years of the Locust"	Theda Bara in "Romeo and Juliet"	Robert Warwick in "The Heart of a Hero"	Mme. Petrova in "Extravagance"	Fannie Ward in "Witchcraft"

ADVERTISING FOR EXHIBITORS

film, but shows all of the attractions at the Rowland and Clark Pittsburgh houses without reference to a set routing and so clearly that it may be comprehended at a glance.

One Left.

Tom North is so far from Seattle that he can look upon the Atlantic Ocean and Fireman's shirts and wish that one was as plentiful as the other, but Ryland Sizer, who edited the V-L-S-E Pals, is sticking to the Pacific. He has hooked up with the Converse Company, a supply house, and promises to send in advertising from time to time. For a starter he sends along an extra gotten out by James Clemmer of the Clemmer theater and the Klemmer-Klink. It boomed "The Spoilers" and the Clemmer, and looks much like a real newspaper until you notice the absence of a head to the sheet, and you do not get that detail until the rest has begun to sink in. It is not a new stunt, but it is well done.

Lucky.

The Censor theater, Albion, Mich., writes that they notice that we always jump on the name of the house and once remarked that their ten-page program was probably costly to fold. They rise to explain that their printer has a folding machine that will take the job like a short order cook turning out an oyster stew. We have written to find out if the printer can be coaxed to give up details.

As to the name, they write that they took it on purpose to make it patent that the house was not one of those sex-stuff shops, and they thought that Censor was the most definite name they could find, so they are using it. It does not speak well for general exhibiting conditions in that part of the country that a house needs to emphasize the fact that it is decent, but Mr. Fiske writes that "Censor" has come to be something more than a name. It's a good house policy, particularly for a house that caters to a college faculty and those who gather in a college town.

In passing, Mr. Fiske wrote, in the first place, to shoot holes in us for what recently got into the paper as a Censor poem. We pasted up

what he printed in his program, but the printer seems to have had other—very different other—ideas, and he is as poor a printer as he is a poet. Do not blame Mr. Fiske—or us—for that poem.

Rash.

There is a house manager down in Washington, N. J., who must be part goat for he offers to come out on the stage after a certain advertised attraction and eat his hat if the audience does not say it is the best picture ever shown in town. And the gleeful correspondent who sends in the clipping adds that this is the same manager who lately announced that he would rather run a good show than eat a turkey dinner, but that he was compelled to raise the prices three days a week that he might have chicken for Sunday dinner. He certainly does run to food in his advertising.

Chaplin's Ladifren'.

The Orange theater, New Haven, Conn., sends in a lot of weekly program cards, some of which are good, but many of which are spoiled by the use of two colors and over-printing. Sometimes the over-print is merely a black "The House of Quality" across the name of the house in red, but once they over-print a cut and it looks as though the form dropped out of register. A novelty is the card reproduced

here. The sort of people who like Chaplin comedies will be appealed to by this card of "Miss A. Goodeal," and will carry them about and show them to others. The original is the usual visiting card size, white stock and printed in red, though here a two-color would have worked better; the name in black and the rest in red. We rather think the house does its own printing, for it could not afford two-color work otherwise. The work does not look amateurish, but the use of color does.

The Printer Agrees.

W. E. L. Reeger, manager for the Chamberlin Amusement Company's theatorium, Mt. Carmel, Pa., writes that the printer agrees with us that there was too much ink on a late program, and so he sends in some new ones to show the change. He writes:

Enclosed please find several programs for the theatorium which I have the honor of managing.

I take a keen interest in Advertising for Exhibitors department and find many good pointers in these columns.

In fact, the whole edition of the World is interesting and helpful to me, and I don't feel as though we could very well get along without it.

Business is good at all three theaters that The Chamberlain Amusement Enterprises, Inc., are handling here, and we attribute much of our success to our advertising methods.

You will notice that I have changed the face of the program for the week of November 20 to 27, as well as the inside of the program.

This gives the whole program a different look and gets away from the stereotype manner of printing a program which I think will make the readers look up and take notice.

Something a little different every little while will add interest and attract attention, and that is what we want—attention.

I thank you for the many kind notices that you have given me in your valuable columns and trust that my efforts may have been a help to some one who may have read them.

I took the last notice I got in the World over to the printer and had a talk with him over the matter, and he agreed with you that there was too much ink on the Theatorium program and was glad to get a compliment, on the Valentine program, as he prints them both.

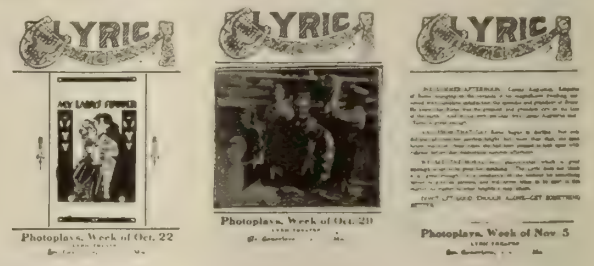
That's the way to do it. If we speak about printing, go talk it over with the printer, and if he doesn't agree with us, write us again. We never stuck type as a job, but off and on we've stood over the make-up stone for the past twenty-three years, and we know the difference between a quoin and a quad. If we point out printing troubles it is because we want to help managers get the jobs they are paying for. The Mt. Carmel programs were done on Hennegan covers and the paper is very absorbent. To get an impression that would stay on top with the ink he was using the printer had to use so much that it spread a bit. He got too much on. Now he is turning out a better job. It can be done if you show him that you know. The change in make-up Mr. Reeger speaks of is on the inside pages. Instead of running the advertising in two columns, up and down, he makes it six columns across two pages. He would get a better layout still if he did not make up each page as a unit, and instead let the two middle pages be printed as one with unbroken rules. It can be done easily if the printer will take the trouble, and he will gain space. As it is, printing across, he gets a better layout for himself and his advertisers, and at the same time a more distinct and distinctive program.

Strand Stunts.

Charles G. Branaham, publicity man for the Strand, Minneapolis, worked a couple of clever stunts recently and one that is a lottery. The best one of the three was to have a number of girls work in the fashionable sections leaving cards with Miss Pickford's autograph and in the corner the words "The Strand." If the idea was to take advantage of the social custom that permits one to make a call by means of a card, then the entire card should have been engraved, for the autograph was not in keeping with the rest of the idea, but doubtless it made a lot of talk.

And He's Welcome.

John Koetting, of the Lyric, Ste. Genevieve, Mo., writes that he is sending a whole fistful of programs and in return wants to ask a few questions. Three of the programs are of varying types and he wants to know which we like best and if we think it advisable to make a weekly change of style. If you'll look at the cut you will see that



two of these carry cuts and one is a type front. Some of the other cut front pages are better done than that at the left, but some are worse. None of the three samples strike us as being particularly good. They are 5½ by 8½ and too much white space is wasted. This does not show in the cut, but the deepest of the three shown is a six-inch type page. There must be some white space, top and bottom, but a two and a half inch space is a waste. It looks incomplete—as though Mr. Koetting had run out of ideas before he ran out of paper. The same trouble shows in the other pages. The margin top and bottom is too great and out of proportion to the side margins. Top and bottom margins can be a little deeper than the sides, but not much and certainly the margin should not run more than a quarter of the sheet.

For a starter the "Lyric" cut should be moved to about three-quarters of an inch from the top of the sheet. Just below should run the name of the town and state. Then run a single rule across, set in the date and the volume and current number and then a parallel rule. Now run the cut and below a type title even if the cut itself carries the title. Below the caption run a brief comment on the play, eight-point type, two columns to the page. Then it will look like something. If type is wanted—and a cut is better if there is room for house stuff inside—then use the two columns to the page, the standard thirteen-em column with a wide space between columns and no column rule. Get a two line head to cover this type and make the headline yell at the reader. Don't say "good show this week," but "Why did Tommy Jones slaughter his sister?" The answer may merely be that he did it to get a ticket to the Lyric that she had. Get them interested enough to start reading and they will keep on reading when you slide off into your selling talk. Make that front page something that will haul off and hit a fellow in the face and if you can get a turn over line such as "We tell about it inside," or something better, work that in a ten or twelve point display face. Just a fist pointing off page, and presumably around the corner should do the trick.

Typesetting costs money, but if you pay for typesetting pay enough to set enough type to fill. Have it look like something. If you cannot afford to fill four pages, get out two, but fill those. Merely fill them, don't stuff them, but don't let a man feel that you're a cheater the moment he picks up the sheet, and type faces too large for the page and margins too deep will inevitably create that impression. If you don't want to have a two-pager and can't afford a four, take a two-pager anyhow, turn it sideways and make that into a four. You'll have a four by five instead of a five by eight, but it will look like something.

Mr. Koetting gets some good reading. Some he gets from this department and some he writes, but it is mostly good—what there is of it. But he talk of "Good things to come," and may have but three items. He has only to look at his own recent back pages to see how much better a full page, two columns wide, really looks. There comes a point where the eye tires following the line, and the smaller the type face the shorter the line should be. You can use a longer ten-point line than one in six point. Take a six-point line four and a half inches wide and there comes a point where the eyes loses itself and cannot get back. If there are many lines the difficulty is greatly increased.

That will be about all for programs this trip. Mr. Koetting also sends in some newspaper work, including one of his competitors ads. He explains that Robert Warwick's name has been associated with his house until lately, when he appeared on the opposition program. The opposition manager is one of the old-fashioned sort who thinks that the way to run a house is to bother about the other fellow, and even if he had Warwick he didn't want him, so he added this note to Human Driftwood.

> Note:—While the theatrical career of Warwick is short and uneventful, save for a short term at singing, he is rated as a pretty fair amature, and if you don't expect too much of him you will enjoy his work in this his best production.

That will please Mr. Warwick about half to death, but we would be interested in knowing what the other half of the "amature" would do if he met up with the management. It is pretty rotten business policy. The Lyric advertisements get a good display for small space on the Bleich style of running across the column for a narrow advertisement, rather than up and down.

From London.

Philip Wright Whitcombe, of the English Triangle, hasn't sent stuff in in what is colloquially known as a dog's age, whatever that may be, but he has gotten as far toward it as acting by proxy, at any rate, for it is at his suggestion that we have had the pleasure of looking over the Majestic Triangle, which is gotten out by L. Castleton-Knight, manager of the Majestic, London, which uses mostly Triangle pictures. It is eight pages with a surfaced cover and nicely gotten up in every way. In the first issue the salutatory is headed "What the people want—" and it is answered that they want dependable information and not fancy lies. At the bottom, in the same display type is "And what they get!" which leads to the turn of the page and a description of Triangles. This is not a special booklet gotten out once to introduce Triangles, but a regular fortnightly feature, yet it is as carefully prepared and as well printed as though the success of a campaign centered on a single issue. The reproduction cannot well do justice

SEPTEMBER 23th, 1916
Triangle Talent
APPEARING EXCLUSIVELY in Triangle Plays are such Eminent Stars as:
Billie Burke
Bessie Barriscale
Page Three
THE MAJESTIC TRIANGLE
Our Comedy Page
The Bright Lights
Poor Fatty! When he finds that a smooth tongued rascal has lured his sweetheart, Mabel, away from the peaceful countryside to shine amidst the bright lights of the stage, he vows to save her. He finds her in a low saloon in the slums, enlists the help of a party of sailors, fights everybody on sight and demolishes everything in the place. Finally, Fatty emerges triumphant, after a whirlwind of crashing comedy, with Mabel safe in his arms
Presented Monday, Sept. 25th.
His Pride and Shame
That funniest of police chiefs, Ford Sterling is proud that his son is engaged to the mayor's daughter, and ashamed that he returns from college so effeminate. The mayor breaks off the engagement and a clever crook gets the would be bridegroom locked up in his place. It takes a lot of shooting and hair breadth escapes, thrilling chases across sky scraper skeletons, and an heroic rescue by the college spoiled hero to bring this riotous Triangle Keystone to a happy close.
Presented Thursday, Sept 28th
Page Eight

to the work, for the reduction is too small and the cuts cannot be given their values, but it will suggest the artistic lines along which Mr. Castleton-Knight is working. The house, in the Clapham district, seats above three thousand persons, and is splendidly planned, to judge from the handsome booklet descriptive of the theater.

Those Busy Heibergers.

The Heiberger family seem to have the Bethlehems all sewed up. Thomas W. Heiberger is now running the Broad in the Steel City with his brother at the Lehigh Orpheum and their father at the Lorenz. He sends in three programs for the new house, the first two of which follow the old Lehigh-Orpheum layout, which we have always liked exceedingly well. The third is a narrower sheet, 3½ by 6½ inches, green stock and ink. This gives less room for the announcements, as it also carries the Lorenz bookings on one of the inside pages. As the running head is the Broad Theater line, the single allusion to the Lorenz is found in an eight-point italic. The heading and the front page as well should be changed if this is a joint program. A good example of joint programs can be found in the issue for December 23rd, or October 21st. The present style is confusing and does not help the Lorenz. Apart from that the program is well done and we welcome another Heiberger. We can't have too many of them if they are all like the original model.

By the same token the Lehigh Orpheum is just getting over its third anniversary. It celebrated with a twelve-page program and extra good features.

Program Stuff.

L. A. Guimond, of the Lyceum, Monticello, N. Y., writes such good program stuff that we watch for it. The only trouble is that once he gets the mill grinding it out, he does such long lengths that it is not easy to reprint without getting a reproachful glance from the boss and an inquiry as to whether we don't think it would be a good job to write at least part of the department ourselves; but we are lifting a couple of paragraphs from a three-column argument on management. Mr. Guimond explains that he did not bring a certain subject to town because he knew that it was not the feature it purported to be. Possibly someone else did. With this cue you can write the rest to suit your own house. The stuff runs:

> When you pay down your money at the box office of any motion picture theater you practically put yourself in the hands of the manager of that theater. No one not closely identified with the industry has the time to scan the reviews each week (and there are hundreds of them), to determine what is worth while and what isn't. When you see some certain comedian advertised in a production, someone who has done good work in the past, it is natural to infer that he will be good in this feature also. Actually you have left it to the management of the theater to decide whether or not the offering is one which will please his patrons, yourself among the rest.
>
> If he puts on an attraction which he knows is not advertised he is, in effect, "handing you a lemon"; on the other hand if he puts on a poor production believing all the time it is a good one and just as represented in his publicity matter, he is in the wrong business because he is dipping into something about which he knows nothing. When you want motion picture entertainment patronize a theater where the management has effectively demonstrated its knowledge of the business in general, just the same as you purchase your meat from a practical butcher who doesn't charge you Delmonico prices for chuck steak. Very many of us wouldn't know the first thing about cutting flat bone sirloins, but then—we also have sense enough to be in some business we know, not the butcher business.

It is a great thing to have the confidence of your patrons, and the way to gain this is to prove to them that you know your business, not alone by talking, but by booking the right sort of stuff.

Weekly Envelopes.

Some time ago we spoke of the stunt of J. A. Quincy, of the Elite, Greenleaf, Kansas, in getting out specially printed envelopes for his announcement of "The Battle Cry of Peace." Evidently he likes the stunt, for he is using it regularly for features. L. J. Scott of the Kansas City Greater Vitagraph sends in some and adds that Greenleaf has a population of only 781. That doesn't bother Mr. Quincy. He covers the surrounding towns, and in a pinch he uses the telephone as well as his special advertising and various local papers. He is an intensive cultivator of the most pronounced type. Imagine a man in a town of less than 8[illegible] taking super-features and playing to from $200 to $300 gross! It can be done, but not from a desk chair or the place across the street, though of course in Kansas they have no places across the street.

Here's an Idea.

The Elmwood, Buffalo, gets out a very tasty six-page folder program 2½ by 4 inches, drab stock printed in black. The other week they put out those "America's Sweetheart" Mary Pickford folders, which has merely the "America's sweetheart" on the front. They did not just put these in with the program. They slipped half into the folder so that merely the legend showed and curiosity did the rest. That single idea more than doubled the value of the enclosure because it presented it in the most interesting light. There is always a best way, even if you have to do a little thinking.

Handy.

The Press Book for the sequel to "The Diamond from the Sky," sent out by the American Film Company, is unusually well planned. It is loose sheet stuff, printed on one side and stapled. There is a page for the advance and a page of stuff for each instalment, enough material for each chapter to supply the papers in a town of the second class without repeat, and it is the sort of writing that editors will take without undue cutting. It is newspaper copy and not press agent rave. That is the sort of thing that really helps the exhibitor.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

About the Museum.

CONTRIBUTIONS are coming in slowly for the photoplay museum of Columbia University, but they are coming in and there is a growing interest shown in the foundation of what presently will become a unique and valuable feature. It is not merely an adjunct of a class of the University. It is the makings of a museum that eventually will be open to all persons interested in photoplay in any form. At present interest is centered in the writing end solely because to the writing end must be credited any further improvement in film making.

Perhaps the most valuable and important single contribution comes from R. Richards, of New York City, who has generously turned over to the museum his files of this paper dating back to the beginning of 1911. The publishers will see that the file is kept up to date in bound volumes. Miss Alice Brown, J. W. Kellette, C. Doty Hobart and others have contributed manuscripts and Emmett Campbell Hall has promised the carbon of "The Road o' Strife," which is probably the most elaborately handled script ever produced. In the original, held by the Lubin company, it is a bound volume about four inches thick, on various colors of paper, about seven tints being used to denote the various types of scenes.

Marc Edmund Jones lectured the Cinema Constructors, a club composed of past and present students November 24, and others have promised to appear before the club. At a recent meeting the script of a Drew comedy was read from the original and then the reel itself was run, showing the changes made by the Drews; a lesson in script improvement that is of real value.

Have you no special scripts that you can send in? It all helps and the material will be preserved where it will do the most good to the greatest number.

Not the Way.

Some time ago we printed a letter that a writer was sending out with his scripts. That is, we printed such parts as would not prohibit the circulation of the paper through the mails. We did not mention the writer, but its author, E. A. Kelley, of Berkeley, Cal., seems to be proud of his composition and writes: tagging on his L. L. B. in much the same vein as his first letter. Mr. Kelley seems certain that we oppose his questionable methods because we have to "pet the manufacturers" which is somewhat opposed to the ideas that certain manufacturers hold. Mr. Kelley is wrong. We object because his abusive and filthy language, addressed to editors and manufacturers, hurts not alone his chances but the chances of all outside writers. Certain editors and more manufacturers are only too glad to get material that will uphold them in their contention that free lances should be wholly ignored, and Mr. Kelley's peculiar style of correspondence is hurting the business and not merely himself. Mr. Kelley may think that the way to get on with editors is to "indite the uncivilized, ill-born, ill-bred, not-thinking hog with every profane name this side of kingdom come," but general experience has proven to the contrary.

Fiction and Photoplay Rights.

William Lord Wright says in his department:

> Successful writers of fiction reserve their "photoplay rights" now as a matter of course when a few short years ago such action was unthought of. Why should not the writer of photoplays, ambitious sometime to write fiction, reserve his fiction rights to photoplays?

One reason is that conditions are dissimilar. When Bob Davis buys a story for Mr. Munsey, he may permit the author to retain his photoplay rights, if the author insists, because the reservation does not bother him. He can print the story in the magazine and that is all there is to it. With the photoplay producer conditions are different. He buys and makes the play. Then he perhaps gives the fiction rights to one of the 37,975 photoplay story magazines, or, in any event, he prepares a synopsis for the trade, which is printed in the Moving Picture World, and perhaps a sketch of the story appears in the criticisms of the play in a dozen or more sheets. All of this is to advertise the film. All of this is necessary and yet all of this very clearly detracts from the value of the idea as fiction to the magazine man unless simultaneous publication can be arranged for. To reserve the fiction rights would be to require that no synopsis shall be distributed, and this would destroy the advertising value. For this reason it is better to sell the fiction rights, reserving the photoplay rights, than to reverse the process and put the photoplay first. For that matter few editors, if any, will be interested in the fiction rights after the story has been screened. Bannister Merwin tried this scheme out several years ago, and dropped it. People would write in to complain that they had already seen the story on the screen, whereas the visualization of a published story seems to help the sale.

At Columbia.

This from the report of Dr. Freeburg, on Marc Edmund Jones' recent appearance at Columbia University:

> "Some synopses are so strikingly original that they fail to strike either the scenario editor, the manager, the 'star,' or the 'star's' director," was the remark of Marc Edmund Jones while addressing the Cinema Composers at Columbia University on November 24. Mr. Jones contended that many amateur writers of ability fail to market their stories because they are too radically different from those previously filmed by the prospective purchaser. "Success in photoplay writing," he said, "is largely a matter of salesmanship, the trick of offering the producer what he thinks he wants."

Mr. Jones has said something of the sort in this department, but it will bear repeating because it is so peculiarly apt at the moment. Don't offer what you *know* the public wants. Offer the producer what he thinks he wants.

Mark 'Em Off.

Mark from your list the Barker-Swan Company. It has shut down for lack of funds. Note that the eastern office of the Universal script room has been closed and that stories should be sent to the western studio, only. Note, too, that Kalem scripts should take the same westward course.

Merged.

Lately a lady got all het up because she sent a script to Famous Players and Lasky returned it. She hinted that it was a Federal offense to open letters addressed to others. She did not know that the two companies had been merged, though columns have been written about the change in the last few weeks.

You cannot market intelligently unless you follow the trade. Read the paper all the way through each week, and include the advertisements. It is the only way to keep posted on the trade changes.

Don't Blame It on Durant.

H. R. Durant, formerly of Famous Players and now representing Thomas Ince's script interests in the east, asks that the impression that he ever offered to criticise scripts be corrected. The mistake seems to have arisen from the announcement that Hector Turnbull would offer free criticisms of stuff sent Lasky and the subsequent combination of Lasky and Famous Players. Mr. Durant is no longer with Famous Players and never did offer to criticise scripts.

The Play Sure Is the Thing.

One of the most beautiful pictorial productions ever made is not cleaning up at two dollar prices because it has no story. It is wonderfully pretty to look at, but there is no other interest because there is no plot on which interest may hang. Take the histories of all big pictures and you will find that the success is in direct ratio to the story. The most profitable and the most lasting of these was "The Birth of a Nation," and this because, in spite of its partisan preachment, it *did* have a story as well. Take the same author's later effort and an impossible story detracts from the interest. The same director's second attempt is a more wonderful production but less story and therefore a lesser interest. It is the same with the other big reels. It is the same with the half reel comedy. The more story there is the greater the interest and the more lasting the success. And still producers of motion pictures will not read the handwriting on the wall and spend five or ten thousand dollars for a story upon which to spend hundreds of thousands of dollars. For that matter several thousand feet were made for one production before the story was finally decided upon.

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THE MOVING PICTURE WORLD

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Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Manufacturers' Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply by mail without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Manhattan Operators Notice.

At midnight, December 21st, there will be a meeting of all moving picture machine operators of Manhattan at Parkway Palace, 110th Street, Manhattan.

This meeting is held by Local 306 and admission thereto can only be gained by those holding a New York license card. All licensed operators, either union or non-union, are cordially invited to attend. Non-union operators will not incur any obligation by attending, though it is hoped we may be able to convince you of the advisability of joining with your fellows in organization in order to properly protect your interests.

Local Union 306 asks you to attend, and this Department and its editor advises you to do so. The editor will himself be there, and will address you. There will also be other thoroughly competent speakers.

Notice to Unions and Examining Boards.

During the past years a great many requests have come to the editor asking him to set forth a list of questions for examination. This has been an impractical thing to do, for reasons which have been repeatedly explained.

I now, however, make this offer. During my tour of the country next spring I will be glad to, wherever time permits, appear before either official or union examining boards, and examine either a genuine candidate or one of the examiners himself, in order to show what, in my opinion, an examination ought to consist of, and the way in which it should be given.

I cannot promise to do this in all cities, because in some cases where the distances to be traveled are long I might not have the time, but where time and physical and mental strength will permit, I will be very glad to accommodate in this respect.

Roll of Honor on Question No. 159.

The Roll of Honor on Question 159 consists of W. B. Allen, Edmonton, Canada; M. M. Moon, Sherman, Texas; F. N. Irvin, Lufkin, Texas; H. C. Crose, Gary, Ind.

After careful consideration of the answers of the four men who had knowledge and nerve enough to tackle this particular question, and whom I have placed on the Roll of Honor, not because I considered their answers as being correct, but because they were the only four men out of probably 30,000 operators who had sufficient nerve to even made a stab at it. I am going to answer the question myself. As a matter of fact there have been very much fewer answers received to this particular question than to any one of the other one hundred and fifty-eight questions of the series, which I believe shows that operators, as a whole, are not at all sure of their grounds on this particular point.

Both Friends Allen and Crose based the relative percentage of the voltage drop through the tube and the voltage delivered at the arc, which, of course, would make a rectifier which was delivering high secondary voltage very much more efficient than one delivering low secondary voltage, because the drop across the tube is practically constant at 15.

Now I may myself be in error, but I don't regard this as the right way to figure rectifier efficiency. If I am wrong correct me.

Reply to Question No. 159.

By F. H. Richardson, New York City.

The Question:

Has the mercury arc rectifier or the motor generator set the higher efficiency?

The Answer:

My view of the matter is that the only proper way of reading either the motor generator or rectifier electrical efficiency is to take a wattage reading of both the input and output at the same instant of time. The difference will be the loss in the machine, and the output (the smaller) divided by the input will be the real, actual over-all efficiency of the machine. Now unfortunately I have not at hand bona fide readings of the mercury arc rectifier's efficiency, though I have plenty of them taken from motor generator sets under varying conditions, some of which would, I think, astonish you. I shall not therefore undertake to draw comparison as between the electrical efficiency of the motor generator set and the mercury arc rectifier, except to say that, taking all motor generator sets, meaning by this good and bad, I don't think there is a particle of doubt but the *electrical* efficiency of the rectifier is the higher of the two. On the other hand, it is a question whether the electrical efficiency of the mercury arc rectifier (I am speaking only of rectifiers used for projection work) is higher than the electrical efficiency of the *best makes* of motor generator sets. Personally, I believe it is, though not very much, but my believe in the matter, although it has pretty good basis, does not constitute proof.

There are, however, other things to consider besides the electrical efficiency. The exhibitor wants the "over-all" efficiency, meaning not only the electrical loss in the machine itself, but also the cost of up-keep. The mercury arc rectifier, if it be suitably located, will deteriorate but very slightly through use, except in one of its parts, viz.: the tube. Fifty ampere tubes cost $35.00 here in New York at the present time. They are considerably higher, I am told, in points distant from the factory. Now if the machine be intelligently handled, and not subjected to violent shocks the tube may last for a long, long time—even so much as two to three thousand hours, and one would expect it to last at least not less than five hundred hours. Tube renewal will be the main item of upkeep expense with the mercury arc rectifier; in fact it constitutes practically the only upkeep expenses. What the actual life of the windings of the machine may be I don't know, but see no reason why, provided the machine be located in a place free from moisture, it should not last anywhere from 25,000 to 75,000 hours of active use, always assuming that there is no overload.

The item of upkeep on motor generator sets include (a) renewal of brushes and brush tension springs; (b) occasional turning up of the commutator and under-cutting of the mica; (c) oil; (d) new bearings, and, finally a new armature shaft, though the life of the armature shaft, if properly lubricated, ought to cover a period of at least 20,000 hours of use. In addition to this there is, of course, the possibility of injury to an armature through carelessness, or the ruining of a commutator, and, taking it as a whole, most certainly these various items will fully cover, if not exceed, the cost of tubes for the rectifier.

I believe, therefore, it is but a fair statement to say that the over-all efficiency of the projection mercury arc rectifier is probably somewhat, though not largely higher than that of a first-class motor generator set, and is very much higher than that of a poorly constructed motor generator set.

I would be very glad to have wattmeter readings taken by operators of their mercury arc rectifier, but it will be necessary to have two simultaneous readings, one of the input and one of the output. A reading of the input taken even as little as fifteen seconds later or earlier than a reading of the output would have no value.

Initiation Fees.

The operator over whom the fight was made by the Voyons theater, Lowell, Mass., sends in a communication in which he says:

> I do not belong to the Knights of Labor or the I. A. T. S. E. I am just a plain, non-union operator trying to make a real operator of himself. The union won't give a man a chance. They want $100 to join, and how many operators can dig up $100 every time they want it? If I could I would not work for a living, but make the $100 do it for me. Now look at it for a moment from a hard-working man's point of view.

My dear sir, under some conditions the fact that you are a non-union operator would be nothing against you, because there are many non-union operators in the smaller towns who are non-union simply because circumstances make it impossible for them to join. With you, however, it is different. You say the union wants $100 to join. This, I believe, applies to Boston; I doubt if it applies to Lowell, though it might. But, even so, I have no quarrel with an initiation fee even that high. When the initiation was low it was found that while the men joined readily they dropped out with equal ease. But when a "hard-working man" pays $100 into an organization, he is going to think several times, and think good and hard too, before he gives up his membership. You say a hard-working man cannot dig up $100. Well, in the first place, I have no manner of doubt but the union will be willing to make an arrangement with any applicant who is otherwise desirable to pay the initiation fee in reasonable installments. In the second place, while this does not necessarily apply to you, still if some of the aforesaid "hard-working

men" would not wear out so much leather polishing a brass rail in front of the mahogany counter, the top of which is usually wet, or in the exhilarating pastime of chicken hunting, they might be able, upon occasion, to dig up even as much as $100. In other words, if they patronized the savings bank instead of this other very pleasant, but very expensive things, the $100 fee would soon cease to hold such frightful terrors. In the third place, did you ever stop to consider this fact, for fact it is: Operators' salaries are low as the matter now is, but supposing we disband every organization of working men in the country, or, to put it another way, suppose there never had been an organization of working men, do you realize the fact that under those conditions, low as operators' pay now is, it would be very much lower? Under those conditions the carpenter would receive what he used to get, viz.: $1.25 to $2.25 for a ten or twelve-hour day; the brick-layer, painter and plumber ditto, and so on down the line. The operator in the large cities might get a maximum of $15.00, or even reach the sublime height of $18.00, with a minimum of God knows what, and in the small towns they would probably be doing as the theatrical manager used to do, viz: let the stage hand set the scenery for the privilege of seeing the show.

As a matter of fact, my dear sir, inadequate as operators' salaries now are, you, as a non-union operator, are receiving in salary every day you work the sum of probably at least $1.00 more than you would receive if there were no such thing, or never had been any such thing as organized labor, therefore, every day you work the union in effect pays you, a non-union man, the difference between the wage and what you would receive had there never been any such thing as organized labor. Do you get the idea? There is no earthly use in disputing the proposition, and away down in the bottom of your soul, my boy, you know it is an absolutely incontrovertible statement of fact. I therefore, advise you to not only make the "best operator you can of yourself," but to join with your fellows in an organization to promote your and their mutual interest, even as I strongly advise, and always have advised the theater manager and the exchange man to join together in organization to promote their mutual interests. This is the age of organization and the individual standing alone has about the same chance the fly has in a room liberally supplied with nice, sticky fly-paper.

Metal Screen.

John Koltzan, Brooklyn, N. Y., says:

> At last I see the brothers are coming to a realization of the harm done to film by bad all-metal reels. I mention the all-metal reels, because these are the ones which cause all the trouble. (I cannot agree with you there, brother, though poorly constructed metal reels cause a lot of it. Ed.) Some have a core out of true, while others have the core loose. Then, too, very often the reel itself is bent out of shape, causing it to catch on the upper magazine door. In fact, I have had all kinds of trouble with the all-metal reels, and very little with the wooden hub article. Six months ago I made a complaint about this particular thing, and at that time was laughed at by several operators, who themselves have now told me they are experiencing similar difficulties. If exchanges would only see to it that no metal reel leaves the exchange except it be in perfect condition they would be doing a great deal toward prolonging the life of their films. As to the wooden hubs, they, too, have their faults, because sometimes we find them with large nails or big screws driven into them, and these catch on the springs on the upper magazine door, which of course makes trouble.
>
> And now another thing. Now that most every house has two machines, the operator dissolves one picture into the next without a stop. It seems to me it would be a good idea for the producer to make all multiple release films with the end of part one having the same scene as the beginning of part two, only the end piece should be about 5 or 6 feet long, while the beginning of the next part should be 12 to 20 feet, as they see fit.

The brother then goes on to describe the method of connecting the two dowsers so as to dissolve one picture into the next, but both this and the matter of multiple release reels have already been dealt with in the department, with which evidently Brother Koltzan does not keep in as close touch as he ought to.

With regard to the reels, this, too, has been dealt with, but deserves further attention. Friend Koltzan is absolutely correct when he calls attention to the enormous amount of damage done to film by reason of reels in bad condition, but the "bad condition" is by no means confined to the all-metal reel, though they perhaps are, taken as a whole, in considerable worse shape than the wooden hub variety. *When films leave exchanges on reels which are in bad condition they, the exchanges, are simply inviting disaster and damage to their own property.* As I have before pointed out a reel of film is worth considerable money, whereas reels are a pretty cheap commodity. Why then should an exchange seek to save a few cents by using imperfect reels, when these imperfect reels are more than likely to do damage to the film far in excess of the cost of the reel? I don't know just what a reel does cost, but assuming it to be 25 cents each, I can vouch for the fact that it is no uncommon thing for a 25-cent reel to do at least $1.00 worth of damage to a film in a single run, and as a matter of fact *there is no manner of question but a reel with a poor hub, or reel which is bent out of shape is more than likely to do more damage to the film than the cost of a new reel would amount to.* We have, in this glorious land of the free, a great many exchange members. We also, in this wonderful land where the patriot grows, have a very great number of exchange mismanagers, and *it is the mis-managers who send out reels in poor condition.* Real managers would not think of doing such a thing. Being men who possess judgment and good sense, they know it does not pay; that it is *not good management.* It would, of course, be impossible to say what percentage of the total damage to film might be traced to imperfect reels, but one is safe in saying that the percentage would be found to be quite high.

Can't Be Did.

From the far west comes the following interesting letter, which I am using in the department in addition to sending reply by mail, name and address being, of course, suppressed:

> In reading the department I noticed a letter from B. H. Mullins with regard to wanting to join the union. His case and mine are almost precisely alike. I have operated for more than four years, have a good job in a small town, and, being a married man, do not feel I could leave a good paying position to work for six months in some city in which there is a union in order to comply with I. A. laws, and thus be able to join. I am getting good results, using a Powers Six B, pulling 35 amperes through a Fort Wayne convertor. However, after studying the different books you have recommended, I more and more realize what a big game projection really is. The latest addition to my library is your Handbook, toward which I feel the same as does every operator who has one. It just simply can't be beat. I certainly would like to become a member of the I. A., and it will be for me a proud moment when I can flash the union slide on the screen. Would you please call the attention of the secretary of the I. A. to my case, as I feel I am competent to pass any reasonable examination necessary to obtain membership. Certainly I am if experience and study count for anything.
>
> I am making this a personal letter, as I wish to ask your private opinion on the following: (a) What do you consider the best metallic surface screen on the market, meaning by this the one that will produce the brightest picture? (b) Which, in your opinion, has the best intermittent movement, the Powers latest model, or the Simplex? Enclosed you will find post office money order to pay for private reply to these questions.

I have taken the liberty of printing this because I am in receipt of a great many letters very similar to it. As I understand the matter, *every town in the United States now lies within the jurisdiction of some I. A. local.* I am referring your letter to the International Secretary of the I. A., with request that he inform you as to what jurisdiction you are in. There is, of course, a hesitation on the part of some locals about taking in small town operators. This is to some extent due to the fact that experience has shown that the average small town operator (I am now speaking of the *average* only; there are, of course, exceptions) wants to join for one thing, and one thing only, viz: to get a positon in a larger city or "go on the road." This the average small town man strenuously denies, but the fact remains that four times out of five when a local takes in a small town man it very quickly finds him seeking a job either in the city where his membership was granted, or in some other, and this, of course, tends to complicate the situation, as the labor market in these cities is almost invariably already overstocked. It is a big question, gentlemen, and one not so easy of solution. Theoretically the I. A. wants every operator in the country, small town or otherwise, organized; practically, however, there is a hesitation on the part of many locals in applying this theory.

Personally I believe, however, that, regardless of the foregoing, every *competent* small town operator ought to be taken into the organization if he wants to come, and those who do not want to come ought to be gotten in if possible. There are two horns to the dilemma, and it seems to me the refusal to accept into membership competent small town men is the horn that is most likely to gore deepest and cause the most serious trouble.

Interesting Problem from Italy.

Arpád Kirner, Aritzo, Italy, Province Cagliari, writes as follows:

> You may wonder to receive a question from a European friend of your magazine, but through the Moving Picture World your knowledge weekly crosses the ocean, and I highly appreciate and admire it. And now for the question: Is it possible that the condenser itself, or the distance of the arc to it does affect the sharpness of the picture on the screen? I use a short focus double plano-convex set (diameter 4 inches; B. F. about 2 inches; E. F. about 3 inches). It may not be a first class make (glass is greenish) but the lenses are well ground. The objectives I use are of f:35 and f:29, very high class, 6, 3 and 2 inches E. F., but any one of them gives the following result: If the arc is at the right optical point (about 3 to 3½ inches from back condenser) I get a fine white spot close around to the aperture, and a powerful, bright and very uniform light on the screen, but the picture on the last is absolutely impossible to get sharp; also at the very best position at the objective the picture seems literally and completely out of focus. Then when I bring the arc far backward from the condenser, in a position which is surely optically the very wrong position (6 or 7 inches from the back condenser) I suddenly get a marvelous sharpness of picture, but the white spot around the aperture is more than thrice the greatest necessary diameter, and the loss of light is absolutely enormous, consequently the projection is uniformly, but very, very slightly illuminated. This experiment was made not once but a great number of times. All possible reciprocate positions of the optical elements and of the lamp house, and of the arc were tried. Now, I made up my mind to know from you what is wrong. The objectives are not at fault, as they are the very best on the market, large size Zeiss Tessars f:3:5, and finest make Petzwals f:3.5 and f:2.9—the result is always the same. This distance of the lamp house to aperture is not at fault, as it is the optically and practically best. The condensers are close together, one-sixth of an inch apart. I tried no other condenser.
>
> The things I do not understand are chiefly: What is wrong? And if the wrong is the condenser, how is it possible that it can render completely and constantly out of focus the pro-

jection; also when the objective is best focussed? After my mind the condenser could affect only the intensity, uniformity or color of light; it could not alter the sharpness of the objective rays.

If the condenser causes the trouble please name make, system, size and shortest possible focus of complete set (I prefer short focus in order to get more light) which will give perfect sharpness. Do you know some condenser set on market which is free from spherical or chromatic aberration, similar to the combination recently calculated by Brother Martin? How far does the triple (with meniscus) condenser reach this condition?

I tried a negative (divergent) between condenser and aperture, but I got only a strong decrease of light. Maybe the lens I added was not right.

This particular letter presents a most interesting problem. I immediately submitted Brother Kirner's letter to the Scientific Department of the Bausch & Lomb Optical Company, and to the Crown Optical Company, both of Rochester, N. Y. I received no reply whatsoever from the Bausch & Lomb people, who were presumably stumped with this particular proposition, but from S. E. May, secretary of the Crown Optical Company, comes the following letter:

Dear Mr. Richardson: We were very much interested in the problem submitted to us by you and the copy of the letter sent from Italy. The fact of the matter is that we have ourselves observed an exactly similar phenomenon and have on several occasions been obliged to revise formulas to overcome this trouble. We found that the difficulty seemed to be chiefly concerned with the relation between the focal lengths of the front and back elements of the projection lens. It appears to us that your man is endeavoring to use a lens which was not designed for projection purposes, and has therefore been unfortunate enough to make an improper lens selection.

We should be very much interested to get a comparison of a comparatively cheap lens, such as our Marlux, with the expensive lenses mentioned in his letter. In order to get this comparison, we will be willing to send him one of our Marlux lenses 6 inch focus with the understanding that if this lens does not solve his difficulties in every way, we will be perfectly willing to take the lens back and stand transportation charges on it both ways. In the event that he finds it satisfactory, he has only to remit us the price of the lens.

To us the main thing involved is not the cost of the lens but a report which we would expect to receive from him as to whether this lens actually solved his difficulties or not.

Will you please advise us as to whether you think this action would be advisable, and if so where to send the lens?

The information contained in the foregoing is of more than ordinary interest. I have advised Mr. Kirner to accept the Crown Optical Company's very liberal offer.

No, there is no condenser connected for spherical aberration, and it is not yet determined that such a condenser would be desirable. The meniscus bi-convex has some slight effect in reducing aberration. Just why the focus sharpens when you pull down the arc seven or eight inches from the condenser I do not know.

Aperture Lens.

John Griffiths, Ansonia, Conn., says:

Commenting on Friend Martin's latest "Development of the Aperture Lens," October 28th issue, he says: "In this connection the aperture lens produces precisely the same results as the well-known expedient of increasing the distance between the condensers and the aperture." Martin was referring to the action of the aperture lens on the size of the shutter position. The aperture lens has only a very slight action on the size of the shutter position (presumably meaning the diameter of the light ray at that point. Ed.), but has great influence on the position in which it is located. On the other hand, increasing the distance between the condensers and aperture has a great influence on the size of the shutter position, and but slight influence on its location. I see our "Uncle Dudley" has come to the conclusion that the aperture lens carried in the same mount with the objective lens is what we are going to come to finally. What we may be coming to is an aperture lens built in conjunction with the objective lens, and not merely carried in the same amount, because the picture projected on the screen would only be a re-production of the imperfect virtual image projected by the aperture lens.

Well, confound you, that is what I meant, if I didn't say it. Certainly the aperture lens carried in the same mount would have to be made an integral part of the objective lens. That is just plain, ordinary horse sense. The reason I don't believe the fixed position aperture will work is, as I have already said, because any given objective may work at any one of a great many different distances from the aperture, and that being the fact I cannot see how it will be possible to use an aperture lens in fixed position at the aperture. Mind you, I don't say it can't be done, but I nevertheless, cannot see how it can.

Wants Them Published.

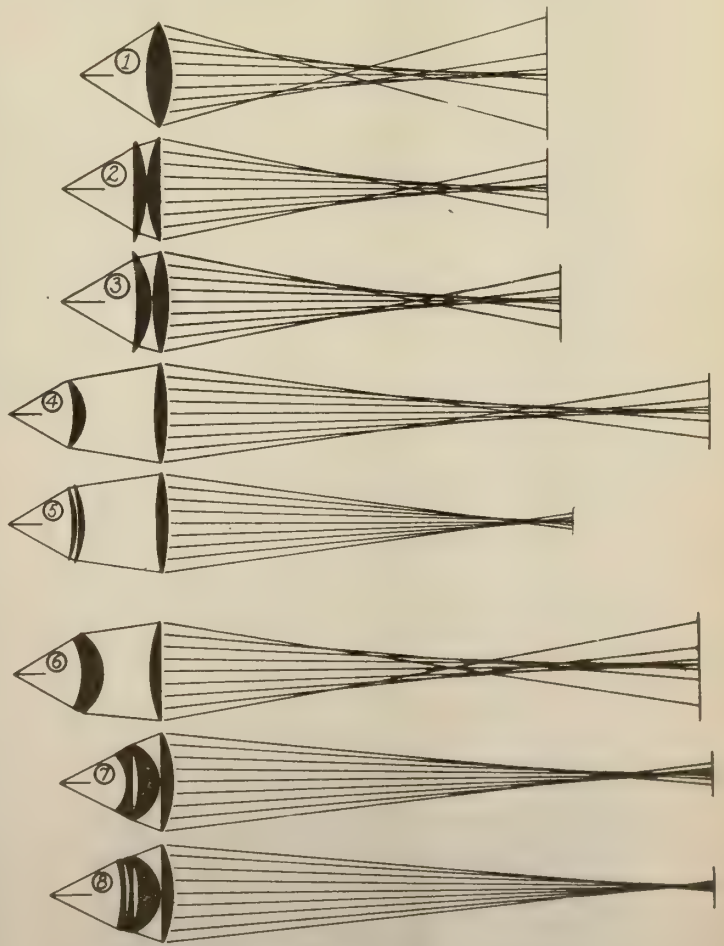
G. T. Taubler, St. Louis, Mo., says:

Received the question booklets and believe every operator should have them, in addition to the Handbook. Yes, I think you ought to publish the questions and answers in book form; also it should be done before the new year. Then you should publish a book of questions and answers every year. I do not believe, in fact, I know not one operator in fifty, taking the country over, can answer anywhere nearly all the questions, especially when it comes to the different kinds of motor generator sets, retifying outfits, etc. An operator may have a rectifier, yet never get an opportunity to see any of the other similar devices, but if he has the questions and answers in book form, in addition to the illustrations in the Handbook, he would find things he would never locate or think of looking for. I also think the Handbook should be put into question and answer form, because most operators make their principal use of it in times of trouble, and then they almost pull the leaves out turning them so fast in hunting up the subject they want.

Of course a Handbook in question and answer form would be all very well in its way, but I believe, after all, the present form is best. The index is reasonably complete, and if the operator who purchases the book does not study it and become familiar enough with it to locate what he wants when he wants it, that is his own fault. As to the questions and answers, why, well I am still thinking about it. It is not a question easily decided, because the mere printing of the book, with things at their present cost, is considerable of a financial undertaking.

Interesting.

I publish herewith a series of eight drawings by Brother Martin, Los Angeles, Cal., showing eight possible designs of condensers. This is published more as an interesting curiosity than anything else, because I do not believe the last five combinations shown are practical, though they are, of course, all theoretically possible. Take Nos. 6, 7 and 8, for instance: the negative lens shown (the one with the thin edges and thick center) most certainly would break almost immediately or else its center would bulge and warp. I do not see how it could possibly be



EVOLUTION OF THE CONDENSER.

Showing the gradual development and normal growth of ideas from one stage to the other, the progress tending towards the gaining of a long distance from condensers and the correction of chromatic and spherical aberration. Somewhere within the series should be found or interpolated one or more types which will best answer the practical requirements of the M.P. Condenser — Ralph M. Martin.

otherwise, and in No. 8 the loss through reflection at the eight surfaces of glass would, it seems to me, be very high; also unless the glass was very pure, indeed, the absorption of light would also be considerable. Following this I intended to publish a drawing showing Martin's idea of

an improved condenser, though it is an idea with which the editor is unable to agree. However, I think the publication of these drawings will at least serve a good purpose in arousing the interest of operators as to the possibility of the condenser end of the projection machine optical system problem.

Something Turned Up.

Walter Drenckpohl, Centralia, Ill., writes:

This is the first time I have taken the liberty of attempting to say anything with regard to projection, but something turned up the other day which I think supplies the chance to butt in. What I wish to say is: Why an operator who breaks a film does not take sufficient interest in his work to patch it together properly and in frame. I received a feature last Monday from the Mutual which had a patch about every 40 feet, and every one of them was out of frame. This evidently was all done by the same operator, as they all looked alike. The emulsion was only half scraped off, and the film stuck together wherever it happened to hit. If this was done by a rewind boy I believe it would have been the operator's duty to check up his work. There is nothing more annoying to an audience than to have the picture jump out of frame every two or three minutes. Enclosed find a piece of film I saved from this picture. It is not a very good patch, as you will see. Don't you think the words "Splice it Right" would be just as suitable for a placard on the operating room as "Safety First" is on the busy streets of a large city?

Yes, Brother Drenckpohl, it would. The sample you sent is a particularly atrocious example of vile work. The emulsion is not scraped at all, neither are the sprocket holes matched. There is not much use in criticizing this particular instance, because evidently it was done by some irresponsible kid who did not know the very first thing about splicing film. In addition to the faults mentioned there is cement smeared over the film for at least one-half inch each way from the patch.

Maybe So, but ———.

Charlie Bare, Mt. Carmel, Ill., says:

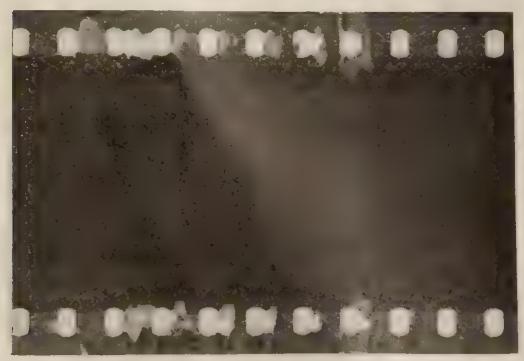
Have just been considering the question raised as to using the neutral wire of the three-wire A.C. circuit as one wire of a D.C. circuit. My answer is that it cannot be done, and here are my reasons. I suppose Brother Hughart's A.C. circuit is 60 cycle. If so there would be sixty times a second that the neutral wire would be carrying positive current and sixty times a second it would be carrying negative current, A.C., whereas from the D.C. it would carry either positive or negative all the time, and you can readily see there would be trouble when the neutral wire is compelled to carry both positive and negative current at the same time. I cannot see where a man can get the idea that a single wire can carry two opposing directions of current at the same time. I am operating a Simplex. Am always glad when the time comes for the "World" to arrive.

For your information, Brother Bare, let me say that telegraph wires carry messages in both directions at the same time; also for your further information let me say that so far as the A. C. current be concerned the neutral would have absolutely no electrical affinity under heaven for anything except the opposite pole of the alternating current generator, and the wire attached thereto. Assuming that the neutral would be negative to the direct current generator positive, then it would have no affinity under heaven for anything except the postive pole of the direct current generator, or if the positive pole of the direct current generator be attached to the neutral, then vice versa. I personally am unable to see why the scheme would not work all right though, as I said, I don't think it would be a desirable connection. Let us hear from some of you electrical sharks on the proposition. The question raised will be found under the heading, "Steel Pole Line," page 544, October 28th issue.

Another Explanation.

M. E. Carner, Willets, Cal., writes:

I am sending you solution of "Interesting Problem," August 12th issue. Have had the same trouble myself. Am running



a Power's Six A and am convinced a great many fires are caused by that same trouble. Attached find piece of film which will show how it is done. You will observe that some sprockets have jumped over the patch until the sprocket holes are badly torn and some of them entirely torn out. Now if the damage becomes great enough to reach from the patch to the intermittent sprocket the sprocket will tear both sides when the patch strikes the tension shoes, thus allowing the film to stop in front of the light, very likely causing a fire.

I don't know what small town operators would do without the Moving Picture World, the projection department and the Handbooks. I most heartily wish to yourself and the World all possible success.

I have gone to the trouble to make a cut of the broken sprocket holes simply to show how careless some operators are. Just why the sprocket jumped this particular patch I really don't know, because, although the sprocket holes are not exactly matched, still they are not off so badly that they ought to cause the sprocket to climb or punch up the film as badly as this. However, the fact remains that they *did* climb and *did* punch the film, and this particular piece of damaged film should have been amputated long before the damage reached the proportion here shown. To get in that condition I should say that the film had been run through the machine at least half a dozen times, and each time there must have been a serious jump of the picture on the screen.

A. C. and D. C.

William Samhammer, Coplay, Pa., says:

Is there any difference in the strength of A. C. and D. C., voltage and amperage being the same? I have a new Handbook and would not sell it for a hundred dollars if I were not sure of getting another. I also have Hawkins' Electrical Guide, and like it very much. Have asked for a place as apprentice-operator, but cannot secure it until the other man quits. Have operated in a small town theater for about a year, but am willing to serve two more years if I can get enough to support myself on. Am now 20 years of age, so in two years would be able to get a license as operator.

Now here is a young man with the right spirit. First, he is willing to study; second, although he has already operated for a year he is willing to serve a two year apprenticeship, and thus perfect himself in his chosen profession. My compliments to you, Brother Samhammer. I wish we had more men with an equally large opinion of the importance of perfecting themselves in their chosen calling.

As to A. C. or D. C. being the "stronger," I don't think I quite get your meaning. If you mean to ask which one will project the brighter picture, why if you will turn to page 290 of the Handbook you will find the answer to your question given in detail. The light giving power of the crater of the electric arc depends upon the area of the crater, and due to the reasons set forth on page 290, the D. C. crater is always much larger than that of a D. C. crater of equal amperage, therefore the effective projection light power of the direct current arc is much greater than the effective light giving power of the alternating current arc of equal amperage. You can, however, get the same candle power of projection light from the alternating current arc by increasing its amperage, but the amperage will have to be just about double that of the D. C. arc. If this is not the information you are seeking, please communicate with me again. It is always a pleasure to help a young man who shows the spirit you do.

Cooke-Telar Lenses.

H. G. Crose, Gary, Ind., says:

You will find attached a page from the catalog of a Chicago firm. I would call your attention to the Cooke-Telar lens which is designed to supply a given focal length with about one-half of the bellows extension required by other lenses, which would mean, for the same focal length, one-half of the back focus when applied to the projector. These might prove valuable in motion picture projection, provided they do not sacrifice other qualities to too great an extent. I believe your light on that radiant, vibratory energy which excites the senses of vision is proving most valuable to operators, and will have much to do with getting better optical equipment on the machines. I spent a week previous to the Chicago Exhibitors' Convention getting my operating room ready for inspection, and then went in to Chicago to invite you out, but was disappointed. If you are ever near Gary in the future, we would be glad to have you stop off and let you know what a no-good bunch of operators we are. We would like to have you in the summer some time, if possible, as the boys have a camp here on Deep River, under the management of Brother Bayliss Cosner. (I beat you to it, old top. It has already been published in the department.—Ed.) I am sure the fish would be glad to have the privilege of nibbling at your bait. But seriously we would like to have you whenever you can come.

Well, Brother Crose, I had expetced to raise a cloud of dust getting back to Little Old New York when I left Wisconsin, but Cleveland is demanding that I stop there, and if you wish it, I will stop in Gary also. I won't arrive there, however, much before the last of May.

As to the lenses, I have sent the following letter to the Chicago firm. If it develops into anything I will spread the result forth on the pages of the department.

Sweet, Wallach & Company, Chicago, Ill.

Gentlemen: Mr. H. G. Crose, Gary, Ind., has sent me a page of your catalog showing the Cooke-Telar lens. Will you kindly advise whether or not these lenses are adapted to the projection of pictures, and what the effective diameters or openings of the lenses of various focal length are, this latter being of extreme importance? Please give these diameters in inches, in order that there may be no error. I

would also like to know whether or not these lenses are available in all the different focal lengths at this time, and if they are suitable for the projection of pictures. I would suggest, gentlemen, that you send me some samples for testing. They will, of course, be handled very carefully and returned to you in good order. Very truly yours,

F. H. Richardson.

He Let the Parade Go By.

C. E. Linstruth, Carthage, N. Y., writes:

> Well, Brother Richardson, I started "hammer and tongs" after question 159, and the more I "hammered" the less I found I knew about the respective efficiencies of the rectifier and the motor generator set. The claims of each manufacturer disputes the claims of the other. (Wonderful!—Ed.) I wrote the G. E. Company direct, but—nothing doing. Now, inasmuch as I have never had the pleasure of using either of these perfectly good machines, I have decided to sit on the fence and let the parade go by. I shall watch with much interest the replies to questions 159, 160 and 161.

The editor is wondering if it would not be well for him to build a bomb-proof cellar before publishing the replies to those particular questions.

Picture Not Clear.

Earl Sinks, Golconda, Ill., sends in subscription to the Moving Picture World. and says:

> I have a Power's Six A, with automatic loop setter, etc. Am using 110 volts A. C. through Fort Wayne compensarc. The throw is 75 feet. I use cored carbons and one 6½ and one 7½-inch condenser. My trouble is that the picture is not clear. It shows the moving of the carbons. When the carbon is far apart it casts a dark shadow across the picture; when close I have a dark spot in the center. What is the trouble?

In the first place, Brother Sinks, see to it that your lamp in the Six has the same angle that the Five lamp has. Next I think you have a spot in too sharp focus at the aperture. I would suggest that you line up your lens system as per Tables, A. B, C and D, November 4 issue. Here is the way to do it. First: measure the diameter of your objective lens and the exact distance from the aperture to the back surface of the objective lens when the picture is in sharp focus on the screen. Next run your eye along the lower line of figures in Table A until you find one corresponding to, or very nearly corresponding to, the diameter of your objective; then, having found that, let your eye pass up the perpendicular column of figures above the figure representing the diameter of your objective until you find the figure corresponding, or very nearly corresponding to the back focus at which your lens is working. If you do not find any such figure, then your lens is of too small diameter to be used at the back focus you are using it. If you do, however, find a figure corresponding, or very nearly corresponding to your back focus, then let your eye travel to the left horizontally until you reach the extreme left-hand column, and the figure contained therein will be the distance you should have between the apex of the front lens and the film, the apex being the highest point on the rounded, or concave surface of the lens. That is point No. 1. Next look in Table B, under the head "Amps. A. C.," and find the amperage you are using. Then under "Using Plano-convex" you will find the distance the crater should be from the center of the condenser. Then looking at Table C, locate the curve line most near to the intersection of the horizontal line representing 4¼ and the perpendicular line over "21" and see what its number is. Then look in Table D for the corresponding number and you will get your condenser combination. For instance: Suppose you have an objective lens 1½ inch in diameter, that you are using 60 amperes A. C., and that the back focus is 3 inches. First at the bottom of the tenth column to the right (not counting the first one) in Table A you will find the figures 1½, the diameter of your objective. Following up perpendicularly in the column above we find 3 in the second space from the top. Following this line out to the left we find that we must have 21 inches between the apex of the front condensing lens and the film. We thus establish our first point as 21. Now look at Table B. Opposite 60 amperes A. C. With plano-convex lenses we find we can bring our arc to within 4 inches of the center of the condenser mount without excessive condenser breakage, using improved condenser mount, of course. Looking at Table C, in the column of figures at the left, we find "4," and following straight out to the right on the horizontal line opposite that figure until we come to the line immediately over the figures "21." In the horizontal row of figures at the bottom we find curve line 3 to be the nearest to the intersection of those two lines, and looking in Table D we find that curve 3 calls for a 6½-6½ condenser combination. Try that out and let me know how it works. I think you will find it will overcome your difficulty. If it does not we will see what else can be done.

Proper Lens Diameter.

John Solar, Watertown, N. Y., says:

> In using Friend Griffiths' tables (presumably November 4 issue.—Ed.) it is highly important to use the proper diameter, or *effective* aperture, of the lens. An examination of the 4-in. E.F. Bausch & Lomb, and a Gundlach of the same focal length, discloses the fact that the diameter of the glass in the Bausch & Lomb lens is 1½ inch and in the Gundlach is 1¾ inch. But the inside diameter of the clamp ring of the Bausch & Lomb is 1 13/32 inch, and the diameter of the Gundlach is 1 15/32 inch. These rings act as diaphragms, or stops, which *form the effective aperture of the lens.* From the above figures we see there is really only 1/16 of an inch difference in the effective aperture of these two lenses, whereas if we measure the diameter of the lens barrel itself we would have a difference of approximately ¼ inch.
>
> If we measure the diameter of the opening on the outside of the Gundlach lens, it will be found to be about 1 23/32 inch, which, by the table, would call for a distanace of 18 inches between condensers and film aperture, but if we take the effective aperture, or inside diameter of the clamp ring, we have 1 15/32 inch, which by the table calls for a distance of about 22 inches, instead of 18. From this we see that the tables would lose a large part of their value unless we take the actual effective diameter of the lens. With the Bausch & Lomb lens, the lenses are clamped in from the outside at one end, and the measurement may be taken at this point. The principal thing is, however, to *use smallest diameter at any point in the lens as the effective diameter,* or diameter of the lens. One of these lenses projecting a picture at about 70 feet worked at a back focus of about 2½ inches, and the other for the same distance at a back focus of 3 inches, with only 1/16 of an inch difference in diameter. *The lens with the longer back focus projected a picture from 40 to 50 per cent. better than the one with the shorter back focus.*
>
> This seems to show us that it is not so much the amount of light which passes through the lens which projects a sharp, bright picture as it is the quality or design. I don't wish to be understood as meaning to say, however, that it is not desirable to pass all the light possible through the lens, but we can pass all the light we can generate, and it will not improve the picture unless we have a condenser that will focus this light to sharp, distinct points. From my experiments and observations of projection, I believe that any appreciable improvement in projection will, in the end, come from better designed projection lenses. This sounds simple but, believe me, the chap who accomplishes that end will have a dome which at least partly fills his hat.

I would recommend to the careful consideration of the Bausch & Lomb, the Gundlach, and the Crown Optical Companies that portion of this article in italics. Also I would recommend to operators that they pay careful attention to what Brother Solar says about the *effective* lens diameter when attempting to use the tables. As to Brother Solar's remarks about the amount of light passing through not improving the picture unless the definition is sharp, why that is not true. Friend Solar, I think, is confusing two very different problems. We can get a much more brilliant picture by passing additional light through, even though the definition be poor, but the mere passing of additional light won't have anything at all to do with the sharpening of the picture. That is and can only be accomplished by excellence of lens construction. I have long advocated the use of high-class lenses. I am firmly convinced that the cheap projection lens has only one quality to recommend it, viz.: its cheapness. I would like to see the Bausch & Lomb, the Gundlach and the Crown Optical people put out a projection lens costing $50 or $60, and *worth that money.* I say $50 or $60 because I believe from what I have learned on this subject a really high-class astigmatic lens can be marketed at that price, and we certainly need it. Not only does the high class lens give much sharper definition, but it gives greater brilliancy, because it makes the whites whiter and the blacks blacker; also if a true astigmatic it produces a perfectly flat field.

Film Lubricator.

There is now on the market an article known as the "Film Laundering Outfit" and "Triple Strength Film Lubricator," made in Louisville, Ky., the idea being to prevent the deposit of emulsion from first run films on the tension shoes. As to the efficiency of the lubricator and laundering, I am not prepared to either commend or condemn it, not having made a test. However, the sales of the lubricator are made with a "money back" guarantee. It is sprayed on the side of the film while the film is wound on the reel, therefore its application is very simple. Its manufacturer shows some excellent letters of recommendation from operators, but *there is a wide difference between "letters of recommendation" and actual bona fide tests made by and for this department.*

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Motion Pictures in Maritime Provinces

Remarkable Development of the Industry in Few Years—Many New Houses Now Building or Projected

IF ONE can judge by present indications, the three Maritime Provinces, New Brunswick, Nova Scotia and Prince Edward Island, believe firmly in the future of the motion picture industry. By the time, say nine months from now, that all theaters now in course of construction, and those for which plans have already been made, are ready for business the total investment in moving picture theaters in the three provinces will represent approximately $1,170,000. It is only within the past year or so that this section of the dominion has taken hold of the moving picture industry in any sort of a whole-hearted way, but the hesitancy that marked its development in the early stages has more than been offset by its rapid progress during the last few months.

Splendid new picture theaters are being constructed on an elaborate scale in communities where heretofore it was never thought that a permanent amusement of any kind could be properly supported. Outlying districts are being invaded by exhibitors, one, two, and very frequently, three nights a week with very gratifying results. Maritime exhibitors' investments of the last six months alone represent more money than put into any other venture, with the possible exception of the war.

With the country laboring under a heavy burden, with the three provinces stripped of 39,000 of their able bodied men, general prosperity, with which the motion picture industry has kept apace, has warranted a proposed expenditure since last September of $470,000 or nearly half a million dollars. Estimates based on figures furnished by men who are familiar with conditions, set the valuation of $500,000 on all investments previous to September, 1916. It is obvious, then, that motion picture development in the Maritime Provinces since last fall, has been almost doubled.

Were a great conflict not raging, in which the Dominion was taking a very important part, and affairs running along in their natural course, this rapid advancement, after a long period of inactivity, could not pass unnoticed, but with the country deprived of one-twentieth of its wage earners, and with the demands upon its purse, and what is infinitely more precious, its flesh and blood, the march of the photoplay can be called little short of phenomenal. The vision of the men who have nursed the motion picture industry from its infancy to its present state of robustness coincides with that of Sir Thomas Esmond, a member of the British House of Commons from North Wexford, Ireland, who while making an address in St. John, said, "All Canada needs is people—population to make it the greatest country in the world. At the close of the war, the sons of Ireland, and other British colonies, will turn their eyes towards Canada, and then we shall see it progress as it never has before."

The pictures, the theaters, the service, and even the methods of advertising are improving, and Canada, though perhaps slow in awakening to this has jumped in with a hearty good will to show that the esprit de corps is not lacking in one man of the great industry.

Judging by the last census the population of the provinces is between 900,000 and 1,000,000 people. Thirty-nine thousand of these have taken up arms. The remainder, scattered over large areas, with thousands living in small villages that the moving picture has not yet invaded, represents the patronage upon which the hundred or so exhibitors have to depend. Estimates show that 100,000 of these people seldom see a photoplay once in six months. This leaves, after deducting the 39,000 now in the service of the Empire, about 861,000 upon whom the Maritime exhibitors must depend to keep their theaters running. The whole shows a per capita investment of about $1.40. Considering the amount of rural territory over which the investment is distributed, and the many interlying sparsely settled communities, it is believed that a very favorable comparison can be made with sections of the United States, except, of course, the densely populated urban districts.

There is little difficulty in substantiating this claim of the Maritime Provinces. Previous to September 1st the estimated value of the then ninety odd houses was $500,000. No one can reasonably dispute that as a fair valuation, placing, as it does, the average value at $5,000. It is very easy to account for the remainder.

New Picture Theaters.

J. Kelty, proprietor of the People's theater, Yarmouth, N. S., will, it is understood, have ready for occupancy by early spring a house that is to cost $50,000. The firm of Seymour and Gibson, from which Mr. Seymour recently withdrew his interests, early in the fall completed the erection at Woodstock, N. B., of the New Bijou, costing about $15,000. F. G. Spencer, proprietor of a chain of 14 theaters in the provinces, already has plans under way for a new $100,000 house on King's Square. St. John, opposite B. F. Keith's new Imperial. Early in October, Charles F. Givan completed the construction in Sussex, N. B., of the Lyric, a snug little house, representing an investment of $15,000. One of the most important openings of the year will be the new Casino of R. J. McAdam at Halifax, N. S. The house, costing $100,000, will be open and doing business before Christmas.

P. J. Leger recently completed his new opera house at Bathurst, N. D. The exact cost of the building is not known, but judging from its seating capacity and exterior and interior finish, it could not possibly have been built for less than $10,000. A house of similar design and size was but recently opened at Newcastle, N. B., by W. Richards. The cost is said to be around $10,000. J. J. Daley, formerly in partnership with Mr. Givan at Sussex is rebuilding the old opera house, and is investing $15,000 in the structure. Solomon Soffe, who is making his debut into the moving picture business at Pictou, N. S., will have his new theater costing $25,000 ready for business by New Year's.

New Glasgow, N. S., as a single community is leading the provinces in the way of moving picture theater construction. N. W. Mason is soon to have ready his $80,000 house, and Warren Smith is rivalling his achievement with one costing $100,000. Early in the spring ground is to be struck in Kentville, N. S., for two theaters; one is to be the property of Clark and Hiltz, and the other of F. H. Seltzer. Each, according to estimates, will cost about $25,000.

These figures, totaling as they do $1,170,000, do not mean that old theaters are being deserted for the new ones. Neither do these figures represent extensive improvements that have been made throughout the provinces, especially in St. John, McAdam, Fredericton and other large centers.

HOLAH MANAGER OF INTERNATIONAL CINCINNATI OFFICE.

The newly opened branch office of the International Film Service in Cincinnati will have for its manager C. E. Holah, one of the best known men in the trade. Mr. Holah entered the moving picture industry seven years ago being first engaged by the General Film Company at Cleveland, and later at Columbus, Ohio. After a year of successful work there, he was transferred to New York where he had charge of the paper departments at both branches of the General Film Company. His work in the metropolis earned for him promotion to the Chicago office, where he managed what was at the time the largest paper department in the country. In February, 1915, he went with Pathe as manager of their Cincinnati office, meeting with such signal success that at the end of the year Vitagraph made a bid for his services in the same city.

WILLIAM FOX SHIFTS RELEASES.

A change in releases has been made in the list recently announced by the Fox Film Corporation. Instead of "The Island of Desire," in which George Walsh stars, "The Love Thief" will be released on December 18.

The extraordinary attention which is being given to "The Island of Desire," because of the nature of its story, necessitated the change.

DORIS KENYON RETURNS FROM VACATION.

Doris Kenyon, who plays the leading part in "The Ocean Waif," released by the International, has just returned from Tupper Lake, in the Adirondacks, where she visited her brother, Dr. Raymond T. Kenyon, who represents Essex County in the New York State Legislature.

Plots and Portraits

By Epes Winthrop Sargent

Analysis of the Star System from an Entirely New Angle, by a Theater-Goer Who Sees Much

WRITING from a resort near Los Angeles, J. J. Inman-Kane aptly classifies one type of motion picture in a few words. Mr. Kane, to disarm criticism, is studying the writing of motion picture plays. But he is not one of the over-hasty who damn the business in general because he does not sell his scripts. He knows that he must study before he can collect the profits of those studies. One of his methods of study is to see practically every picture thrown on the public screens at Los Angeles and it is with no half knowledge that he writes:

> The trouble with the cinema is too much star and too little plot. And now we have the "Miss Blankety Blank Film Company." What do they give us? A five to eight reel motion portrait of Miss Blank.

And that is just about what many of them are—motion portraits. Sometimes they start out with a plot, but it doesn't last. Miss Blank is getting a very fancy salary. They must get their money back by using her all they can. They most assuredly do. We get Miss Blank on the front line and in close-ups, in silhouette, profile, full face, bust, three-quarters and full length. Now and then we get a glimpse of the story that someone started to tell, but it is seldom that there is enough of the story to gain interest, and what little has been left in is so distorted and pulled about to give Miss Blank extra prominence that it does not interest even mildly.

Of course it is one of the fundamentals of story construction that all of the action must be held to the leading character, but this does not mean that the central figure shall camp upon the front line or pull the camera with her when she goes up stage.

This is an angle of the star evil that has not been emphasized very greatly, and yet it is a very real evil. A company pays so much money for a star, that they overwork her in their efforts to get their money's worth, and the star is perfectly willing to be overworked if it gives her the undue prominence that she considers her right. This is one reason that few stars last more than three to five seasons. They tire the public. Sit right down and write out a list of the stars of five years ago. Barring Miss Pickford, how many of them are stars today? They may be featured in plays, but how many rank with the ten players who draw the most money to the box office on the strength of their names? People are no longer interested, because they have seen too much of them.

And yet, mind you, many of these fallen stars still demand, and receive, large salaries; not the four figure checks that the present-day stars get, but more than they are worth to the exhibitor in the box office report and more than they are worth to the manufacturer in the demand they create for his product.

And the stars of old lasted longer than will some of the stars of today, because they had better material. They were seen in plays, in the old days. Now they are seen in a series of poses. When you are tired of seeing them, you stop going, knowing that there will be little in the play to interest you. This is one reason that there are so many women stars as against a few men. They last longer on the screen on mere looks. The men need more plot as a background for their portraits, for even to the hero-worshipper a man looks silly merely posing for five thousand feet. He must be given something to do, and that makes for more plot.

It is sufficient that a woman looks "cute" or impressive. Plays can be built that will feature her dimpled elbow or her fetching ways and she can get away with it. Rules of construction, dramatic values, plot values and even common sense are swept aside to make the star's holiday. She looks cute in boy's clothes. Nine plays out of ten show her so dressed, whether this fits the plot or not. She can dance. She dances in all plays, and if the author leaves the dance out the star and the director put the dance in.

It is getting to the point where the writer of photoplays is becoming extinct. He has been nudged out by the faker and the made-to-order writer, the man who takes the measure of the star and writes a play to those dimensions. One of the soundest actors on the dramatic stage has been crying for more than a year for a chance to show what he can do in a certain line. Being a man of sound sense, he wants something real. And his editor cannot get it for him. He doesn't know where to look, for one thing, and if it was brought him he would not know it if he saw it, for he is merely a hand-me-down from the fringe of journalism with no sense of story values.

In spite of all the talk of the past year, nothing has been done to genuinely encourage authors. Much has been done to disgust them—most of all by those men who are by their professions strongest for the uplift. Portrait painters and effect designers are wanted, not authors. And largely it is the star system that is to blame.

British Notes

THE productions of the Film Company of Ireland referred to in recent letters are to be released through Davison's Agency, the principal of which is at present in New York.

* * *

Ernest Reed, the general manager of the Fox Company in this country, has left London on a business visit to the States.

* * *

One of the partners of the Cine Exchange of Paris while in London informs me that an important resolution has been passed by the artistes of the Theatre Francaise to the end that none will appear in future in screen productions.

* * *

John McKenzie, a former camera man of Kinemacolor, has been engaged by J. D. Walker to take a series of travel and industrial pictures in Great Britain.

* * *

Much is being heard in London of the Spanish film version of "Christopher Columbus," from the Barcelona station of Film Cinematographies. Mr. Drossuer is the producer and was assisted in the task by William Bourgeois and Wague. The length is ten reels and the first public presentation is expected to take place in Paris in a few weeks' time.

* * *

Roscoe Spurgeon has now settled down to the organization of his new exchange. The film he will handle will be known as Windmill Exclusives and his address will be Great Windmill House, Great Windmill Street, London W. The first release of which Mr. Spurgeon has world's rights for disposal is a naval picture entitled "For the Honor of Australia." This will be followed by the Frohman productions recently acquired in America beginning with "The Conquest of Canaan."

* * *

The Exhibitors' Association is now being reconstructed by a professional organizer of such matters into the National Union of Exhibitors. Quite a number of exhibitors, members of the original association, do not approve of the change and intend to form immediately a contemporary society. A limited liability company may be registered at Somerset House within the near future for this purpose.

* * *

The London County Council at its last meeting carried a recommendation that a new condition of the issue of kinema licenses shall be that no person under the age of eighteen years shall be employed as operator and that a competent operator shall be present in the box the whole of the time the projector is being operated.

* * *

Ireland has entered the censorship arena with a determined onslaught. Two municipal offenders have been appointed by Dublin Corporation as censors of moving picture films to be exhibited in the city.

* * *

Percy Nash, producer with the Neptune Film Co., yet more recently associated with the Tiber Film Co., of Rome, has entered into partnership with Chevaliar Bocchi for the production of feature photoplays in England and Italy. Mr. Nash is now at work upon a picturized version of Louis N. Parker's historical play "Disraeli," which had a successful season in London last winter.

* * *

The Trans-Atlantic Film Co. is releasing on the open market plan the Universal serial "Liberty" on January 1st.

Spokes from the Hub

By Marion Howard.

SEVERAL screen players, here in the spoken play, were bidden to the December meeting of The Film Club on Sunday evening at Hotel Lenox. Among these were Donald Bryan, Raymond Hitchcock, Henry Bergman, Lew Fields, Arnold Daly, Royal Byron and Frank Bacon. It was an unusually jolly hour for members and bidden guests, among whom were David E. Dow of the New England Film Distributors, who gave a short talk on his early experiences with the crude camera. Mrs. William H. Foster of the Ford Hall movement gave a short talk on the attitude of the club women on censorship, against which they set their seal at the great Biennial in New York, where every state in the Union was represented. She urged good robust pictures for children, even with Indians in plenty, and spoke optimistically on the industry's outlook. Mr. Bacon, here in "The Cinderella Man," but better known to thousands of "fans" for his work with the Metros in "Rosemary" and "The Silent Voice," received a cordial welcome. He spoke briefly, and closed with a humorous story. Delbert M. Staley, head of the College of the Spoken Word, and who is training many for the screen, gave "April Showers," a gem of a monologue. Donald Brian told of an experience while rehearsing in "A Voice in the Fog," and later he gave songs with dance steps, much to the edification of all. Beatrice Roberts, who won the prize at the recent ball here, was one of the guests, also the handsome wife of David E. Dow, introduced as "A Daughter of France." Many new members joined. The club attended the private view of "Charity" the other day as guests of the Mutual Film Corporation here, and whose headquarters are near the Fenway Theater, where it was shown to a large company of the Hub's literary lights, clergymen and playgoers generally. Rev. Herbert S. Johnson, introduced as a "live wire" in the pulpit, addressed the company before the play, which met with favor here.

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Among visitors at the recent ball and wholly unnoticed by the management was Mrs. L. Case Russell, the clever writer and author of "The Black Butterfly," featuring Mme. Petrova, and which has been unduly credited to others. Mr. North, Mrs. Clifton, and now Mme. Petrova, have all been credited in print with the authorship, but it is Mrs. Russell who "did the deed" from start to finish. She is at work on "To the Death" and "The Soul of Magdalene." Mrs. Russell is the wife of one of the new Sunbeam pictures promoters here in the Hub, and she writes me that "The House of Shadows," the play for the Sunbeams, is coming along well, with Vaughan Glaser in the leading part.

* * *

We had a delicious little comedy here last week put out by the Christie Film Company called "His Baby," and that baby was the real star of the short reel, for rarely have we seen one so natural and well behaved. Neal Burns and Betty Compson make a dandy pair. Another gem of a play was Pathe's "Shadows and Sunshine," featuring baby Marie Osborne, of whom we expect much after "Little Mary Sunshine." It was put on by Mrs. Ayer, who is doing capacity business at the Exeter and who gives her patrons very high class pictures.

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"War Brides" rightly had a run here at the Globe and drew well for reasons all know. So much has been written in favor of the play, the directorship and the great lesson of it all, that words are superfluous from me. I went three times to see it for the detail and when I saw commuters and others going out before the final picture I was sorry to have them miss that wonderful tableaux with the body of the "woman who dared" held high aloft for the cringing men representing War lords. It was wonderfully effective and so like Herbert Brenon to think of it.

* * *

Did you know that the Hub maintains a Children's Museum? Well, it does, and admission is free. It is delightfully located on the shore of Jamaica Pond and on Saturday afternoons the children are entertained with a talk on subjects worth while, illustrated with five-reel pictures. Charles C. Greeley last week told them all about coffee, taking them into Mexico and Brazil, showing the process and how it is sent all over the world. Cards of admission are required for these and the kiddies look forward to the coming Saturday. While they are educational they are so full of life and scenery, new to the eyes, as to make them invaluable. Brookline, called the richest city of its size in the land, is minus a motion picture house, so devotees are driven into town by the thousands. The Friendly Society, however, meets the difficulty in showing pictures in Union Hall in the Village and for the small sum of 10 cents. This attracts the children largely, who go in for a nickel. The plays are admirably selected. Last Saturday they put on "The Habit of Happiness," one of the cleverest Triangles put out for Douglas Fairbanks—a play of optimism. "Her Majesty the King" was also on the program, a dear little kid play, of interest to adults.

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"Good gracious, if that isn't our old friend 'Freneau,' in 'Gloria's Romance,'" exclaimed a woman in my ear at a theater putting on "Less Than the Dust," which I saw for the first time last night. Sure enough, the hero was none other than David Powell and he made a dandy hero at that. The woman did not know his name, as it was not listed in the Kleine play, but it shows how indelibly the faces get fixed in memory. The play itself is sure to warrant a "repeat" anywhere. Little Mary has repeated her visit here, to our rock-bound coast, and has finished the newest picture featuring bonnie Scotland.

* * *

H. B. Warner in "The Vagabond Prince" made good here and it was a treat to note the outdoor scenes with the California hills around Inceville where they were taken. Warner is a great local favorite and then, too, the name of Thomas H. Ince is so reassuring of something well done. We liked particularly the titles and their setting.

* * *

"The Wager" was some play, starting off with a bet and ending with a surprise twist so dear to the average fan. Emily Stevens did her stunts well, especially with the victim of the bet and it was quite out of the ordinary all through. "Bought and Paid For" proved a most creditable Brady-made picture, featuring his versatile daughter, Alice, and Montague Love, who is strong with the women fans here. "The Madness of Helen," another World film picture, was especially strong and gave Miss Clayton an opportunity to play double. Carlyle Blackwell was all that the dear things in front expected. Quite the gem of the week and from the Paramounts was "The Soul of Kura San," with the Jap players and the new leading woman for the Laskys. Myrtle Stedman who was, as a youth next me said "Some beaut." While the play has not the tempo of "The Cheat" or "The Honorable Friend," it stands out as an achievement quite in keeping with the work of Sessue Hayakawa.

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"Charity" is sure to draw when given the public here by the Mutuals. Linda Griffith has a message here rightly directed. Creighton Hale has done nothing better and is consistent all through. W. S. Hart in "The Return of Draw Egan" gave us another "wild and woolly" play, well done of course. "The Gates of Eden" for the Metro offering was good in spots and Viola Dana would put anything over. I liked the Shaker end of it as it was so correctly done, for well do I recall as a girl the Shirley Shakers here, and their peculiar methods. "The Man Who Stood Still" was another fine play and Lew Fields did himself credit in his conscientious interpretation.

* * *

Well, I was surprised enough to find Earle Foxe, that dependable villain so long with the Laskys, playing a comedy role in a Metro reel featuring Ralph Hertz, the erstwhile husband of Lulu Glaser. He did not seem to fit somehow and we hope to see him cast in one of the more serious plays later.

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Someone sends me from the other side a picture of Ellen Terry in a scene from her first screen play, "Her Greatest Performance," to be put out in January by The Ideal Film Co., Ltd., of London. Strikes me she has made a success of it despite her years and the incidental marks of father time. Thus we will see the art of Terry perpetuated as in the case of Bernhardt and many other noted players.

* * *

Why not pay more attention, directors, to the American flag in picturing cities? We had a fine look at St. Louis but twice the flag was noticed in tatters on pretentious public buildings. It was inexcusable and showed great lack of observation on the part of someone, to say nothing of the absence of a spirit of local pride on the part of the thousands who daily pass under the flags. Unfortunately there is no law against this form of desecration but there should be a law of respect for a flag that stands for so much in these days of strife.

Fichtenberg Discusses Trade Development

By N. E. Thatcher

New Orleans Motion Picture Man Looks for Many Changes in Next Six Years—Suggestions for Distributing Organization

HERMAN FICHTENBERG, pioneer New Orleans exhibitor, and no small factor in the manufacturing end of the picture business, has just returned from an extended visit in New York, where he made an exhaustive study of the conditions which are now affecting the film industry. Mr. Fichtenberg, by reason of his residence at a long distance from New York, is especially and, it might be said, rather fortunately situated for the observation of the signs of the times and for the deduction of logical conclusions therefrom. Constant contact with affairs in New York, which is admittedly the business, or rather the exploiting center of the film business, is apt to give the most astute person a perverted, or, at least a biased view of the situation as it relates to affairs of general influence upon the trade. Therefore, the opinions of Mr. Fichtenberg are worthy of more than casual consideration. He has a lot of his money in New York, but he has his motion picture eye on the entire field in the United States.

Six Years to Make Film Business Conservative.

The situation at the present moment is not as the New Orleans exhibitor would like to have it. The chaotic condition of the business is annoying and not without its element of danger, but Mr. Fichtenberg possesses the valuable faculty of taking the broad view of the situation and this faculty gives him an abiding faith in the future of the business and its ultimate establishment upon a firm and absolutely systematic basis. He declares that it will take six more years of hard and, to a great measure, experimental work, to get the great industry upon a firm and established foundation so that it can take its place and receive its merited recognition in the conservative business world. As the basis of this belief he points to the tortuous road which the automobile and kindred modern businesses had to travel before they found themselves and began to make money with any degree of certainty.

He notes that few of the men who were first identified with the automobile business are with it today and he predicts that few of the names that are now a power in the motion picture field will long survive not that these men are failing to do the best they can according to the light as they see it, but because it appears to be a rule of modern business that men and their methods disappear simultaneously from the field as the process of development continues.

Continuing this line of reasoning, Mr. Fichtenberg predicts that few of the producing companies that are now dominating the motion picture world will be in the field six years from now. The time is made specific because business history shows that it requires fifteen years for any great industry to become stabilized. The film industry is now practically nine years old in this country. It has had a romantic and a spectacular existence. No other big business has run riot so rapidly.

Separate Distributing Agencies.

"Do you know," exclaimed Mr. Fichtenberg, suddenly leaning forward in his chair, "that there has been just as much money lost as there has been made in the film business? Don't lose sight of that fact."

From this fact he makes the deduction that radical changes are necessary for the salvation of the business. Foremost among these changes, he believes, will be the passing of the territorial film exchanges from the control of the various manufacturers. Under the present system it is utterly impossible to prevent the enormous waste of money that is going on all of the time. This money has been spent with such apparent abandonment as to create the impression that any and every branch of the film business must be a veritable gold mine, notwithstanding that such a belief is lamentably far from the truth. It is due in a very large measure to the practice of the executives shutting themselves up in offices in New York and failing or refusing to get into that intimate touch with all sections of the country which has characterized the most successful of other national business institutions.

This objectionable feature will be overcome by the establishment of thoroughly organized and largely capitalized distributing agencies which will take the products of the reputable manufacturers and distribute them under economical methods, thus eliminating wasteage and much of the expensive lost motion that is now eating the profits in the business. It is a good business proposition to have all of the heads of departments on these distributing agencies the owners of stock in the concern, thus making them willing to exert their best efforts at all times for the advancement of the concern. This stock would be issued subject to recall or cancellation upon severance of employment with the agency.

Trusted Men as Stockholders.

Mr. Fichtenberg believes the United States will eventually be divided into districts under this plan and that the men in charge will be in intimate touch with all of the conditions in the district and will be able to serve the exhibitors in an almost perfect manner. He further predicts that the first distributing agency that will allow its trusted men to become stockholders in the parent concern as soon as they become territorial owners, will become the largest single factor in the motion picture business. By territorial owners he means the men who would buy certain territory as it might be assigned in the apportionment of the United States and control the distribution of films in that territory. For instance if a company were to be formed in New York with large capital for the distribution of films and its territory would be allotted to the various subdivisions, then each owner of a subdivision should be allowed to own a substantial block of the stock of the company. In that way the strongest kind of an organization could be built up and one that would withstand the storms that are now threatening the best of the companies that are operating under the old haphazard and ruinous methods.

Co-operation with Artists.

Mr. Fichtenberg is a firm believer in the co-operative plan in the business. He has just closed a contract with one of the most noted film stars on the screen for five years and during that time there is to be a stated division of the profits. By this method he believes that the ruinous practice of film stars bidding against their employers and periodically changing their affiliations in accordance with the attractiveness of their latest financial inducement, will be eliminated. He thinks the industry will thus be allowed to find itself in a large measure and that the other problems will eventually work themselves to satisfactory solution.

And, notwithstanding the very unsatisfactory conditions that prevail in the industry today, he has an abiding faith in the business and declares that the future outlook for the wonderful industry is growing brighter all of the time.

NEW THEATER IN CHILLICOTHE, O.

Plans are being made for the erection of a new theater in the central business district of Chillicothe, O., by Messrs. Albert Douglas and August P. Herman, owners of the Queen and Star theaters of that community, which have been under the management of C. A. Smith, and have been the Paramount exhibitors in that community for a number of years.

The new theater, when completed, will have a seating capacity equal to the Queen and Star theaters, and will be built along the most modern lines, running from the main street to the block in the rear, and having exits on all sides, with a modern ventilating system, and of the latest theater equipments.

OSCAR APFEL GOES TO THE YORKE-METRO.

Oscar Apfel, who until recently was directing William Farnum at the Fox studios, has migrated to the studios of the Yorke-Metro at Hollywood, California. He will direct Harold Lockwood and May Allison, alternating productions with Jay Hunt. This method has been found both economical and productive of better productions by several companies.

ELLA HALL FEATURED IN "POLLY-OOLY."

Director Jack Conway has under production at Universal City a five-reel photoplay, "Polly-Ooly," featuring Ella Hall with George Webb, James McCandless, Bob Worthington and Gretchen Lederer in her support. The story was written by Edgar Jepson and prepared for the screen by E. J. Clawson of the Universal staff.

STRONG CAST FOR "VICAR OF WAKEFIELD."

Supporting Frederick Warde in the Thanhouser edition of "The Vicar of Wakefield" will be Carey Hastings, Kathryn Adams, Gladys Leslie, Boyd Marshall, William Parke, Jr., Arthur Bauer, Grace De Carlton, Thomas A. Curran, Robert Vaughn, Morgan Jones and Barbara Howard and Tula Belle.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Including Four Scenics, a Mining Subject, an Indian Pow-Wow and a Christmas Subject.

"Such Is Alaska."

THIS subject, which is being released by the Universal Film Manufacturing Company, undertakes with considerable success to convey a correct idea of what Alaska is like. Intermingled with scenes of Alaskan landscape are a number of animated drawings, some of which undertake to trace a similarity between the seals and the Eskimos. Large herds of reindeer are also shown with explanations regarding the raising of the reindeer. Tom cod fishing and the preparation of the white whale meat, which is used for food by the Eskimos are also interesting.

"Universal Screen Magazine No. 4."

In the fourth issue of the Universal Screen Magazine five interesting subjects are presented. The first is a short but clearly explained illustration of a new automatic mail handling device by which mail and parcel post can be delivered to and received from a moving train with little or no inconvenience. The second subject shows how the A. S. P. C. A. cares for sick or injured horses. We see an injured horse placed in the ambulance by means of motor power, taken to the hospital, where to save it the pain of walking, it is placed in an iron harness and lifted bodily to the operating table, where it is made secure before the injured part is carefully dressed. The third subject is a lesson for the housewife in mixing biscuits. And, by-the-way, a cooking lesson appears in each issue of the Universal Screen Magazine, arranged in conjunction with the National Housewife's League. The fourth subject is the Venus Fly Trap, a plant whose sensitive, thorn-edged leaves close like the two sides of a shell the moment an insect touches them. The fifth subject is a study in animated sculpture, entitled "Birds of a Feather."

"Radium."

Reel Life No. 32 contains an instructive treatise on radium, a metal which has proved itself invaluable in combating diseases of the tissues. The metal, found in carnotite, is crushed and then crystallized. We learn that radium at the present time sells at $37,000 per gram, and that it takes 10 tons of carnotite to make $5,000 worth of radium. A well illustrated subject.

"The Nile."

"Mutual Tours Around the World No. 6" contains as its opening subject nicely photographed and well chosen scenes along the river Nile, from Cairo to Luxor, including Assuit. We are shown the pumps which force water to the irrigation canals, various craft passing to and fro along the river, a river boat run aground in the shallows because of a stranded felucca, an ancient village on the banks of the Nile, the dam of Esna, through the lock of which we pass, and interesting samples of Egyptian architecture.

"Lake Luzerne."

Delightful views of this beautiful lake snuggled among the mountains of Switzerland are found in "Mutual Tours Around the World No. 6." In these views are included the city of Luzerne, which is situated at the western end of the lake, Tell's Chapel and the Statue of William Tell.

"Carcasonne."

Views of the various points of interest around Carcasonne, an old feudal city of France, are also to be found in "Mutual Tours Around the World, No. 6." The interior walls of this city, we are told by subtitle, were built in the 6th century, and the exterior walls in the 13th century. Among her fortified towers as shown are the towers of Aude, Narbonne, St. Narziare and Visigoth. The old cathedral of St. Naziare and various chateaus, etc., are also shown.

"Hiyu Skookum Pow-Wow La Push."

One of the Educational Film Corporation of America's recent offerings, which shows us how the Indians of the village of La Push, on the northwest corner of the United States, forty miles south of Tatoosh Island, celebrate the Fourth of July. In the present instance the Quillitutes, owners of the town, invited their neighbors, the Quinaults and Taholas, for a six-day pow-wow. This pow-wow included the hoisting of the American flag, the reading of the Declaration of Independence and the rendering of "America" by a double quartet of natives. There was also a wrestling match, and a smiling contest, a white girls' race, a ball game and a horse race. The horse race proceeded on the sea shore in co-operation with the moods of the tide; postponements occurred at the rise of the tide, while the racing went ahead with as much celerity as many arguments and much talk would allow at the ebb.

"Oddities in Film Form."

One of the newest of the Robert C. Bruce film offerings for the Educational Films Corporation of America is a collection of odd happenings and individualities which he came across in the course of his sojourn in the western states, or out-of-the-ordinary occurrences, as they are termed in subtitle. The first of these has to do with the motorcycle "nut" whose Big Idea is to get as near the summit of Mt. Hood, Oregon (11,225 feet) as gas will carry him. At 8,000 feet he was forced to change his mind on account of the softness of the snow. Another oddity is the White Clark Crow found only in western Montana, and which has an unusual appetite for peanuts, with its greatest competitor the rock squirrel. A porch house built by a proprietor at a western summer resort, a group of children, big and little, actually bathing and sporting in a mud pool, and some fishing scenes complete the film.

"Working for Santa Claus."

In No. 32 of "Reel Life" will be found a short subject treating of the making of Christmas toys, and also an attractive display room, in which a little boy and girl are represented as awaking on Christmas morning to this roomful of wonderful toys, including a train of cars on a miniature track, a wonderful French doll, a set of china from which they proceed to take a light morning repast, and in which the doll is included, and other things equally interesting to children.

M. I. MacD.

"The People vs. John Doe"

Strong Appeal in Favor of the Abolishment of Capital Punishment in Five-Reel Universal Production.

Reviewed by Margaret I. MacDonald.

HUMANITARIANS will find in this five-part feature production a worthwhile subject for propaganda. It was written and produced by Lois Weber, and has the dramatic qualifications that situations such as the story presents must needs afford. The story, which is not based entirely on any one murder trial, has evidently been inspired by the recent Stielow case, and drives its truth home with considerable force.

John Doe is an illiterate farmer who can neither read nor write. At that point of his career when the family treasury is about depleted a well-to-do and kindly man of his own profession gives him work and a house in which to keep his family. The murder, one stormy night, of his benefactor, brings upon him the onus of the crime. A false confession wrung by an unscrupulous detective from the half-witted brother of John Doe, plus the result of a "third degree" examination, brings him almost to the electric chair, when evidence gathered through the instrumentality of a woman

lawyer who has interested herself in the case causes the judge to commute his sentence.

While this is not a pleasant picture to view, still it is one that inspires thought in the right direction, and is probably the most powerful production on the subject that has yet been made.

"The Sheep of Chelan"

A Film of Industrial Value, Presented with Touches of Poetic Beauty.

Reviewed by Margaret I. MacDonald.

ONE is never more strongly reminded of the artistic possibilities in the making of the educational film than in viewing a subject of ordinary industrial quality, such as "The Sheep of Chelan," whose preparation has been guided by a poetic mind. Except for references made to the

Scene from "The Sheep of Chelan" (Educational).

price of chops, and one or two points of practical interest, we would forget that the herds of sheep roaming about the beautiful forest reserve of Chelan had traveled across country for possibly a period of ten days before being crowded on a three-deck barge, 2,500 at a time, and brought up Lake Chelan, to the reserve where they are herded and fattened for the market.

In looking at this film, which was made for the Educational Films Corporation of America by Robert C. Bruce, it will be noticed that the scenes have been chosen with an eye to obtaining the most picturesque views afforded in this beautiful location of river and rock, mountain and lake and forest. Most telling are such scenes as those in which groups of sheep appear on the wooded hillside, partly in sunlight and partly in shadow. We are reminded of how the herder loves God's out-of-doors, and sings to himself and the hills the day through, and of how the faithful dogs do the work of watching the flocks while the herders keep on singing.

How to Gather and Hold Audiences

Booklet Issued by the National Committee on Films for Young People Contains Valuable Information.

"BETTER FILM ENTERTAINMENTS" is the title of the useful little booklet that is being circulated by the National Committee on Films for Young People (in affiliation with the National Board of Review) and which contain a fund of information of extraordinary value to those who are active in the promotion of better film entertainments. The facts and suggestions contained in this booklet are based on experience gathered by this committee, and are intended to serve individuals and organizations endeavoring to stimulate interest in selected film entertainments. These suggestions appear under various headings, such as "Where Do the Films Come From," "The Cost of Pictures," "Where and How to Start Entertainments" and "Special Lists." The second half of the booklet is given up to the discussion of "Children's Motion Picture Entertainments."

This booklet, which should be largely in demand, can be had by application to the National Committee on Films for Young People, 70 Fifth avenue, New York City.

MODERN ROAD BUILDING METHODS.

The Du Pont Company, of Wilmington, Del., have had made at considerable expense a two-part film illustrating the latest up-to-date methods of road building. It illustrates the troubles that accrue from inadequate drainage, and methods used in correcting them. It shows the dangers of boulders and stumps in and near the road, easy and quick methods of crushing and hauling stone, repairing a dirt road, re-surfacing a worn-out road, ending with views of a completed road which affords easy and rapid transportation. It is planned to have this film, which runs about thirty-five minutes, shown at meetings of farmers, road builders, automobile associations and other gatherings directly interested in good roads.

UNICORN CHANGES DENVER MANAGER.

Louis Goldstein, long associated successfully with the Unicorn Film Service Corporation's Denver branch, has resigned to take a half interest in the Superior Features, Inc. The position left vacant by Mr. Goldstein's resignation has been assumed by R. Ehrensoft, who brings to his new post the experience of several years in the motion picture industry. In speaking of the resignation of Mr. Goldstein, Fred B. Murphy, vice-president and general manager of the Unicorn Film Service Corporation, said:

"It is with great regret that we part with Mr. Goldstein, as his record in connection with the "Jimmie Dale Series" and the Billy West comedy pictures was a most enviable one. We wish him all success in his new venture. Mr. Ehrensoft, who takes up Mr. Goldstein's duties, is a man in whom we have every confidence. Mr. Ehrensoft's open record speaks for itself and undoubtedly he will duplicate and even surpass Mr. Goldstein's achievements."

J. V. LYNN, PARAMOUNT'S SALT LAKE PUBLICITY MAN.

J. V. Lynn, a well-known figure in the motion picture industry in the western part of the country and who has grown up with the business, has been appointed the publicity and advertising manager of the Progressive Motion Picture Company, of Seattle, Wash., distributors in that district of Paramount Pictures.

Nearly four years ago, Mr. Lynn opened and operated the Grand theater at Everett, Wash. He later took over the Princess and Star theaters of Everett, and operated them in conjunction with the Grand. His interest in Everett was sold about a year ago, from which time he has been acting as manager and publicity agent for the People's Amusement Company, Paramount's first run exhibitors in Portland, Ore.

OHIO CENSORS PASS WM. F. ALDRICH'S FILM.

A man's first film is dearer to his heart than his whole program is later on. W. F. Aldrich has a first film that has been shown to the Ohio Board of Censors and passed by them without a single cut. It was neither feared or expected that they would cut, for the story is clean and wholesome, according to Mr. Aldrich—we have not had the privilege as yet of seeing it. The title is "The Slave Mart." The story is of modern New York and the title comes from an incident in the story and is the name of a play within the picture, the play being a part of a cabaret show. Margaret Snow and James Cruze have the leading roles in it. It is to be sold on the state rights plan.

DARWIN KARR BACK IN NEW YORK.

Darwin Karr has been in Chicago with the Essanay Company for a year and a half and has just returned. He looked to us even younger than when he went to Chicago; perhaps it is in the quality of his smile, he being glad to get back to the Screen Club, of which there is only one. There may be Chicago Screen Clubs and clubs in other cities, but they all must tack on the name of the district or some other qualification. Darwin is always welcome at his own home club, the Screen Club. It is said that a new serial is the reason for his return to the metropolis.

LAEMMLE BUYS INTEREST IN PLAYHOUSE.

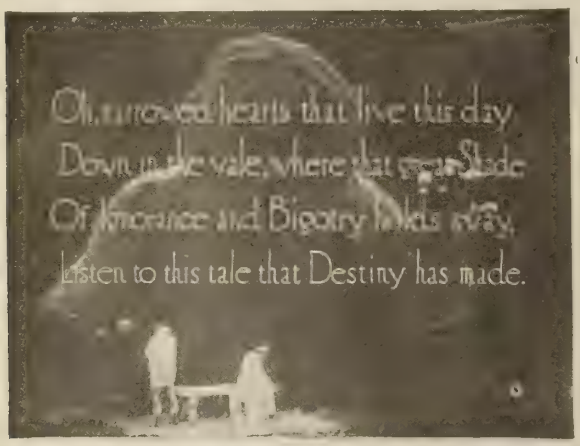
Pending negotiations which hung fire for several weeks between Alfred Hamburger, prominent theater manager and owner of Chicago, and Carl Laemmle, president of the Universal Film Manufacturing Company, to operate the Playhouse jointly during its photoplay season were terminated Friday, December 8, and papers signed by the interested parties. The agreement takes effect immediately and will be put in force during the forthcoming summer months or sooner if the theater becomes available.

At last! At last! Just the thing we have waited twenty years to see. Twenty years, by the way, that's a long time in this film business. Some wait!

Artistic Subtitles

Exemplification of Recent Development Seen in Triangle-Kay Bee Work By Irvin Willat.

THERE has been growing of late a new conception of the perfect photoplay that admits the subtitle as an important factor. The old idea said that the technically perfect photoplay was one whose action was self-explanatory. That is, the entire story was to be told in pictures, and there


Oh, unreveal hearts that live this day
Down in the vale, where that great Blade
Of Ignorance and Bigotry holds sway,
Listen to this tale that Destiny has made.

Miniature Figures in Introductory.—Subtitle from "A Gamble in Souls."

was to be no resort to printed matter to carry the action along.

In due course of time, and after considerable experiment, it became evident that there is frequently an economy in the printed line that cannot probably exist in detailed physical action. To quote Sir J. M. Barrie's new classic instance, how in the world is one going to convey in pantomime that one has "a brother who drinks port in Shropshire?"

No film producing organization has been more keenly alive to this fact than Triangle-Kay Bee. Fortunately Irvin Willat, an artist of discernment and distinct capabilities had been placed in charge of the photographic and art department. Willat set to work to develop the subtitle to its ultimate possibility. According to the Willat definition, this means that the subtitle must fit absolutely into the play of which it is a part, carrying the action forward and explaining events that it may be impractical to picture, besides throwing sidelights of humor or wisdom upon the plot.

Willat began in one of the earliest of the Triangle-Kay

Continuation of Action of Miniature Figures in Subtitle from "A Gamble in Souls."

Bee releases to utilize the decorative subtitle, supplementing the printed line with symbols of the ideas developed.

Probably no better instance of this may be cited than the subtitle in "Civilization's Child," where the efforts of a ward politician to get an unprotected girl into his clutches was symbolized by a realistic picture of a spider endeavoring to entice an unsuspecting little fly into the meshes of his web.

The decorative subtitle which Willat originated and continues to carry out so successfully in Triangle-Kay Bee releases, has been imitated far and wide. But Willat is by no means through. He is not particular whether he is complimented by imitators or not. As fast as others get out copies, he springs something new.

This explains one more innovation, exemplified in the subtitles of the new Kay Bee production, "A Gamble in Souls." Persons viewing the advance showing of this Triangle feature were pleasantly startled to have the miniature figures in the introductory subtitle come to life, and give just an inkling of the action to follow in a brief prologue—the sort of prologue that has not been in general use since the time of the strolling mummers in Elizabethan England.

In its way, this photographic subtitle will be one of the most significant examples of art progress of the motion picture year.

Shipman With the Williamsons

Old Time Amusement Manager Becomes Business Manager of the Submarine Film Co.

THE Williamson Brothers and the Submarine Film Corporation have now completed their organization for the making and marketing of Submarine Photo Dramas, of which definite announcements will be made in the near future. With no failures, and two most pronounced successes to their credit, the Williamson Brothers hold a unique and firmly established position in the motion picture industry.

Their first picture—the first Submarine Motion Picture ever made, and known throughout the world as The Williamson Submarine Expedition Picture—has already cleared over a quarter of a million dollars. Their second picture, "20,000 Leagues Under the Sea," made in partnership with the Universal Film Manufacturing Company, and the first photo drama ever made under the sea, is destined to make two separate fortunes for its joint owners.

Ernest Shipman.

The money power back of The Submarine Film Corporation, is provided by some of the most prominent business men of the south. T. S. Southgate, president, is a millionaire broker of Norfolk. A. F. Cathey, vice-president, is a power in the Coca Cola industry. C. R. Capps, one of the directors, is vice-president of the Seaboard Air Line Railway. Nathaniel Beaman, treasurer, is the president of the First National Bank of Norfolk. George and Ernest Williamson are respectively secretary and general manager.

Due to his long experience in the theatrical and motion picture business, Ernest Shipman has been selected to act in the responsible capacity of business manager. A friendship started June, 1913, when the Williamson Brothers were exhibiting the possibilities of submarine photography at the First International Moving Picture Convention at the Palace. At that time Ernest Shipman realized the import of their inventions, and later, when in charge of the Feature Booking Department of the Universal, demonstrated the accuracy of his earlier judgment, by doing over $141,000 worth of business inside of ninety days, with their first submarine picture.

Ernest Shipman has had nearly twenty years' experience as theatrical manager, advertising expert, and moving picture exploiter. He has been twice around the world with attractions, knows the amusement conditions in all foreign countries and has a host of friends and prominent business associates everywhere. He is emphatic in stating that the greatest motion picture of "tomorrow" will be filmed on the bottom of the ocean.

Among the Picture Theaters

Regent Theater, Bradford, England

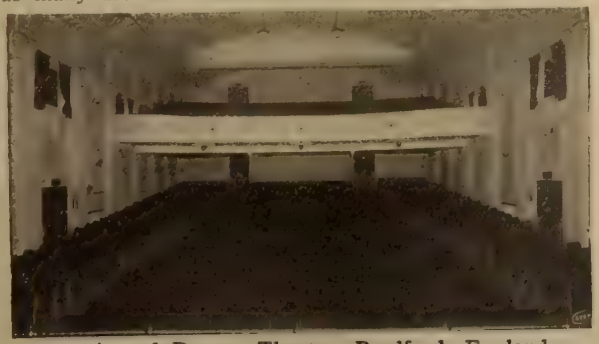
A Fine Example of a British Moving Picture House.

THE Regent theater in North Parade, Bradford, England, is one of the most beautiful moving picture theaters in the North of England. Its central location makes it easily accessible from any part of the city. It is owned by the Regent Picture House (Bradford), Ltd., and was opened on September 30, 1914.

The front is built of terra cotta and is quite imposing. The lobby is finished in white marble, and is separated from the foyer by beautiful oak doors. The foyer, which is handsome in design, is paneled in oak and expensive Wilton carpet is used as the floor covering. Wide staircases of marble lead from the foyer to the balcony or Grand Circle as it is called in England. The balcony is one of the finest to be found in moving picture houses in the North of England, and the seating arrangement of this floor as well as that of the parquette floor is such as to give perfect sight lines to the screen.

Winter Garden in Regent Theater, Bradford, England.

The Regent is a combination of utility, comfort, and safety. The interior has been upholstered in dark blue velvet and here, too, a dark shade of Wilton carpet has been used. It is in effective contrast to the interior decorations which are done in white and gold. The ceiling is high and has many artistic embellishments. The modeling over the proscenium arch is particularly striking, and is one of the predominant features of the building.



Interior of Regent Theater, Bradford, England.

The Winter Garden, which is a characteristic feature of England's amusement places, is fitted with cafes, women's and men's writing and retiring rooms, cloak rooms, telephones and every other convenience for the comfort of the patrons. An orchestra plays in the Winter Garden during certain hours of the day. It is artistically decorated with trellis work, flowers, climbing vines and handsome electroliers; and is heated by means of hot water radiators. Ventilation of the Regent has been based upon the most modern scientific principles.

There is nothing in the building of an inflammable nature that is not fully protected. The building itself is fireproof, and the emergency exits are of such capacity and are so conveniently situated that the whole of the house, even if filled to its capacity, could be emptied in four minutes.

The musical accompaniment to the pictures is one of the features of the Regent. The house is open from 2 until 10:30 p. m. daily, and the Winter Garden and cafes, which the public can visit without going to the theater, from 11 a. m. until 10 p. m. daily.

Picture Show 11,400 Feet Up

Workers of Mines Company Give Entertainment Twice a Week in Clubhouse—People Miles Away Walk to See Pictures.

IN a little mining camp 11,400 feet up in one of the mountains of Colorado and six miles from the nearest railway station moving picture shows are given twice a week. The entertainment is given on the second floor of the Tomboy Clubhouse, at Smuggler, Colo., which was built at a cost of several thousand dollars by the Tomboy Gold Mines Company for the workers of that company, which has offices in Smuggler. The building, which is three stories in height, is of wood construction with a cover of sheet iron laid over the outside of it. It is painted in black and trimmed in white. The maintanance of the clubhouse and the operating expenses attached to it are paid by the members. The dimensions of the house are 30 by 52 feet.

The Tomboy Club House, Smuggler, Colo., Where Motion Picture Shows Are Given.

Motion picture entertainments are given on Tuesdays and Fridays. The admission price is 15 cents, and the bill is made up of features and pictures picked from the various programs. J. H. Graham, chief electrician of the Tomboy Gold Mines, is in charge of the "theater," while W. E. Howland, assistant chief electrician of the mines, is in charge of the projection room. Mr. Howland is also a charter member of the I. A. T. S. E., Denver, Colo. The "auditorium" has been fitted with a stage and a number of dressing rooms. The walls of the "theater" are done in beaver boards with panel effect. When moving pictures are not given the chairs are removed and the hard wood floor waxed for dancing. The building is electrically lighted and heated by steam. Music is furnished by a pianola. The pictures are projected by a Power No. 6, and the throw is sixty feet. The size of the picture is twelve feet. Mr. Howland in a letter to the Moving Picture World says that the place is well patronized and that people living miles away will walk to the "theater" to see the show. The first floor of the structure is given over to bowling alleys and pool tables with a section reserved for a general meeting place. The third floor is devoted to sleeping quarters.

Homestake Opera House, Lead, S. Dak.

Mining Company Builds for Its Employees $280,000 Theater and Recreation Building.

FOR the benefit of its employees, the Homestake Mining Company of Lead, S. Dak., has established an institution in that city which is known as the Homestake Opera House and Recreation Building. It was opened on August 31, 1914, and is controlled by the mining company. One section of the structure is taken up by a theater with a seating capacity of 800, while the other is devoted to a recreation department. Here can be found a library with 20,000 volumes, rest rooms, billiard rooms, gymnasium, six bowling alleys, a tank with a capacity of 90,000 gallons, 12 shower baths and a number of other things from which pleasure may be derived. Although this building has been erected primarily for the employees of the mining company, the public and visitors to Lead are invited to partake of the enjoyment of its facilities. All expenses attached to the maintenance of the building are paid by the company. The bills incurred by the booking of entertainments are what the employees have to foot. Whatever electric or heating bills are created by the use of the theater are not attached to the bills for entertainment. These are paid by the company, and the price of admission to the show, which is open to the public, is governed by the total amount expended in securing the entertainment. The program is made up of motion pictures and the admission prices invariably hover around the five and ten-cent mark. Occasionally vaudeville and road shows are booked.

M. C. Kellogg.

So it can be seen from this that the theater is not run with the object of making it a commercial proposition. The theater is under the management of M. C. Kellogg, a man who has had over twenty years' experience in all branches of the amusement game. Every seat in the auditorium is upholstered in olive green and is twenty-four inches wide.

Homestead Opera House, Lead, S. Dak.

The Homestake Opera House is constructed of brick and reinforced concrete. The interior decorations are gold and old rose. The frieze is hand-painted. Mosaic tile has been used as the flooring of the lobby. The wainscoting in this part of the house is marble, and the ornamentations are in gold and in contrast to the interior decorations. The woodwork here has been finished in mahogany and white enamel. All lighting fixtures, which are of the inverted type, are of a special design and made of cast brass with ivory finish.

The house stands upon a plot of ground 60 by 140 feet, and represents an investment of $280,000. The Sturtevant ventilation system is employed. Before the air is sent into the auditorium it passes over steam coils which regulates its temperature. The seating arrangement is divided by two wide aisles. The floor of the auditorium is made of cement and is inclined, giving proper vision of the screen from any seat in the house. Battleship linoleum has been used to cover the floor and to deaden the sound of footfalls. The stage is 33 by 70 feet in size and has a complete fly loft. It is large enough to accommodate a company of sixty persons. There are twelve large dressing rooms adjoining the stage, and each one is fitted with all conveniences.

The operating room is made of cement; its walls are covered with asbestos plaster and the floor with rubber. Two Power's projection machines are used, a 6A and a 6B. A D.C. motor generator set and a double set of switches to use

Interior of Homstead Opera House, Lead, S. Dak.

A. C. in case of emergency with two separate leads to each machine, are a part of the up-to-date electrical equipment. The size of the operating room is 12 by 20 feet with a 12-foot ceiling. It is sufficiently ventilated. C. W. Carstarphen is the chief operator. The screen, which is 12 by 14 feet in size, is made of specially prepared canvis and the throw is 87 feet.

The bill at the Homestake is made up of features and regular program material. It is changed daily. Three shows are given, one at 2.30 in the afternoon and the others at 7.30 and 9.30 in the evening. The orchestra of seven pieces is in charge of Robert Grimes.

Piccadilly Theatre, Rochester, Opened

Quarter of a Million Dollar Photoplay House Started on Its Career With Showing of Latest Famous Players Production.

THE Piccadilly theater, in Rochester, N. Y., which has been under construction for the past six months, was opened, November 24, with "Miss George Washington," a Marguerite Clark picture made by the Famous Players Film Company. The Piccadilly theater is the newest, largest and finest house in Rochester. Paramount pictures constitute the greater part of the program. The theater is located at the corner of Clinton avenue and Mortimer street. It has cost the directors, known as the Clinton-Mortimer Corporation, a quarter of a million dollars to erect. The most advanced ideas of theater construction and picture presentation are embodied in the structure. Every detail of design and management has been carefully planned and thoroughly carried out.

W. H. Seeley, managing director of the theater and the corporation, is largely responsible for the design of the house and the entire project. W. F. Bossner, formerly of the Paramount Pictures Corporation, is advertising and publicity manager of the Piccadilly Theater and the Clinton-Mortimer Corporation. A special feature of the program is a sixteen piece orchestra. A huge pipe organ has been installed.

The new house is not only a monument to the pride of its owners but to the people of Rochester as well. Its opening was an event in the city. A huge advertising campaign has been conducted by means of billboards, street car advertising and newspaper space. A small fortune has been spent in this branch alone. One big feature in connection with the opening of the theater was the distribution of 7,500 copies of the December issue of "Picture Progress" as a gift from the management of the house to the citizens of Rochester. Most of the advertising matter carries a line to the effect that to every person leaving his name at the box office or mailing it to the office of the company, there will be mailed each month a copy of the magazine.

Artcraft Policy of One a Month

Walter E. Green, President of Distributing Organization, Outlines Plans for the Release of One Master-Production Each Month Commencing Jan. 1.

WITH the conclusion of 1916 at hand, the Artcraft Pictures Corporation, through its president, Walter E. Greene, announces that beginning with the new year it will inaugurate a new policy of one master-production a month, each subject upholding and improving the high standard already established by this organization. The initial production to be released under the new policy on January 8th will be Mary Pickford's second Artcraft subject, "The Pride of the Clan," produced by Maurice Tourneur, this to be followed in February by the first George M. Cohan offering "Broadway Jones."

In connection with his company's plans for the coming year, Mr. Green said: "Plans for the increase of our output to the extent of one extraordinary production each month commencing with the new year, are now well under way. Although we are still young it has not taken us long to realize that Artcraft standards and policies ill have material effect upon the motion picture industry during the coming year. The fact that this has already been firmly established results in our plans for the enlargement of our scope and ideals.

"Built as it is on an ideal and guided and directed by men of skill, knowledge and experience in the motion picture world, Artcraft intends to make the coming year one that will attract and hold the attention of all exhibitors. Having shown that we know what the exhibitors want we are going to continue and enlarge our policies. The best is always the most profitable and the best selling. With this in constant view and always confident of our plan, we intend to present this year more real things and more big things than have ever before been distributed by one concern. In fact, we are going to have for exhibitors a novelty, and a surprise novelty, every month of the coming year; this is saying a great deal, but knowing our plans and what we expect to do, we are ready to back the assertion.

"So with unfaltering belief we are coming forward with the greatest of stars of the motion picture and the theatrical world. Our new plans will result in the presentation of Mary Pickford in the best and biggest productions in which she has ever been seen; each succeeding one will outrival its predecessar. The George M. Cohan and other Artcraft subjects will present bigger and better pictures tending to advance the art of the screen. In the handling of all of these productions Artcraft will maintain the method of distribution built on experience, far-sightedness and with equity to all concerned."

Swanson May Close Liberty

Bill Says That He Will Make One More Try With New Program—Thinks Patrons Unappreciative.

WILLIAM H. SWANSON, head of the Swanson circuit of picture theaters in Salt Lake and other far western cities, announces that if, after a trial of a few weeks on feature pictures, the Liberty theater does not pay, he will close the theater and rent it as a store room. Mr. Swanson says he will not remodel or rebuild the theater and that the decision to turn the theater into store rooms if the venture does not pay was reached a short time ago.

"I have decided that the house cannot make money and I am not going to lose any more," said Mr. Swanson. "I believe the public of Salt Lake is the most unappreciative I have ever met. I have lost $200,000 trying to give the people of the city entertainment, not to saying anything of my investments here. The Liberty will be a store room if the pictures I have in mind do not make good."

A national officer of the American Federation of Musicians was in Salt Lake about December 12 to look into the troubles which have arisen between the union musicians of Salt Lake and the Swanson theater circuit. Joseph N. Weber, head of the American Federation of Musicians, has ordered the local union to hold the entire case in abeyance until the national officer of the union makes a complete investigation.

The trouble between the theaters and the musicians arose over the installation in the Rex theater of a mechanical player. The union musicians who operated the mechanical player was paid $25 a week and the assistant 50 cents an hour. The union demanded that the operator receive $50 a week and the assistant $1 an hour. When this rate was refused, all of the theaters owned by Mr. Swanson were declared unfair.

New Paramount Exchange Manager

F. H. Gilman Appointed Manager of Paramount's 23rd Street New York Exchange.

F. H. GILMAN, who has been connected for a number of years with the 23rd street office of the Famous Players Exchange, distributors of Paramount Pictures in New Jersey, Eastern Pennsylvania, Delaware, Maryland, Virginia and the District of Columbia, has been promoted to the position of manager, succeeding W. F. Seymour, who recently resigned. Mr. Gilmore is well known among the exhibitors in this district, and will continue the well-established policy of the exchange of "Service plus co-operation for the exhibitor."

The 23rd Street New York Exchange recently established a publicity department, which will now be in charge of C. J. Haggerty, who will keep exhibitors in constant touch with the co-operative advertising aids issued by Paramount.

Miss Billington Signed by Mutual

ANNOUNCEMENT is made by Samuel S. Hutchinson, president of the American Film Company, Inc., of the signing of a contract with Francelia Billington to appear in a series of dramatic productions in support of William Russell.

Mr. Russell, who is famed for his work under American-Mutual auspices, is already engaged in studying over several new plays in which he and Miss Billington are to appear.

Francelia Billington.

"Miss Billington is an undoubted acquisition," said Mr. Hutchinson. "She is a thoroughly capable actress of the type so tremendously valuable in motion picture work. She is a splendid all-round athlete, a swimmer, a crack shot, an experienced automobile driver and a horsewoman. The engagement of Miss Billington is, of course, in precise accord with our new policy of only the biggest stars for American-Mutual productions. I do not see how we could have improved on our recent acquisitions.

Miss Billington was born in Dallas, Texas, where at a very early age she became famed as a rider. Soon after Miss Billington was ten years old her parents moved to Louisiana, and it was only six years ago that the family took up a residence in Los Angeles. Her first experience in motion picture work was with the Kalem company, with which she played leads for a year before joining the New York Motion Picture Company, under whose auspices she appeared in "Ruy Blas," "The Lovers' Plight," "The Peach Brand," "The Intruder," and other features.

The new American star has dark brown hair, large grey eyes fringed with long dark shading lashes, a perfect olive complexion and an extraordinary command of facial expression. She has the indefinable quality known as "atmosphere."

BRADY ENGAGES KITTY GORDON.

William A. Brady, director general of the World Film Corporation, has engaged Kitty Gordon as the star of at least three motion picture plays to be produced during the next six months.

Mr. Brady and his associates hold a further option upon Miss Gordon's services as a motion picture star for the next eighteen months following the expiration of the original contract, so that the document virtually covers a two years' period.

This is not Miss Gordon's first appearance as a World-Brady attraction. Several months ago she played the star roles in "Her Maternal Right" and "The Crucial Test" for this corporation, and in the interval she has devoted much of her time to screen personations for other photoplay producers.

Paramount Gets Good Start

Pauline Frederick and Blanche Sweet Are Initial Stars in New Year's Program.

TWO exceptional features will be released by Paramount New Year's week. The Famous Players' production of "The Slave Market," with Pauline Frederick in the leading role, and the Lasky production of "The Evil Eye," with Blanche Sweet in the leading part, are the two program features for the first week of 1917.

Surrounding the program will be the forty-seventh edition of the Paramount Pictographs, the magazine on the screen, the forty-eighth edition of the series of "weekly trips around the world," conducted by Burton Holmes, "From the Bay of Fundy to the St. Lawrence," and a Klever Komedy, "He Meant Well," in which Victor Moore is starred.

Pauline Frederick could not be more ideally cast than in the proud Spanish beauty in "The Slave Market," a thrilling romance of the Spanish main of love, adventure and heroism, from the pen of Frederick Arnold Kummer, one of the best known writers of the day. The production abounds in picturesque settings and in the thrills that go to make up a good pirate tale. The production was staged in Cuba, and a great many of the thrilling scenes occurred on shipboard. Thomas Meighan, the popular Lasky star, makes his first appearance in a Famous Players production in support of Miss Frederick. The production was directed by Hugh Ford.

Hector Turnbull is responsible for "The Evil Eye," the Lasky production in which Miss Sweet will be presented. This is a tense story of an American girl's adventures among Mexicans, a Mexican story without war. Miss Sweet has played a great variety of characters in Lasky pictures, but in this production she rises in the social scale and is seen as a physician practicing her profession among a lot of superstitious and suspicious Mexicans. George H. Melford directed the production and Miss Sweet is supported by a star cast of players including Tom Forman, Webster Campbell, J. Parks Jones, Walter Long, Ruth King and William Dale.

Four exceedingly interesting subjects are to be seen in the forty-seventh edition of the Paramount Pictographs, beginning with "How Submarines Are Foiled," and picturing how it has been possible to capture and destroy cruising submarines in the war of nations, which new method of combating one of the latest of war's destructive agents was discovered during the present conflict in Europe by reason of necessity. The second subject is that of how a walking stick can be used by the modern swordsman for self defense. Another subject shows the faith that people have placed throughout the centuries in some person's ability to locate wells and subterranean streams by the aid of divining rods is still preserved in some rural communities.

Burton Holmes in his forty-eighth "weekly trips around the world," which he has been personally conducting for Paramount during the past year takes his fellow travelers from the Bay of Fundy to the St. Lawrence, during which trip he shows many remarkable sights.

For the first week in the New Year Victor Moore will be presented in "He Meant Well," a Klever Komedy, which is screamingly funny from start to finish, being a story of intense action injected with a great amount of comedy suspense and sufficient heart interest, ultimately ending happily.

Paramount has made elaborate plans for exhibitors ads for 1917, and with each of the releases for this week special advertising and publicity helps have been prepared for the exhibitor.

Paramount's policy for the coming year will be to give co operation to the exhibitor in every phase of his business. It has planned to add many new advertising and publicity ideas to the great amount of free accessories recently issued in the campaign of exhibitor's co-operative service.

"INTOLERANCE" FROM COAST TO COAST.

D. W. Griffith's "Intolerance" has now virtually made a coast to coast conquest of this country. New York, San Francisco, Los Angeles and finally Chicago has endorsed it by newspaper tribute and crowded house. In New York this spectacle is now in its fourth month at the Liberty Theatre. San Francisco and the neighboring Oakland register eleven weeks of record making business. When the Los Angeles run is completed the figure will be ten weeks—an astonishing figure by the way, for a city of this size.

Arrangements have now been completed for the Philadelphia opening which will take place Friday evening, December 22, at the Chestnut Street Opera House, and for the Pittsburgh opening scheduled for the same night at the Pitt Theatre. Another organization, which will make the twelfth on tour, will commence its season at the Montauk Theater, Brooklyn, December 17.

Shirley Mason—McClure Pictures

SHIRLEY MASON, one of the seven stars of "Seven Deadly Sins," the McClure series of five reel features, is only 15 years old and she is the tiniest star in picturdom—with one exception. Marguerite Clark is the exception and Shirley, standing fifty-nine inches in her bathing suit, tops Miss Clark by one inch.

Viola Dana is Shirley Mason's older sister—older by about a year—and the competition between the two young actresses has been keen. Miss Mason, until she joined McClure Pictures, was with Edison, playing leading parts under her own name—Leonie Flugrath.

Shirley Mason.

Shirley Mason was born in Brooklyn and has been on the stage since she was four years old when she appeared on Broadway in a part that she created all by herself. She was "Little Hal" in "The Squaw Man," in which William Faversham starred. She played "Little Meenie" in "Rip Van Winkle" and was "Peter" in "Passers-By."

Viola Dana made a great hit in "The Poor Little Rich Girl" and Shirley was her understudy, playing the part several times in New York and inheriting the leading role in the company that went on tour with the play.

With the Edison Company Miss Mason was exceptionally successful in ingenue roles. She was in "Mary Had a Little Lamb," "Vanity Fair," "The Littlest Magdalene," "Lucia," and other successful Edison Photoplays.

In the Seven Deadly Sins, Miss Mason is the girl around whom the stories revolve. She is tempted by the seven sins one after the other, and with George Le Guere, who is the youth who loves her and wants to protect her from temptation, she appears in every one of the seven features.

Miss Mason is a great favorite with all the other McClure stars—Nance O'Neil, Ann Murdock, Charlotte Walker, Holbrook Blinn, H. B. Warner and George Le Guere all watched over her during the making of the series, helping her in her eager desire to learn every angle of her chosen profession.

WARNING TO EXHIBITORS.

L. G. Hansen, manager of the Gem theater, at Reading, Pa., wants to caution theater managers against Robert Bauer, who makes a business of selling candies in theaters and who put over a deal on him that was not altogether on the level. He says that Bauer looks like a Greek, is of medium height, black hair and smooth face. Any information as to his whereabouts will be appreciated by Mr. Hansen.

BAIER SUCCEEDS JACOBS BOOKING OFFICE.

Walter A. Baier has taken over the business of the Jacobs Film Booking Office, at Milwaukee, Wis., and will operate under the title of Walter A. Baier Film Booking Office. He is now handling such well known productions as "The Little Girl Next Door," "Wars' Women" and "Where Are My Children" for the city of Milwaukee.

AD KESSEL CONVALESCENT.

Ad Kessel, president of the New York Motion Picture Corporation, for the first half of December was confined to his apartments in the San Remo, New York, suffering from nervous breakdown. His many friends will be glad to know he is on the high road to complete recovery.

WILLIAM HILKEMEIER SICK.

William Hilkemeier, a well known New York exhibitor and prominent in the affairs of the Manhattan Exhibitors' Local, has been sick for the past three weeks. He is now at home after an operation in the hospital and is improving rapidly.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Truant Soul"

An Adaptation of Victor Rosseau's Story Produced by Essanay in Eight Reels—Henry B. Walthall and Mary Charleson Featured.

Reviewed by James S. McQuade.

VICTOR ROSSEAU'S story has to do with the drug habit, the temporary victim being a famous surgeon, whose natural disposition is one of sweetness and good will toward his fellows. When under the influence of the drug this surgeon, John Lancaster, is a profligate creature, whose looks and actions resemble those of his revolting half-brother,

Scene from "The Truant Soul" (Essanay).

Dr. Lawson. It is another case of Dr. Jekyl and Mr. Hyde, where the good and the evil in the same man are so strongly contrasted that one is impressed as if there were two distinct and separate entities in the same person.

The story is told so clearly in the Essanay production that there is no need to give it in detail here. As seen on the screen it is powerful in its appeal, the mind being held in compelling thrall throughout. It is necessary, however, to state that the mental ordeal, to which one is subjected during the two hours taken by its showing, is sweetly soothed by the devotion and courage of Joan Wentworth, a noble and daring soul, who nurses back to sanity and happiness the wretched victim of narcotics and a brother's hate.

The adaptation of the Rosseau story by Charles J. McGuirk, the direction of the production by Harry Beaumont and the photography by Harry Alvin Zech are to be commended for their worthiness.

Henry B. Walthall really appears in three distinct roles—that of Dr. John Lancaster in his sane moods, that of the same man in the delirium created by narcotics, and also that of Dr. Lawson, the villainous half-brother. With remarkable fidelity he assumes all three, and with a realism that arouses pity, aversion and hate in rapid succession.

The hospital scene, where the renowned surgeon attempts to perform his most difficult operation while suffering from injected morphine, and when surrounded by a notable gathering of men in his profession, is almost overpowering in its tenseness. He calls impatiently to the nurse administering the anaesthetic to increase it, so that the patient may be kept quiet, although reminded at the outset that the heart action forbade it. And so, while the delicate operation was a success mechanically, it availed nothing, as the patient was dead before it was completed.

"A very successful piece of work, gentlemen," says Dr. Lancaster to the professional men around him. "It is a pity the poor fellow will never know what I have done for him."

In this scene Joan Wentworth is only a humble nurse on probation, and the unnerved Dr. Lancaster had discharged her, in the attempt to lift the blame of the patient's death from his own shoulders to hers. But she rewins his favor and gets another chance to redeem herself as nurse in the Lancaster Institute, out in the country, on a hillside. In a sane moment he had felt, through intuition, that this strong, tender-faced young woman could save him from himself, and thus in all the important scenes following she is prominently before the spectator. With the knowledge that Joan is impersonated by Mary Charleson the reader will not be disappointed in forming great expectations.

That tremendous scene which shows the first experience of Joan in combating the desire of Dr. Lancaster for the drug that is working his ruin is awesome and thrilling. In it Mr. Walthall and Miss Charleson do some of the finest acting I have yet seen on the screen. Mr. Walthall reveals all the torture—mental and physical—wrought by indulgence in morphine, and all the terror and pitiable cunning which the fear of being deprived of it arouses in the mind of its victim. Honor is but a thing of shreds and patches and truth but a makeshift, so that the agony of appetite may be relieved. And here Miss Charleson's Joan, in regulating the craving of the tortured wretch and finally awakening in him a vestige of a real spirit of honor, rises to a height, in rendering lofty service, that only a true, self-sacrificing woman can reach.

Joan wins the battle after weary watching and against long odds, and as Dr. Lancaster gradually recovers his right mind the desire to have his good angel always by his side grows until their plighted love sets all fears at rest.

In the harrowing scenes, where the outcast half-brother is mistaken for her lover (Dr. Lancaster) by Joan, Miss Charleson's acting, as well as Mr. Walthall's, arouses in the spectator a maddening desire to enter the fray and kill the offender. And that means fine realism.

Myers, the secretary of Dr. Lancaster, is a strong villain part, very ably sustained by Patrick Calhoun.

"The Truant Soul" will be released as a special super film, through the Kleine-Edison-Selig-Essanay service, Christmas day, this year.

"The Traveling Salesman"

Famous Players Presents Frank McIntyre in an Amusing Adaptation of His Stage Play.

Reviewed by George Blaisdell.

THERE is an entertaining mixture of comedy and drama in "The Traveling Salesman," the Famous Players release of December 18. Frank McIntyre interprets the title role in the adaptation of his old-time stage success. As Bob Blake, the big drummer, quick to fall in love "on sight," and to quote, or misquote, Shakespeare for justification in that step, he

Scene from "The Traveling Salesman" (Famous Players).

makes a hit. He has the characteristics, the pep, we ascribe to the traveling man—human, likable. There may be those who will frown upon his tendency to uncover liquor in seemingly arid spots; upon the enjoyment he extracts from a pack of cards when he meets up with his own fellows, and then

again there will be many more who in spirit will sit in with him and participate in the fun.

Opposite Mr. McIntyre is Doris Kenyon as Beth Elliott, the young ticket agent in the railroad station whose home is about to be sold for unpaid taxes, and who falls in love with the "fat man." Miss Kenyon has charm and ability in portrayal. Harry Northrup, second to none as a screen "heavy," is Franklin Royce, the instrument of Drury, the moneyed man of the York State village, who seeks to buy in Beth's land in order later to turn it over to the railroad and "clean up." Russell Bassett is Drury. Julia Stuart is Mrs. Babbitt, the energetic and talkative friend of Beth.

The story is staged in a desolate, snow-covered country. Director Al. Kaufman was fortunate in being able to secure the first fall of the winter to add to the picturesqueness of the subject. Many of the stage lines have been employed for the titles, and these add to the comedy element. The dramatic phase of the picture is reserved for the closing scenes, and here there is real suspense.

"The Traveling Salesman" is a good subject.

"The Right Direction"

Vivian Martin Is Featured in an Interesting Waif Story Issued Under the Morosco Banner.

Reviewed by George Blaisdell.

THERE are good human touches in "The Right Direction," released by Morosco, December 21. It is a waif story. Vivian Martin has the leading role, that of Polly Eccles, a child who starts out to push a baby buggy containing what is left of her household "goods" and her brother, "Billy Boy," as well. It is a great little team. There is a fund of interest centering about the pair—trio, it might be said. For we must not overlook Rags, a regular dog picked up by Polly early in her wanderings. There are, it is true, in the working out of the story, a number of coincidences, perhaps an unusual number, but they are well hooked up. The titles, too, are a feature, showing skill and literary ability.

There is realism in the first reel, where the father of Polly, home from a vacation of thirty days on the Island, throws a flatiron and snuffs out the flickering light in the eyes of the consumptive mother. It is a brutal phase of life, but it is true to life, nevertheless. It is then Polly sets out on her journey for California, that Billy Boy may be rescued from a decline like that to which the mother had succumbed.

Colin Chase is Kirk Drummand, the collegian whose lines in life so frequently cross those of Polly. Herbert Standing is his father, the owner of the big mine. Alfred Hollingsworth is Big Bill, the tramp who befriends Polly. Billy Mason,

Scene from "The Right Direction" (Pallas).

of pleasant memory, is the chum of Kirk. That is a cast speaking for itself.

Miss Martin fits the role of the child Polly. She has charm, naivete. Billy Boy, played by Baby Jack White, is a show in itself. It is a hard role he carries, but he carries it in such manner as to win the heart and hold it. And thinking of Billy Boy, we come back to Rags.

There are unusual mining scenes, taken around a big California plant hundreds of miles from the studio. There are flashes of the miners descending the big runway; we see the men at work below ground, in the background of one of these the figures "3400" standing out, presumably indicating the depth below the surface. There would have been no occasion for regret had more of the life far underground been shown. The picture is well staged, with striking contrasts in high and low life.

Three Pathe Pictures

"Joy and the Dragon," a Five-Reel "Little Mary Sunshine" Play; "Somewhere in Grenada," Fifth Episode of "Pearl of the Army," and "Absolute Black," Fourteenth Episode of "The Shielding Shadow."

Reviewed by Edward Weitzel.

BABY MARIE OSBORNE, better known as "Little Mary Sunshine," is the central figure in a five-reel photoplay, "Joy and the Dragon," written by Will M. Ritchey and produced by Balboa. This remarkable four-year-old child, whose fairy godmother has endowed her with wonderful powers of imagination, again achieves an unqualified success on the screen. The story of "Joy and the Dragon" has been written around the child's personality, and it is evident from the start that the experience she goes through during the action of the drama are all realities. There is no attempt at gestures or the painfully acquired technique of the so-called "child actress"

Scene from "Joy and the Dragon" (Pathe).

in the efforts of little Miss Osborne. She lives every scene in which she takes part and never shows that she is aware of the existence of such a thing as a camera. Thanks to the charm of her personality, the resources of her imagination and the good sense displayed by those in charge of her costumes, the impression she makes is that of a happy, healthy and lovable little girl going through some odd and interesting experiences.

The story itself is not very convincing, but this is not at all important. "Joy" is the name of the character played by Marie, and the "Dragon" relates to a box in which there is a fortune in gems belonging to the child. The first view of the little heroine shows her lashed to a raft and adrift at sea. Although she does not turn out to be the long-lost child of any character in the play, she has some unusual adventures. She escapes from an orphanage run by crooks; is the means of reclaiming a young chap who is well worth saving from himself, and is found in dozens of situations that permit her to laugh or to cry and to win the heart of every spectator. Henry King, who has the honor of directing the youthful star and displays especial aptitude for the task, is also Miss Osborne's leading support.

"Somewhere in Grenada."

The fifth episode of the Pathe serial, "Pearl of the Army," reveals "The Silent Menace" still plotting against the United States. The stolen plans again come into Pearl's possession, during a struggle in an auto, which ends with the plucky girl being hurled from the machine. Later in the action of "Somewhere in Grenada" she is thrown from a horse, taken prisoner while at Paso Del Norte, thrust into an underground cell and nearly drowned when the cell is flooded by water. The same swift action and succession of dramatic events that are necessary to serials of this order have been woven into this installment of "Pearl of the Army," and Miss White and the supporting company play the scenes in the proper spirit. The production, by Astra, is of good quality.

"Absolute Black."

The secret of the mantle is disclosed to Leontine in "Absolute Black," the fourteenth episode of "The Shielding Shadow." Sebastian, who is in possession of the magic cloth at the beginning of the number, again loses it, also the black pellets and the scientist's diary, and is obliged to do a desperate climb up a water spout to the top of a high building in order to escape his pursuers. Grace Darmond, Ralph Kellard and Leon Bary still continue to risk life and limb in the same reckless fashion that has characterized their efforts since the opening of the serial, and the suspense which should be found in all well-regulated melodramas in fifteen chapters is not permitted to relax for even a moment. As this is the prime factor in the success of such screen plays, "The Shielding Shadow" fully vindicates its reason for being.

"The People vs. John Doe"

Universal Presents Six-Part Anti-Capital Punishment Film at the Broadway Theater Under Auspices of Humanitarian Cult.

Reviewed by Margaret I. MacDonald.

THIS excellent humanitarian production, which is being presented at the Broadway theater under the auspices of the Humanitarian Cult, was written and produced for the Universal Film Manufacturing Company by Lois Weber.

Scene from "The People vs. John Doe" (Universal).

The picture is one that appeals strongly to the sympathies of the public; first, because of the nature of its theme, and, second, because it presents with vivid reality the human side of the question that it proposes to discuss. In the making of the production, so we learn, the players were chosen with "type" as the main object; and while this has been successfully done, it so happens that the players are also competent in dramatic skill. The cast headed by Harry De More as John Doe, consists of Evelyn Selbie, Willis Marks, George Berrill, Maud George, Charles Mailes, Robert Smith and Leah Baird.

The story has evidently been inspired by the Stielow case, and presents John Doe as an illiterate and poverty-stricken farmer, who at the moment of financial depletion is given work and a house to live in by a benevolent man of his own calling. Here the little family is happily established when one morning the benevolent farmer and his sister are found murdered. Falsely accused of the murder, John Doe and his half-wit brother are both placed under arrest; the small item of a revolver having its place among the family belongings and the still more trifling instance of a nine-inch boot are the main points of evidence against him. These clues magnified and added to in significance by a false confession wrung in fear from the half-wit brother are sufficient to bring John Doe almost to the electric chair. The untiring efforts of a woman lawyer on his behalf lay bare the true facts of the case and reveal the brutality of the third degree examination and place the crime on the shoulders on which it belongs, just in time to avert the execution being carried out.

The production is being introduced by Misha Applebaum, founder of the Humanitarian Cult, with an impressive address on the abolishment of capital punishment.

"Truthful Tolliver"

A Strong Five-Reel Triangle-Kay Bee by J. G. Hawks, with William S. Hart at His Best.

Reviewed by Louis Reeves Harrison.

ALL that an actor of intense personality, like William S. Hart, needs is the right sort of opportunity to give that personality adequate expression, and this Mr. Hawks has provided in "Truthful Tolliver." The ideal of Hart's interpretation is that physical energy and force count heavily in the eternal human struggle, whether exerted against mere elements of brutality or in support of purely mental conception of justice and right. A large number of the roles he has assumed in the past have been those of the vagrant outlaw of equally vagrant morals brought to a conversion of character through the influence of woman's influence. While the reformation of wandering outlaws may be occasionally edifying, their lack of importance in any civilization, particularly one so progressive as our own, is apt to rouse but faint interest in the story.

Mr. Hawks has solved the problem with good judgment and that skill which only comes from long practice in picturing the advent of a fearless newspaper publisher in a border settlement of the rudest kind, where all the lowering elements which appeal to man's primitive instincts alone are actively and demoralizingly at work. To Glory Hole, a crude mining settlement, comes Truthful Tolliver from Texas, and the way he cleans up the rotten place is about as sensational as anything of the kind ever shown on the screen. Interest is raised to a high pitch by the tremendous and well-organized opposition to the plucky editor, but when it becomes necessary for him to do or die in a prearranged duel between himself and the two worst toughs in Glory Hole's vilest joint, he lassoes the two in a surprise attack on horse, jumps his horse through a window and drags the toughs after him through the window and down to a group of vigilantes, that they may be run out of town.

This high point is reached near the end of the third reel and seems to conclude the main line of action. The author, however, has daringly prepared another line to be taken up at this point, always a perilous thing in story structure, but it is successfully carried out to a very satisfactory ending. Not only in Hart's exceptionally fine impersonation, but in all other details "Truthful Tolliver" is a stronger play than usual. It is manly in spirit, skilfully constructed, handled in masterly fashion and wholly free from jarring details. It should win wherever shown.

"The World Against Him"

E. K. Lincoln and June Elvidge Featured in Five-Reel Peerless Photoplay Released by World Film Corporation.

Reviewed by Edward Weitzel.

THE author of "The World Against Him," the five-reel Peerless photoplay released by the World Film Corporation, has provided a full supply of dramatic material for his screen drama, but his selection of characters and situations is often at fault. It is a fundamental principle of playmaking that the villain in the case should possess sufficient strength of character and brute courage to inspire at least negative respect. The villain in "The World Against Him" is a doctor, who exhibits such astonishing traits of moral and physical cowardice that he belongs to the order of beings which should be kept hidden from sight. He performs an operation on an unfortunate young woman when he knows she cannot be cured and that the operation will kill her. Later in the play he is shown a victim of physical fear, refusing to attend two injured men, and bent only on saving his own skin.

As a psychological study in one of the erotic works of the German realistic school, he might be accepted; but, to the general public, the healthy-minded man or woman who patronize the play, he is a lie and an offense.

Many of the devices for unfolding the plot have seen long and honorable service; notably, the misdirected letters, the escape from the prison wardens, and the heroine who must marry within twenty-four hours or lose her fortune.

The story starts in the West, shifts to the East, and back to the West again, and shows a pleasing variety of scene. It has been carefully and generously produced under the direction of Frank Crane, and is acted by a competent cast headed by E. K. Lincoln and June Elvidge. The other names on the program include Ruth Findlay, John Sainpolis, Frederick Truesdell, Julia Stuart, Scar Face, Nicholas Dunaew, Viola Benton and Edward Borein.

Scene from "The World Against Him" (World).

"The Ninety and Nine"

Five-Reel Vitagraph Screen Version of the Ramsey Morris Stage Play with William Courtenay and Lucille Lee Stewart in the Leads.

Reviewed by Edward Weitzel.

WHEN Ramsey Morris wrote the stage version of "The Ninety and Nine," about two decades ago, he founded his big situation on an actual occurrence—the heroic deed of an engineer out West who ran a train at the risk of his life through a forest fire and saved the inhabitants of several towns that were threatened with destruction.

The story that leads up to the sensational finish of the drama

tells of the career of a young man who had taken a crime on his own shoulders in order to shield the brother of his sweetheart. The girl's ingratitude in jilting him drives the young chap to drink, and in the opening scenes he is found hanging around the barroom of a small Western town. Ruth Blake, a young girl of the village, becomes interested in the stranger, and by her sympathy and fine womanly qualities awakens the manhood of the outcast. Later she shares his peril when he offers to run an engine to the rescue of a village hemmed in by a forest fire.

The story is told after the fashion of a bygone day, but the screen version retains a good deal of the original appeal that gave the drama several successful seasons on the stage. The theme is a familiar one and is clean and wholesome. The phases of village life and the rescue scenes have been transferred to the screen with excellent results, and the work of the cast is more than ordinarily good. William Courtenay plays Tom Silverton and does the character full justice. Lucille Lee Stewart is the right selection for Ruth Blake. She makes her just the sweet, sincere little woman intended by the author, and her influence over Silverton is accepted by the spectator without question. Josephine Lovett, Frank Lennion, William Lytell and William Dangman have the other important roles.

"The Weaker Sex"

Beautifully Presented Five-Reel Kay-Bee on a Live Theme, With Dorothy Dalton in the Leading Role.

Reviewed by Louis Reeves Harrison.

ON artistry and charm of visualization alone, "The Weaker Sex" is entitled to high praise, but the story by Alice C. Brown proves to be a most entertaining presentment of a vital subject, and the entire cast is so strong that the play has a delightful balance. The idea of demonstrating that sex differences are largely those of sex opportunity is boldly undertaken and successfully proven without in the least interfering with story interest. That the past performance of woman under many enforced social and political disadvantages is a safe guide to what her future performance can be is the sophistry of minds enfeebled by precedent and tradition. She is physically and mentally capable of response to training simply as a human being irrespective of sex. Such is the theme of the play and of the day.

There are some remarkable interiors shown in this delightful visualization of Miss Brown's story—they are superb examples of the motion-picture art. The court room is of fascinating realism—it is an idealism of the real—and the cabaret scenes show a high sense of fitness and proportion. So also with the splendid home interiors—they are impressive without the taint of theatricalism. One is left so entirely free of critical spirit so far as the picturing is concerned that attention is fastened on the story itself and its interpretation. Such a cast! Every role of importance is so well filled that it hardly seems fair to discriminate in favor of the leads, Dorothy Dalton, Louise Glaum and Charles Ray. It is enough to say that they make us live in the story. Miss Brown has proven that a woman can write a fine photodrama. The only serious fault to be found lies in diverting attention for one instant from the lead in the final scenes. There is no interest in the young weakling who has been saved—it is entirely concentrated on

Scene from "The Weaker Sex" (Triangle).

the woman who saved him, hence the conclusion would have been far more intense if she had been shown on the verge of a breakdown after her tremendous effort in the cause of justice to wind up almost instantly in the safe refuge of her husband's devoted love. The whole release constitutes a valuable contribution to the art of motion-picture production.

"The Right to be Happy"

Pleasing Adaptation of Charles Dickens' Story, "A Christmas Carol," for Bluebird Program.

Reviewed by Margaret I. MacDonald.

THE five-part screen version of that delightful Dickens' classic, "A Christmas Carol," produced for the Bluebird Photoplays, Inc., by Rupert Julian, will be released on December 25, and is destined to give pleasure to many Christmas audiences. But it is true that while this picture is most

Scene from "The Right to Be Happy" (Bluebird).

appropriate to the Christmas season, it can be presented at any season of the year with the same pleasing effect. The production has the genuine Dickens spirit, and the characters are well portrayed. Sometimes in ensemble scenes we are conscious, for instance, of the spirit of the boisterous American girl, rather than the subdued and dignified feminine of the England of Dickens' day, but dealing with generalities, we are pleased.

The role of Ebenezer Scrooge is skillfully handled by Rupert Julian, and a better portrayal of the character of Bob Cratchit, Scrooge's intimidated clerk, could not be desired than that given us by John Cook. Claire McDowell appears to good advantage in the role of Mrs. Cratchit, and little Francis Lee as Tiny Tim. The role of Jacob Marley, Scrooge's late partner, whom we see only as a ghost, after being introduced to his likeness in the form of a painting, is played by Harry Carter. Others of the cast are Emory Johnson, who plays the role of Scrooge's nephew, an exuberant type, in excellent style, and Francelia Billington as his sweetheart.

While this production may not compare altogether favorably with some Dickens' productions we have seen that have been made on English soil, still there is little fault to be found with it. Adults will be pleased with it and children will be delighted with this adaptation of the story of the regeneration of an old grouch.

"The Child of Mystery"

Five-Reel Universal Production Features Hobart Henley and Gertrude Selby in Italian Story.

Reviewed by Robert C. McElravy.

THE scenes of this Red Feather release, based on a story by Willard Mack, is laid on the East Side of New York, in the heart of Little Italy. Its chief features of interest are in the character types and the general fidelity to the conditions existing in this locality. The action itself is a trifle slow and lacks the suspense necessary to a first class offering of the kind. At the same time, the plot is an entertaining one and carries the interest along as it proceeds.

Hobart Henley makes the most of his opportunities, which are not many, in the part of Tony, an Italian fruit vendor. He loves Carlotta, around whom the story centers, with a love destined to be hopeless. This girl is portrayed in an attractive manner by Gertrude Selby. Miss Selby has made the step from burlesque comedy to the drama in a promising way; her natural acting and pleasing personality are greatly in her favor.

It develops early in the story that there is a mystery concerning Carlotta's birth. She has been reared since infancy by an old Italian named Giuseppi, who loves her and watches over her tenderly. But the black hand gang is also watching her, and when the time comes she is made captive and her grandfather, a prominent judge, is held up for ransom. Her rescue by Tony and Giuseppi and her participation in the Andrews ball, followed by a recapture and second rescue, form the chief incidents of the closing reels.

The number is rather mechanical in development, but satisfying in the matter of general atmosphere. Thomas Jefferson, Paul Byron and others are in the cast.

Two Kalems

"On the Brink of War," Episode of "The Girl From 'Frisco," and "The Tiger's Claw," a "Grant" Episode.

Reviewed by Ben H. Grimm.

"On the Brink of War."

IN MELODRAMATIC action and in general interest this two-reel episode of Kalem's "The Girl From 'Frisco" series, by Robert Welles Ritchie, is as good as any episode released thus far. The film is a "Western" of exciting gun fighting, fist fighting and sensational riding. Marin Sais, as Barbara Brent, takes an active part in the campaign for the re-election to Congress of John Wallace (True Boardman). The latter's Mexican exclusion platform is the indirect cause of a pitched battle between the Americans and the Mexican population of a Western town.

Word of the affair reaches Washington, and Wallace, brought to realize what legislation such as he proposes would mean, decides to withdraw. He is called a traitor by the tool of a "big exposed he becomes the object of the mob's wrath, and Wallace is about to be overpowered by the populace when he is succored by Barbara and the cowboys. When the "tool" is exposed he becomes the object of the mob's wratch, and Wallace is once more acclaimed a hero.

In the cast with Miss Sais and Mr. Boardman are Frank Jonasson, Ronald Bradbury, Knute Rahm, Hart Hoxie and Edward Clisbee. Directed by James W. Horne.

"The Tiger's Claws."

Convincing underworld types and an interesting story, as well as the daredevil stunts of George Larkin, make this episode of the "Grant, Police Reporter" series a worth-while reel. The thrills come when Mr. Larkin climbs up a drain pipe to the roof of a building, leaps to a roof twenty feet below, climbs hand over hand on a rope between two buildings, and is precipitated through a window when the rope breaks. In this manner he reaches a room where a gambler is just about to shoot a "stool pigeon." A girl is the victim of the gambler's bullet.

With Mr. Larkin are seen Ollie Kirkby, Director Robert Ellis, Bert Tracey, Harry Gordon and William McKey.

"Marriage a la Carte"

Laughable Five-Reel Farce Featuring Clara Kimball Young Reissued by World—Produced by Peerless.

Reviewed by Ben H. Grimm.

THE first duty of a motion picture is to entertain, and that duty is carried out to the letter in "Marriage a la Carte," a five-reel farce to be reissued by the World Film Corporation. The film was produced some time ago by the Peerless Studios from the play "Marrying Money," by Bertram Marburgh and Washington Pezet. Clara Kimball Young is seen in a role which gives her many opportunities to "get over" humorous situations. No mental effort whatever is required to follow the story, whose only aim is to amuse. There is hardly a comedy situation in the pictureplay that has not been used, perhaps a little differently, before or since, but nevertheless the film is crowded with laughs.

Re-edited, and with new illuminated titles which in no small degree add to the mirth of the story itself, "Marriage a la Carte" should be welcomed by exhibitors who would lighten somewhat the procession of more heavy dramatic subjects.

The story concerns Mary Niles (Miss Young), daughter of a rich broker, and Theodore Vandeveer, a penniless young relative of a millionaire. Love springs up between them, Mary thinking Theodore a wealthy young clubman, and Theodore believing Mary to be the daughter of the wealthiest man on "The Street." But Mary's father has lost her fortune. Each believing the other wealthy, the young people elope. Things are straightened out happily when a codicil to Theodore's uncle's will provides that he receive $1,000,000 if he marries.

Chester Barnett is cast as Theodore. Others in the cast are Winthrop Chamberlain, William W. Jefferson, Cyril Chadwick, Alice Gordon, Ina Brooks and E. M. Kimball. Dorected by James Young.

"The Love Thief"

Fox Film Melodrama in Five Reels is Filled With Action and Has Scenes of Battle in Mexico.

Reviewed by Edward Weitzel.

THE latest Fox Film, "The Love Thief," is melodrama, undisguised and unafraid. It tells the story of a Mexican girl, Juanita, the head of a band of rebels, who has sworn to avenge her brother, after he has been ordered shot by an American army officer. Juanita meets the officer and her hate turns into love, but reverts to hate again when she has been spurned by Captain Boyce. The complications come quickly after this, and the big situation is the rescue of Boyce and his sweetheart from Juanita's band by a troop of U. S. soldiers. During this part of the story the picture is filled with dramatic scenes, the fighting between the Americans and Mexicans being particularly realistic.

To sum the picture up: "The Love Thief" is a rattling good melodrama that has been given the advantage of good direction, excellent acting and a praiseworthy liberality of production.

Gretchen Hartman plays Juanita. She makes a stunning looking female bandit and acts with an abundance of fire and dramatic skill. Alan Hale supports the reputation of the American army officer with credit, and Frances Burnham puts all her vitality into the part of Clare Nelson. Edwin Cecil, Willard Louis, Jack McDonald and Charles Ehler contribute well-acted characterizations to the performance, which was directed by Richard Stanton. N. P. Niessen wrote the scenario.

"The Foolish Virgin"

Clara Kimball Young is Seen in a Selznick Production Notable for Direction and Acting—Story Hardly Above Ordinary.

Reviewed by George Blaisdell.

CHARACTERIZED by splendid direction and acting is "The Foolish Virgin," the Selznick picture featuring Clara Kimball Young. Albert Capellani has adapted and produced this story by Thomas Dixon in his own style—one is tempted to say in his inimitable style. Throughout the nearly seven reels one sees the hand of the master craftsman. Subtitles are scarce; for that matter no more than are shown are needed. There are two or perhaps three times in the course of the story when one is measurably stirred or moved, but not markedly so.

Mr. Capellani springs one distinct surprise. He keeps the spectator in the dark as to the character of Jim Anthony, the supposed mechanic who marries the romantically inclined school teacher. The fact that he is a thief is not revealed until it is discovered by his wife. The disclosure emphasizes the "reversion to type," a not unnatural manifestation by a son of a dissolute father and of a mother who in later life takes up the making of illicit liquor and who also becomes a good customer of her own distillery.

Miss Young as the dreamer of wonderful dreams who marries the first "knight" that appears on her horizon carries her part with her usual charm and distinction. Conway Tearle is Anthony, the husband who goes out and makes good after his narrow escape from death from a knife in the hands of his mother. Paul Capellani is the North Carolina doctor who brings back to life the injured Anthony, protects and cares for Anthony's wife during the years of regeneration, and submerges himself on the return of the man reconstructed. William Welch, Edward Elkas and Catherine Proctor are others in the cast who distinguish themselves by their work.

"The Foolish Virgin" is a good picture. It is carefully staged. Marked by especially clever touches are the scenes of the large schoolroom in the opening of the story. In spite of the realism in the first reel, wherein is shown the squalid environment of the boy who as a man is later to bulk big in the story, the subject is wholesome. It conveys its lesson, too, to those young women who rush into a marriage without investigating the antecedents of their prospective husbands.

"The Awakening of Helena Richie"

Ethel Barrymore Featured in Five-Reel Picturization of the Novel—Produced by Rolfe for Metro.

Reviewed by Ben H. Grimm.

IN ITS transference from the printed page to the screen, "The Awakening of Helena Richie," Margaret Deland's widely-read novel, which has been visualized in five reels by Rolfe Photoplays, Inc., for release by Metro on December 18, has lost some of its story-interest, but has been enriched by a portrayal of the name part by Ethel Barrymore. The screen version of the story takes quite a while to get started, and interest is allowed to lag in a considerable degree in the earlier scenes. But after the characters have been established the story moves more rapidly, and the last two reels embrace enough interest-holding material to compensate for any preceding slowness.

Miss Barrymore's interpretation of the part of Helena Richie could hardly be improved upon. In those scenes in which mother-love is uppermost Miss Barrymore is supreme. But she has not received all the support that she might have been given. As a whole the supporting cast is good, but in a few individual cases quite unconvincing.

Interpretations of the emotions of Helena naturally dominate action throughout the picture, and it can be seen that the scenario writer has been hard pressed at times to register just exactly the situation intended. The film is a strong indictment against unreasoning and adamant prudery.

Effective lighting has been used to good advantage in many scenes. The leading male player is Robert Cummings. Little Maury Stewart plays his part well. Others in the cast are Frank Montgomery, J. A. Furey, Hassan Mussalli, William Williams, Robert Whittier, Charles Goodrich, Hattie Delaro and Mary Asquith. Directed by John W. Noble.

"Just a Song at Twilight"

Evelyn Greeley and Pedro de Cordoba Leading Players in Five-Reel Screen Drama Produced by Dixie Film Corporation.

Reviewed by Edward Weitzel.

CONVENTIONALITY is the keynote of "Just a Song at Twilight," a five-reel photoplay produced by the Dixie Film Corporation. The greater part of the action takes place during a dream, and that stock expedient of the hard-working dramatist—the use of the familiar but none the less surprising coincidence, has been employed with great freedom.

Henry Albert Phillips, the author of the story, has followed a form of scenario writing that is now relegated to the third class and does not permit the intelligent spectator to exercise his imagination to the slightest degree. The leading characters lose sympathy by their lack of common sense. When the heroine is in need of money she goes to an old friend—an unsuccessful suitor for her hand—and then lies to her husband about the matter—a fault not justified even by her fear of telling the truth.

The direction, also, is often at fault, and several members of the cast have been permitted to overact. Evelyn Greeley, in a dual role, is earnest and of a pleasing personality, but becomes too automatic in the emotional scenes. Pedro de Cordoba, a well graced actor, is not a fortunate choice for the part of Carlyle Turner, and Charles Wellesley is of the number who display more vigor than art. The best performance of the cast is given by Richard Barthelmess as George Turner.

General Film Program

Appropriate Subject from Selig for Christmas—Many Good Subjects for Week of December 25.

GENERAL Film Service for week December 25-30, inclusive, has reserved for its first day's entertainment, which is Christmas Day, very appropriate films. "The Golden Thought," a two-reel Selig drama featuring Tom Mix, Victoria Forde and the wonderful little juvenile actress, Baby Lillian Wade. As the title would imply, the story carries a good moral, "A Journey to Nowhere," a Vitagraph comedy together with "Some of Our Biggest Star Performers" rounds out this film to one reel. This is followed by the ever-interesting Selig-Tribune. "Two Men of the Desert," a Biograph one-reel drama, features Henry Walthall and Walter Miller. The scenes are laid in the gold fields of California and drift with the story to the city. Blanche Sweet plays the feminine lead in this heart-stirring picture of love and sacrifice.

The fourth of "The Black Cat Features" by Essanay under the caption "A Tale from the Decameron," a two-part drama featuring Nell Craig and Ernest Maupain, will be the first picture screened Tuesday. This will be followed by a Kalem one-reel comedy, "The Quest of the Golden Goat," with Ham, Bud, Ethel Teare and Henry Murdoch supplying the fun.

The Essanay Canimated Nooz Pictorial No. 21, together with some scenes of Lake Tahoe, California, is followed by a Vim one-reel comedy, "A Financial Frenzy," in which the comedy pair, Harry Myers and Rosemary Theby, are seen. A Biograph two-reel drama, "The Rehearsal," featuring Vera Sisson and Jose Ruben, will close the program for that day.

Selig-Tribune News reel showing pictorially all the news both here and abroad, together with the very latest fashions and a Vim one-reel comedy, will be Thursday's offering.

Kalem supplies "A Mission of State," a one-reel drama of the "Grant, Police Reporter" series, in which Ollie Kirkby and George Larkin play the leads. Then Mary Anderson will be seen in "The Luck Charm," the second of the "Dangers of Doris" series offered by Vitagraph, followed by "The Property Man," a one-reel Vim comedy featuring Pokes and Jabbs.

The third of Essanay's "Is Marriage Sacred?" series under the title "Wife in Sunshine," featuring Marguerite Clayton, Edward Arnold and Sydney Ainsworth, is the picture first flashed on the screen for Saturday. Helen Gibson, the "Railroad Girl," is seen in "A Race With Death," an episode of "Kalem's "Hazards of Helen Series," followed by "The Right Hand Path," a Selig one-reel drama featuring Robyn Adair and Virginia Kirtley. This closes the program for the day, week and year.

Kalem's Final 1916 Releases

Laughs, Thrills, Action and Suspense in Abundance.

AS A fitting close to a year of excellent pictures, profitable both to exhibitors and to themselves, Kalem Company announces "The Quest of the Golden Goat" as the final Ham Comedy of 1916, released Tuesday, December 26; "A Mission of State," a single reel episode of "Grant, Police Reporter," released Friday, December 29, and "A Race With Death," one of "The Hazards of Helen" for release on Saturday, Dec. 30.

Bearing out Kalem's boast of "perfect continuity," these releases are packed with sensational thrills, of a dramatic and comic nature. The usual Kalem standard of photography prevails. George Larkin, the man unafraid, in "A Mission of State," will bring gasps from his audiences by a daring leap from the roof of a two-story house into the branches of a tree, and by his nicely-calculated drop into a speeding automobile from a thirty-foot bridge. Helen Gibson's stunt in "A Race With Death" is very spectacular.

LESSER SELLS DENVER HOLDINGS TO SUPREME.

Sol Lesser, president of the All Star Features Distributors, Inc., of San Francisco, has sold out his Denver holdings, including the Triumph Film Corporation's production, "The Libertine," and the Mutual's special production, "Purity," for the States of Colorado, Wyoming, New Mexico and Utah, to the Supreme Photoplays Corporation of Denver.

Mr. Lesser has made arrangements by which the Supreme Photoplays Corporation will handle all of the big independent features that he buys for this territory. As a result of this arrangement Mr. Lesser will, in the future, include these four States in his States right feature purchases, making a total of twenty-four States.

Thanhouser Pleased

The Program of Releases for the Next Three Months Gives Him Cause for Elation.

GOING over the Thanhouser-Pathe program for the next three months, Edwin Thanhouser, president of the Thanhouser Film Corporation, known as "a man of few words," announced "I am well pleased." "'Her' New York," starring Gladys Hulette, is the first Gold Rooster comedy drama to be released in the New Year, on January 7. Agnes C. Johnston wrote the story. Others in the cast are William Parke, Jr., Riley Chamberlain, Carey Hastings, Robert Vaughn and Ethyle Cooke.

Then comes Valkyrien (Baroness Dewitz) in "The Image Maker," on January 21—a drama of reincarnation involving a motion picture company supposed to be working in Thebes, Egypt, with the ruins of temples and tombs for background. W. Eugene Moore is responsible for the direction and Valkyrien was supported by Harris Gordon, Arthur Bauer, Inda Palmer and Morgan Jones.

"A Modern Monte Cristo," starring Vincent Serrano, is the first February release. It is by Lloyd Lonergan and directed by Eugene Moore. Florence La Badie in "The Girl Who Wanted to Live" follows, the story being written by Philip Lonergan and directed by Frederic Sullivan.

And then comes a classic that is the pride of Mr. Thanhouser's heart, "The Vicar of Wakefield," starring Frederick Warde under the direction of his son, Ernest Warde.

"For a story of its kind, I think this picture will thrill America," asserted Mr. Thanhouser. "It is a smoothly flowing condensation of Goldsmith's famous story, and nothing better has ever been done with a classic story in this studio, or elsewhere, if I may boast a bit."

One of the most elaborate of many costly features of "The Vicar of Wakefield" is a prison scene that is quite out of the ordinary. It is the debtors' prison, a great, spacious, rock-walled hall that takes up the entire stage in New Rochelle.

"GLORY" UNITY'S SPECIAL NEW YEAR FEATURE.

As a special feature to inaugurate its new policy of offering to its exchanges at least one special feature picture per month Unity will release during the early part of the year a most attractive drama, under the title of "Glory," starring the charming Juanita Hansen and the well-known comedians, Kolb and Dill. The scenario of "Glory" was written by Aaron Hoffman and produced by Burton King and Francis Grandon.

Miss Hansen plays the delightful role of a young girl who has the entire Western village Glory as her parents. She was adopted by the inhabitants of the little town after her mother, seemingly in disgrace, had left her as a baby in the village hotel, presided over by Kolb and Dill. She is given the name of Glory, and grows up as the idylle of all the town. Kolb and Dill, as leading citizens of the town, constitute themselves her chief parents.

The picture was made in Southern California, and some of the gardens which were used as settings are among the most beautiful in the State, and many of the scenes are laid in the grounds of the beautiful Jevne home in Pasadena. The peculiar attractiveness of this picture lies in its simple, clean and wholesome character, giving an actress of Miss Hansen's known qualities full play. Both she and Kolb and Dill are well enough known to guarantee that this picture will offer motion picture lovers a maximum of good entertainment.

HAWK FILM COMPANY BUYS IVAN RIGHTS.

The Ivan Film Productions, Inc., has completed an arrangement with the Hawk Film Company, whereby the latter for a period of a year became the exclusive foreign distributor of Ivan releases for the ensuing year. The Hawk Film Company maintains offices at 145 West Forty-fifth street, New York, and business offices in the principal cities throughout the world, notably, Paris, London, Rio de Janeiro, Berlin and other world centers.

The thorough equipment of the Hawk Film Company for the distribution of photoplays assures for the Ivan film plays the most thorough distribution possible to secure. Already they have exhibited throughout the more important centers and reports received from Australia, England and South America indicate that the Ivan film plays are received as favorably by critics and public alike.

TWO PARAMOUNT PICTURES STOLEN IN BOSTON.

Efforts are being made throughout the country to locate two Paramount Pictures which were recently stolen from the Famous Players Film Company, of New England, Boston. The prints were those of Mary Pickford in "Emeralda," produced by the Famous Players Film Company, and Donald Brian, in "The Voice in the Fog," produced by the Jesse L. Lasky Feature Play Company.

Notifications have been issued by the Paramount exchanges to all exhibitors to immediately notify the exchange in their district, should anybody in their town accept or attempt to book these two productions.

From a number of clues that have been followed, it appears that the prints, after they were stolen, were shipped West, but up to the present time they have not made their appearance.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

A RARE BOARDER (Vim), Dec. 8.—Pokes and Jabbs are the comedians in this comedy-reel, which is a fair knockabout reel. Pokes, as a jewelry salesman, makes love to all his female prospects in a boarding house, which leads to many complications. Jabbs comes to the rescue, disguised as Poke's mother, but the women get wise and the two are barely able to escape.

THE PURCHASE PRICE (Selig), Dec. 9.—A moderately strong one-reel drama. Robyn Adair, Virginia Kirtley and E. J. Brady are in the cast. The reel has a somewhat different story—that of a girl who refuses to marry a man because he is poor. The man—a young broker—steals to become wealthy and marries the girl. The man is later forced to confess his crookedness. The girl refuses to forgive him, realizing that she has lost love because of her demand for a price.

THE SELIG-TRIBUNE, NO. 99, 1916 (Selig), Dec. 11.—Seven hundred cow ponies purchased by agents of Allies, Denver; President Wilson officiates at Liberty Statue illumination, New York; insane man, in armor, shoots up court, Hammond, Ind.; delegation greets Vice President and Mrs. Marshall, Washington; World's largest gold dredge launched, Marysville, Cal.; Charles P. Taft to grow cotton on his ranch, Taft, Tex.; Eddie Reichenbacher wins Ascot auto race, Los Angeles; Thanksgiving Day celebrated by National Guardsmen, Corpus Christi, Tex.; 8,000 autos make exploration of new road, San Francisco; fashion section.

CHARITY BEGINS AT HOME (Vim), Dec. 13.—A laughable number of the Vim Feature Comedies, with Harry Myers and Rosemary Theby putting over considerable comedy. Rose believes in charity to such an extent that beggars get most of hubby's effects. He cures her by becoming the father of a host of stray animals of all kinds. They soon enter into a compact to keep their home for themselves.

CANIMATED NOOZ PICTORIAL, NO. 20, Dec. 13.—A split-reel sharing funny cartoon burlesques on the news and scenic. Carlson's cartoons show interviews with well-known public characters, a ukele orchard and other funny features. The scenic shows views of Long Beach, California.

THE SELIG-TRIBUNE, NO. 100, 1916 (Selig), Dec. 14.—Ambassador and Mrs. Gerard leave New York for Germany; Stock Show brings out prize-winning live stock, Chicago; Shriner's convention at New Orleans; Miss Clara C. Hayward, society leader, is billiard expert, Philadelphia; funeral services of John D. Archbold, Tarrytown, N. Y.; President Wilson leaving Capitol after delivering message to Congress, Washington, D. C.; cat and rabbit show held in New York; fashions in shoes; "King Sam's" old negro-carrying boat reaches New York; million-dollar fire destroys warehouses in Brooklyn, N. Y.

THE MENACE (Kalem), Dec. 15.—Number 9 of the "Grant, Police Reporter," series. George Larkin's stunts in this reel are his jump from an office building window to a suspended rope, up which he climbs to the roof, and his subsequent leap to a lower roof. He does this to prevent a woman anarchist from throwing a bomb into the ranks of the police parade. As thrilling a number as any. Reviewed on page 1,816 of last week's issue.

THE FATAL VIOLIN (Kalem), Dec. 19.—Despite the absence of Ham and Ethel Teare in this number of the "Ham" comedies, it is a funny reel. Most of the comedy is gotten over by Bud and Henry Murdoch. Bud gets mixed up with a gang of anarchists and is singled out to play a violin at a rich woman's concert. The violin is in reality an infernal machine and the resultant complications bring the laughs.

THE QUEST OF THE GOLDEN GOAT (Kalem), Dec. 26.—The comedy ball starts rolling early in this reel and keeps going at a moderately fast rate of speed throughout. Bud and Henry Murdoch are the leading funmakers. Bud goes in quest of the Golden Goat, where he believes he will find a fortune. He runs into a cult of worshippers of the Golden Goat, steals the goat, only to later learn that the fortune has been left for drinks in the Golden Goat Cafe.

A RACE WITH DEATH (Kalem), Dec. 30.—A number of the "Hazards of Helen" railroad series. Helen Gibson's nerve is displayed in this reel when she leaps from the back of a galloping horse to a fast-moving freight car. The car, running wild, is stopped by Helen just as it is about to plunge into the water through an open drawbridge. Thus she saves the life of a man who has been imprisoned in the box car.

General Film Company Specials

A FAILURE AT FIFTY (Essanay), Dec. 9.—Pathos and humor are found in this three-reel comedy-drama. The film is an acceptable offering. Audiences will probably laugh with and cry with "Old Tim," who cannot stand the efficiency methods introduced into the factory of which his son becomes superintendent. "Old Tim" helps a young friend with an invention that leads both to wealth, and the finish of the film shows a reunited family, with the young friend a son-in-law. In the cast are seen Thomas Commerford, Alice McChesney and Royal Douglas.

TWISTED TRAILS (Selig), Dec. 11.—The riding stunts performed by Tom Mix are the main and best feature of this three-reel "Western." The film has other good qualities; also several inconsistencies, but on the whole is an acceptable offering. The story runs smoothly until Tom marries the girl he rescued, when it becomes rather trite. Tom is given to believe that the girl he married is his sister; but a housekeeper straightens things out by her story of her service in an orphan asylum. Besides Tom Mix, there are seen on the screen Bessie Eyton, Eugenie Besserer, Al. W. Filson, Will Machin, Pat Chrisman and Sid Jordan.

IN A LOOKING GLASS (Essanay), Dec. 12.—The second installment of the Black Cat features. This two-reeler is interesting and worth while. It pleases. The story tells of how a girl uncovers crookedness through a look in her glass. This changes the young superintendent's idea of the worth of girls as office help, and incidentally begins a romance. In the cast are Richard Travers, Nell Craig and Ernest Maupain.

THE STAIN OF CHUCKAWALLA (Kalem), Dec. 13.—Nineteenth episode of Robert Welles Ritchie's "The Girl from 'Frisco" series. The two reels make an exciting and interesting Western. Barbara Brent this time conducts a newspaper campaign for prohibition in a Western "bad town." Marin Sais, True Boardman, and the usual cast are seen. Reviewed in last week's issue, page 1816.

Bluebird Photoplays, Inc.

THE RIGHT TO BE HAPPY (Bluebird), Dec. 25.—This picture is a pleasing adaptation of Charles Dickens' story, "A Christmas Carol." The production, which is in five parts, was made by Rupert Julian, who also plays the role of Ebenezer Scrooge. It is a production that will make good for the exhibitor at any time of the year, is a character study, as are all of Dickens' works, and will be especially acceptable on children's programs. A full review of the production appears elsewhere.

Greater Vitagraph V-L-S-E, Inc.

THE MISSING CHAPTER (Vitagraph), Dec. 11.—Episode 11 of "The Scarlet Runner." The background of this story is a great English hotel and the heroine is a rich girl who drives her own motor car. There is humor rather than convincing romance in the tale; but the plot is intended to bring the love story to the fore. It is weaker than either episode 8 or 9, yet is well acted and interesting. For longer review see issue of October 7, 1916, of this paper.

HELP! HELP! HELP! (Vitagraph), Dec. 18.—Hughie Mack fills the costume of a gallant life-saver in this one-reeler. The scenes by the sad sea waves admit of much energetic fooling and many unexpected baths for most of the characters. Wm. Shea, Ed Dunn, Patsy De Forrest and Nellie Anderson are also members of the cast.

THE NINETY AND NINE (Vitagraph), Dec. 25.—The Ramsey Morris stage play of the same name has been taken for the foundation of a five-reel photoplay with a sensational rescue at the finish. The story is clean and interesting and the leading parts are excellently played by Lucille Lee Stewart and William Courtenay. The picture was reviewed at length on page 1973.

International Film Service, Inc.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 99, 1916 (Dec. 12.—Wives of American officials are guests of Mexican officials, Matamoras, Mexico; giant flag unfurled, Brooklyn, N. Y.; Manager Bill Carrigan of Champion Red Sox at home, Lewiston, Me.; physical training classes of high school give exhibition, Oakland, Cal.; farm tractors perform, Davis, Cal.; inspectors watch handling of cold storage eggs, New York; auto parade opens new boulevard, San Francisco; footlights and fashions; boxing matches board U. S. cruiser Milwaukee, Mare Island Navy Yard; aeroplane views of Washington, D. C.; cutting Christmas trees for market, Winslow Mill, Me.; with the French Army.

Kleine-Edison-Selig-Essanay.

THE TRUANT SOUL (Essanay), Dec. 25.—A powerful photoplay which shows the redemption of a great surgeon from the morphine habit by the sacrificing devotion of a nurse. These well-drawn characters are created to the life by Henry B. Walthall and Mary Charleson, and they are supported by other able players. The production (eight reels) is well directed and beautifully photographed. An extended review appears elsewhere in this issue.

Metro Pictures Corporation

THE AWAKENING OF HELENA RITCHIE (Rolfe), Dec. 18.—Ethel Barrymore is featured in this five-reel visualization of the widely-read novel by Margaret Deland. Although rather tardy in telling the story, the latter part of the picture holds a wealth of interest-holding material, ably interpreted by Miss Barrymore. Reviewed in another column of this issue.

HE WOULDN'T WEAR GLASSES (Metro), Dec. 18.—Max Figman and Lolita Robertson are seen in this comedy reel. Without resorting to slapstick, many laughs are dealt out because of the complications arising since Max, who can hardly see without his glasses, mistakes the wife of a jealous man for the girl of his choice. He does not wear glasses because the girl doesn't like them, but everything ends happily.

Mutual Film Corporation.

THE FALSE CLUE (Mutual), Dec. 4.—A well-made two-part melodrama, which contains none of the offensiveness so common to melodrama. The production features Dorothy Davenport, with Benjamin Horning playing opposite her, and treats of the near-havoc wrought by an innocent excerpt from a letter which a detective picked up in the room where the uncle of the heroine is found dead. It is afterward discovered that the man died in a fit of apoplexy.

MUTUAL WEEKLY NO. 102, Dec. 13.—This is an unusually interesting number of the Mutual Weekly, and contains excellent views taken at the Battle of the Somme. The launching of the world's largest gold dredge, the Statue of Liberty under its new lighting system, the opening of a new Scenic Boulevard at San Francisco, Cal., Uncle Joe Cannon back on the job, and other interesting items also appear in this issue.

TREED (Vogue), Dec. 17.—This is an amusing two-part farce-comedy. The action of the picture is free from vulgarity, and in some instances original. One of the funniest happenings occurs when the automobile in which the eloping couple are fleeing runs over a high embankment and lands in a treetop. Pleasing and artistic locations have been chosen for the making of this picture.

A LASS OF THE LUMBERLANDS, No. 9 (Signal), Dec. 18.—In this number of the Helen Holmes serial Helen is called back from the camp only to find that her mother is dead, the cabin in which she lived having been destroyed by a falling tree. The paper left by her mother in which she has made known the fact that Helen is the daughter of "Dollar" Holmes, is burned by Holmes when it reaches his hands, and a copy of the page containing the record of the marriage of Holmes with Helen's mother torn from the register affords opportunity for a thrilling chase. Helen jumps from an automobile to the train, gets the paper from the men who have it, and jumps from a high bridge into the water. The title of this number is "The Double Fight."

Mutual Film Corporation Specials

INDISCRETION (Mutual), Dec. 25.—A two-reel subject, featuring Ethel Grandin, Charles Eldridge and Lawrence White. The girl is engaged to a quiet young man and longs for adventure. So she dresses in boy's clothes and goes forth to look for it. She is mistaken for a burglar, compromises her good name and altogether gets more adventure than she wanted. This is an interesting subject in a quiet way, the story being one of average strength.

THE VAMPIRES, NO. 6 (Gaumont), Dec. 31.—Another thrilling episode of the serial in which Moreno is forced to join the vampires, bringing with him Irma Vep. A daring theft of money is made through the instrumentality of one Fleur de Lys after cunningly gaining the signature of a prominent American tourist, which is cleverly affixed to a bank check. Various other interesting melodramatic incidents also take place.

Paramount Pictures Corporation

THE TRAVELING SALESMAN (Famous Players), Dec. 18.—Frank McIntyre brings to the screen an adaptation of the play in which he made a success. He is supported by, among others, Doris Kenyon, Harry Northrup and Russell Bassett. It is a good comedy drama. A review will be found on another page.

THE RIGHT DIRECTION (Pallas), Dec. 21.—A waif story, featuring Vivian Martin. Many good human touches mark the working out of the story, as is set forth on another page of this issue.

Pathe Exchange, Inc.

LUKE'S SHATTERED SLEEP (Rolin), Dec. 31.—Most of the action in this one-reel knockabout farce takes place in a cheap lodging house, and the characters are all of the tribe of the Great Unwashed. There is plenty of rough-and-tumble fun in the picture, but persons of any pretense to refinement will object to the brand of humor that refers to unsanitary pedal extremities.

FLORENCE ROSE FASHIONS NO. 12 (Pathe), Dec. 31.—"Frills and Thrills" is the title of this number of the fashion show. Many of the garments are of a somewhat personal nature and will unquestionably thrill the feminine heart by their display of captivating frills.

ABSOLUTE BLACK (Astra), Dec. 31.—The fourteenth episode of "The Shielding Shadow" sees the magic mantle again change hands after Sebastian makes another reckless attempt to retain it. A big surprise that is in store for Leontine is also foreshadowed at the end of the episode. A longer review was printed in the issue of Dec. 31.

SOMEWHERE IN GRENADA (Astra), Dec. 31.—The fifth episode of "Pearl of the Army" shifts the scene to the tour of Paso Del Norte, on the border, and permits Pearl White to take several desperate chances with her life. A longer review was printed in the issue of Dec. 30.

JOY AND THE DRAGON (Balboa), Dec. 31.—This is another of the Baby Marie Osborne pictures and has the same charm that made the preceding five-reel "Little Mary Sunshine" numbers so successful. The picture was reviewed at length in the issue of Dec. 30.

Universal Film Mfg. Company

TWO SMALL TOWN ROMEOS (Nestor), Dec. 11.—An amusing number, by Virginia Kirtley, featuring Eddie Lyons, Lee Moran, Marian Zigler, Priscilla Dean and others. The scenes occur in a small town, and some good character types, slightly exaggerated, are portrayed. The two country boys play at a dance and become rivals over the city cousin. They are disappointed when her city "feller" shows up. A good number of the type.

IT DIDN'T WORK RIGHT (Victor), Dec. 14.—A comedy number, by Robert F. Hill, featuring Stanley Walpole, Helen Slosson, Joseph Granby and Helen Marten. This is a story of love and jealousy, in which a young man flirts with another girl in order to anger his fiancee. Later he is accused of stealing, and his fiancee stands up for him. The cast is pleasing and the story well presented. It makes an entertaining subject.

MOTHER'S GUIDING HAND (Laemmle), Dec. 16.—Mary Fuller is featured in this as a poor dressmaker; Augustus is the rich young hero. The girl borrows money from him, and when she repays it a romance follows. There is considerable absurdity in picturing her maternal yearnings by showing so many babies. The infants make a splendid feature by themselves, but are brought in rather awkwardly. The number is entertaining, but not strongly constructed.

IT SOUNDS LIKE A KISS (Nestor), Dec. 18.—A comedy number by Bess Meredyth, featuring Eddie Lyons, Lee Moran, Priscilla Dean and Babe Sedgwick. This deals with the subject of jealousy. A young married man is suspicious of his wife, who in turn suspects him of flirting with a blonde lady. Trouble starts at a dance and leads to the home of the married couple, where Eddie hides in the wife's room. This is not very new in situations, but the action is amusing throughout.

IT'S GREAT TO BE MARRIED (Victor), Dec. 22.—One of Capt. Leslie T. Peacock's whimsical comedies, with a slightly risque flavor. This concerns a widow, about to marry a second time, who dresses her eighteen-year-old daughter as a child. The deception works well until the daughter sits on the fiance's knees and kisses him. She then elopes with him and leaves mother alone. This is carefully handled and should not offend.

JAGS AND JEALOUSY (Joker), Dec. 25.—A comedy number, featuring Gale Henry, Wm. Graney and Heinie Conklin. A sculptor, a suspicious husband and a curious wife are the chief characters. The theft of a statue brings on the trouble. This is amusing, but not exceptional in any way. It makes an average number.

PRETTY BABY (Nestor), Dec. 25.—A comedy number, by Bess Meredyth, featuring Eddie Lyons, Edith Roberts, Lee Moran, Fred Gamble and a very pleasing infant. The latter lends a strong human appeal to the little story, which instantly attracts the observer. The number is exceptionally attractive and will be widely appreciated.

UNIVERSAL SCREEN MAGAZINE NO. 4, Dec. 29.—This issue of the interesting new magazine in film contains a demonstration of a new automatic mail-handling device, an illustration of how the A. S. P. C. A. handles the sick and injured horses of the city streets, a lesson in mixing biscuits, some views of the Venus Fly Trap, an odd Southern plant, and a study in animated sculpture.

PHIL'S BUSY DAY (L-KO), Dec. 29.—A very funny knockabout number, featuring Phil Dunham as a henpecked husband. He gets up late in the morning, flirts with a pretty neighbor and his wife gets after him with the broom. Some of the situations are rough, but not offensive, and some unusually funny stunts are pulled. The chase at the close is a good one.

MINES AND MATRIMONY (Joker), Dec. 30.—A comic number of the knockabout type, by Irene Blake, featuring Wm. Franey, Heinie Conklin and Gale Henry. A gold brick, a number of men down a well, and a bride in waiting are features of the plot. A characteristic number of the nonsensical sort with several smiles in it.

THE PRODIGAL DAUGHTER (Rex), Dec. 31.—A holiday story, by E. M. Ingleton, featuring Alan J. Holubar, Jack Mulhall and Agnes Vernon. It pictures the return of the minister's daughter, who has been ostracized from home. She has a child and the father refuses her admission. Later she tells him she had been married and he relents. This mingles pathos with the holiday atmosphere. It makes a good sentimental offering, though conventional in plot.

Universal Film Mfg. Co. Specials

THE PENALTY OF TREASON (Rex), Dec. 10.—A two-reel number, by Helen Jonas, featuring Douglas Gerard and Ruth Clifford. The scenes are laid in Italy and the costuming and atmosphere are good. An army officer insults the sweetheart of a young musician, who revenges himself by exposing the captain and his friends as would-be traitors. The hero is not believed at first and is locked up. The girl then dons trousers and proves her mettle by ferreting out the truth. A strong subject, well presented throughout.

MURDERED BY MISTAKE (L-KO), Dec. 13.—A two-reel comic, featuring Dan Russell in a double role. This is full of laughs and free from vulgarity. The action of the first reel is exceptionally funny and the closing scenes are also good. A society man hires a thug to kill him. A tramp, posing as the victim's double, is followed by the assassin. A good knockabout subject, containing much real humor.

SHOOTING HIS 'ART OUT (L-KO), Dec. 20.—A two-reel comic, featuring Phil Dunham and others. A business man, suspicious of his wife, ties a thread to the back of her dress. He traces her by this means to the dumb waiter and finds she is acting as model for an artist upstairs. Trouble at once ensues. The number finishes on the roof tops. This is a characteristic number, with numerous laughs in it.

FIGHTING JOE (Bison), Dec. 23.—A two-reel holiday number, by Wm. Parker and Wm. V. Mong. The latter plays the part of a pugnacious Westerner, who comes to the aid of a divorced woman and her son. He gets rid of the ex-husband, who still hangs around, and treats the widow and her offspring to a big Christmas dinner. Maude Emory plays the widow and Harry Griffith gives a natural portrayal of a lively boy. The number is not exceptional in presentation, but tells a human and entertaining story.

MR. VAMPIRE (Rex), Dec. 24.—A two-reel subject, by Grace Cunard, featuring Francis Ford, Edna Maison and Lois Wilson. The son of a disillusioned woman inherits her suspicion of the fair sex. He is known as Mr. Vampire. He falls in love finally with a girl he thinks is married—but the man in the case turns out to be her brother. The story is developed in rather a vague way, but the cast is pleasing, and in spite of the faulty construction the subject proves entertaining.

GOOD MORNING, JUDGE! (Victor), Dec. 28.—Ernie Shields and Mina Cunard are featured in this farce-comedy number of two reels. The action consists largely of passing a smuggled necklace about at a house party. The maid finally fastens it around the neck of the dog. This is very slight in plot and does not hold the interest very strongly. Ernie Shields manages to get in some rather pleasing comedy work, but the production as a whole is only an average one.

TOTO OF THE BYWAYS (Imp), Dec. 29.—A two-reel subject, by Catherine Carr, featuring Edith Roberts, Johnnie Walker and Harry Benham. The girl, daughter of an artist, from whom the mother is separated, is raised as a thief. The characterization is a good one and suggests Mitzi Hajos in "Pom-Pom." The Apache settings are also good The story brings about a final meeting of the girl and her father and then her happy marriage to an artist who sought to reclaim her. This makes quite an original and pleasing screen offering.

THE CHILD OF MYSTERY (Red Feather), Dec. 25.—A five-reel story of Little Italy, written by Willard Mack and laid in the heart of New York's East Side. The plot concerns a girl named Carlotta, granddaughter of a prominent judge, the mother having been an American and the father Italian. As the story progresses the girl is made captive and the black hand gang attempts to collect ransom from her grandfather. This is prevented by her lover, Tony, and her guardian, Giuseppe. Tony then sees the girl won by an American lover. The plot of this lacks suspense and is slightly mechanical in handling. The strong features are in the accuracy of the atmosphere and character types. Hobart Henley, Gertrude Selby, Thomas Jefferson and others appear.

THE PEOPLE VS. JOHN DOE (Universal Special Feature), December. —In this six-part production, which is an appeal on behalf of the abolishment of capital punishment, the question in hand is presented with vivid reality. At the Broadway theater, New York City, where the production made its debut, it is being introduced by Misha Applebaum, head of the Humanitarian Cult, with an impressive address on the subject. A full review of this picture, for which the state rights are now selling, appears elsewhere.

World Pictures.

THE WORLD AGAINST HIM (Peerless), Dec. 25.—The dramatic material in this five-reel photoplay includes the marriage of a convict to the heroine in order to save her fortune. The "happy ending" is brought about for the two. E. K. Lincoln and June Elvidge play the leading characters.

Paramount Celebrates Christmas

Exchanges Have Special Program for Yuletide Holiday. Containing Much to Interest the Children.

PARAMOUNT exchanges throughout the country are making a special drive on special features for the Yuletide holidays, particularly in the smaller communities where the Paramount features are shown less than three days each week, and also beginning to inaugurate throughout the country special matinees for children to be held every Saturday morning during the coming year.

In many sections of the country there has been inaugurated through the different exchanges distributing Paramount Pictures what have become popularly known as children's matinees, on which events a large number of features are rebooked and which have proven to be an excellent business move. These special matinees for children have drawn exceptionally large audiences.

Paramount releases on Christmas day this year the Famous Players production of the well-known fairy tale by the Brothers Grimm, in which Marguerite Clark plays the title role, and in which production on the stage she made a wonderful hit at the Little theater some years past. The Famous Players have made it an annual event to release a feature each Christmas that is particularly adapted for the Yuletide season, and with all the first-run houses showing "Snow White" and hundreds of other Paramount features conducted for Yuletide performances with pictures of similar character, the Christmas and New Year's weeks, this year, through the efforts of the Paramount exchanges, will be memorable.

Among the features that are being given additional publicity as Yuletide features are "A Christmas Carol," "The Two Columbines," "An Alien," "Cinderella," "The Prince and the Pauper," "Molly Make-Believe," "Little Lady Eileen," "A Bachelor's Romance," "Mice and Men," Paramount-Bray cartoons, Paramount-Burton Holmes Travel Pictures, "Still Waters," "Seven Sisters," "Such a Little Queen," "Wildflower," "The Goose Girl," "Rags," "Hulda from Holland," "Poor Little Peppina."

"Advertising "Patria"

International Has Great Campaign Under Way in All Hearst Papers.

THE International has perfected arrangements for one of the greatest campaigns of publicity ever launched for a cinema production, in behalf of its patriotic photoplay, "Patria." The production has already been enormously advertised, but with the release date definitely fixed for January 1, the real campaign is now beginning.

The international fame of Mrs. Vernon Castle as the star, and the popularity of Louis Joseph Vance, the author of "Patria," has led to a keen rivalry between newspapers all over the country for the right to publish the story in serial form. Up to date arrangements have been made with twenty-five of the leaders in this contest to do so, and that alone means publicity of the most valuable kind.

Full pages, half and quarter-page advertisements will be used in the newspapers having the largest circulation in thirty of the largest cities of the United States, which will give "Patria" a publicity never before conferred upon a serial of the screen. More than two hundred of the smaller papers throughout the United States will tell the story of Patria to their readers, and great spreads will be used in the motion picture trade papers.

On the Sunday preceding the release of "Patria" all of the Hearst newspapers, whose combined circulation is more than 2,000,000, will carry three full pages concerning "Patria" and its marvels as a practically inspiring screen production.

Before the campaign is closed "Patria" announcements will appear in Cosmopolitan, the magazine with one of the largest circulations in the world; in Hearst's Magazine, Harper's Bazaar, Good Housekeeping, Motor and Motor Boating. It is conservatively estimated that in this campaign of advertising "Patria" will be made known in every city, town and hamlet in the United States.

A publicity campaign of this magnitude is a sure indication that the managers of the International feel that "Patria" is the greatest serial photoplay ever produced and have taken measures accordingly.

"Lovely Mary" Heads Mutual December 25

Ethel Grandin, Alexander Clark and Ben Turpin Other Featured Players of the Week.

MARY MILES MINTER, "Lovely Mary" of Mutual, will appear in a five-part Mutual Star Production entitled "The Innocence of Lizette," the week of December 25. This production is from the pen of Bessie Boniel and was scenariorized by Arthur H. Gooden. The production was filmed at the American Mutual studios, under the direction of James Kirkwood.

"The Innocence of Lizette" is another screen success, replete with delicately handled situations. The story is novel. Miss Minter portrays the character of a little girl, of careful reading, who is taken from the poorer districts into the home of a millionaire.

On Monday, December 25, Ethel Grandin will be seen in a two-reel drama, entitled "Indiscretion." "Tours Around the World," embracing beauty and historic spots, will be shown Tuesday. On Wednesday, "Mutual Weekly," showing all of the interesting news events of the week in one reel, and "See America First," a scenic, on the same reel with "Kartoon Komics," drawn by Harry Palmer, will be released. A one-reel comedy, entitled "Peter's Perfect Photoplay," featuring Bud Ross, is scheduled for Thursday.

Alexander Clark, who is now starring in the stage production of "Princess Pat," is scheduled to appear on Saturday in a one-reel Mutual Star comedy, "Grimsey the Bell Hop."

"Jealous Jolts," a two-reel Vogue comedy, featuring Ben Turpin and Paddy McQuire, is scheduled to be released on Sunday, together with "Reel Life," the reel magazine.

"The Jade Necklace," the first of the stories of "The Perils of Our Girl Reporters," written by Edith Sessions Tupper and produced by the Niagara Film studios, will be offered on Thursday, December 28.

These stories will be released in two reels, every week, for fifteen weeks.

SHIFTS IN BLUEBIRD'S JANUARY RELEASES.

Bluebird has found it expedient to make several changes in the order of their releases for January, using the same subjects as have been previously announced, but shifting the release dates on three of them. "Black Orchids" remains in its original place as the release for Jan. 1 and "The Devil's Pay Day" will, as planned, be the attraction for the week of Jan. 29. "The Piper's Price" returns Dorothy Phillips to the series after one month, on Jan. 8. Bluebird No. 52 will be "Her Soul's Inspiration," introducing Ella Hall as the star, and will be the Bluebird for Jan. 15. "God's Crucible" is set for release Jan. 22 with George Hernandez as the star.

Manufacturers' Advance Notes

FANNIE WARD STARS IN CALIFORNIA STORY.

Though California gives to the motion picture screen more settings than any other state in the Union, it seldom is made the acknowledged background for a photoplay. In the Lasky production "Betty to the Rescue," in which Fannie Ward stars on the Paramount Program January 15, California gold mines and orange groves give a genuine Golden Gate flavor to the story. The scenes were all taken within a comparatively short distance of the Lasky studio in Hollywood.

The story was written by Beatrice De Mille and Leighton

Scene from "Betty to the Rescue" (Lasky).

Osmun and was directed by Frank Reicher. In the cast are included: Jack Dean, Lillian Leighton, Charles H. West, James Neill and Ted Duncan.

"THE RAY OF DEATH" (UNITY).

"The Ray of Death" is the title of the fifteenth episode of "The Yellow Menace" and, as it unfolds, we see the utter determination of Ali Singh to subdue those around him to his indomitable will in its most violent form. It is hard to imagine that he could stoop so low as to force his own niece to marry a half-breed opium fiend and so vile a character as Hong Kong Harry; but, because of Najla's several outbreaks of disloyalty and treachery to Ali Singh's cause, he determines to forever separate her from the refining influence of her American friends, by forcing her to marry Hong Kong Harry.

There is nothing the unhappy girl can do but submit to force, but death intervenes to release her from so hateful a union. Najla is killed during an attack on Ali Singh's last stronghold.

Manning, heading the raid, is held by deperadoes in front of a machine which emits the sight-killing rays of violet hue. He is made partially blind and cannot wholly recover his sight unless operated upon by the most skilled of specialists. Margaret Bronson and Manning are married, despite his affliction, and the further pursuit of Ali Singh is carried on by Willard Bronson and the police officials, under the leadership of Captain Kemp.

MID-WEST CORPORATION ACQUIRES "CIVILIZATION."

A new and financially strong company, known as the Mid-West Civilization Corporation, was recently formed, with offices at Denver, Col., for the purpose of acquiring the State rights of the Thomas H. Ince picture, "Civilization," for the States of Colorado, Utah, Wyoming, New Mexico and Nebraska. The deal was consummated last week.

The president of the Mid-West Corporation is J. W. Burke and the secretary and treasurer is Frank M. Mikels. The general manager is Max Schubach. The first presentation of the spectacle in this territory will be at Denver, Col., on December 31, to be followed by offerings in Salt Lake City, Ogden, Omaha and Lincoln.

ROBERT WARWICK IN "THE ARGYLE CASE."

The methods of the modern detective, as contrasted with those of the impossible sleuths of fiction, will have their first screen portrayal when Robert Warwick appears in the Selznick Pictures production of the detective play, "The Argyle Case." This is the play on which the internationally famous detective, William J. Burns, collaborated with Harvey J. O'Higgins and Harriet Ford, and which was presented with tremendous success on the stage a few seasons ago, with Robert Hilliard as the star.

Mr. Warwick is rapidly completing the picturized version of this intensely interesting play at the Selznick studios in New York, under the direction of Ralph W. Ince. By way of making sure of correct details, Mr. Ince has enlisted the services of Detective Burns, who is supervising many of the scenes in which such modern instruments of scientific detection as the dictograph and finger-print processes are used. In addition to its thrilling detective story, "The Argyle Case" provides a big heart interest and the producers are confident that it will prove the popular star's greatest screen achievement.

Mr. Warwick is just the type for the lead and plays it with a swing and directness of method that will be most appealing to all picturegoers. The star has been surrounded by one of the strongest casts of well-known players who have ever appeared in a single feature.

Elaine Hammerstein, the charming granddaughter of the famous Oscar, and well known to all theatergoers, plays the leading feminine role, while J. Cooper Cliffe, recognized as one of the greatest character actors of the day, will be seen in the powerful role of Kreisler, the head of the counterfeiting gang. Others in the cast include Charles Hines, Frank McGlynn, Arthur Albertson, Gazelle Marche, Frank Evans, John Fleming, Mary Alden and Robert Vivian.

"ISLAND OF DESIRE" FINISHED.

After many weeks of work, Director Otis Turner has completed "The Island of Desire," George Walsh's new starring vehicle for William Fox. The nature of the story called for certain atmospheric conditions and the building of an entire tropical island for a large part of the film. This, plus the achievement of several novel photographic tricks, resulted in the extended time devoted to the picture.

"The GIRL GOD MADE FOR JONES" (Essanay).

This is the first short production Bryant Washburn has appeared in for some time past. "The Girl God Made for Jones"

Scene from "The Girl God Made for Jones" (Essanay).

is one of Essanay Black Cat features. It reveals a man who seeks everywhere for the girl of his heart's desire, then finds that she literally has been sitting beside him all the while. There are some thrilling scenic effects, including a railroad wreck and a big fire. Intermixed with many thrills are numerous humorous situations involving Jones' search for his "love girl." Alice McChesney appears with Mr. Washburn.

Fox Films Have Daring Stunts

Death Defying Exploits, Catastrophies and Wild Chases Put "Punches" in New Comedy Series.

IN WILLIAM FOX'S new series of comedy pictures, the Foxfilm comedies, brand new methods of laugh production have been resorted to. Camera trickery, mechanical effects and disregard for life and limb on an unusual scale characterize every one of the forthcoming fifty-two releases. Here are a few examples of screen comedy of the modern school selected at random from some of Mr. Fox's new offerings:

Thousands of gallons of water are released from a broken gravity tank on the roof of a hotel and sweep like a young Niagara down through the building and out into the street. There is no question as to the volume of water or power of current. Every piece of furniture and every human being in the six sets that are wrecked is swept along in the rush of water. The carrying away of a huge banquet table, at which are seated fifty guests in evening clothes, comes as the startling climax. Property destroyed in obtaining this one effect represents thousands of dollars.

In another picture an entire village is submerged by a cloudburst. A hundred or more dwelling houses and business places are inundated, the water in the streets extending to the roofs of the structures. It is no miniature set. The main village street with all its activities is shown close up. Then the cloudburst begins. Water accumulates in the gutters, backs up over the sidewalks and gradually rises to the roofs as the villagers climb higher and higher for safety. The cost of this effect in dollars and cents is equal to an amount large enough to produce an ordinary two-reel comedy.

Another early release features a unique race effect. The leading comedian, in the guise of a Marathon runner, is shown passing a bird in full flight and an automobile traveling at a high rate of speed.

One of the biggest "chases" ever shown in pictures is the feature of a Fox film comedy soon to be released. A gang of crooks on a handcar is pursued by officers on a locomotive, motorcycle, automobile and police launch. All are shown in action at once. The climax comes when the crooks, deserting the handcar, board an electric engine, which tears its way through a courthouse wall and into a courtroom. Several retakes were necessary for this scene. Once the engine got beyond control of the motorman and wrecked three other sets in which players were at work.

These are just a few of the remarkable effects shown in Foxfilm comedies and Mr. Fox intends that all future comedy releases will contain features equally distinctive.

GAUMONT'S NEW YEAR'S PROGRAM.

The first week of the new year sees the Gaumont photo-novel well under way. The first episode to be released in 1917 is "The Master of Thunder," scheduled for the screen January 4. It tells of the successful efforts of Satanas to release Irma Vep from prison, but ends with the death of the chief of the Vampires in a most sensational manner. This is the seventh of the nine episodes.

There will also be the customary four single reels. The Gaumont editors have set a high mark for 1917 by their opening offerings. These are selected with a view to the general entertainment of every spectator. The first release of the week is "Reel Life," No. 35. This marks the passing of the old year, being released Dec. 31. It opens with pictures of "The Olive Industry in California" and is followed by "The Value of Venom," a picture of the method of combatting snake bite as developed in Brazil; "A Most Unique Basket," showing the use to which the shell of the Armadillo is put, and "Modish Coiffures," another picture in the hair-dressing series.

"Tours Around the World," No. 9, is released January 2. It takes spectators upon a trip to Rio de Janeiro, the picturesque capital of Brazil, and for a ramble around Luchon in the French Pyrenees.

"See America First," No. 69, is released January 3. It gives an adequate showing of Pasadena, Cal., the City of Roses. This was announced for release several weeks ago, but was withheld until sufficient space could be secured on the reel for it. Splitting the reel with this is "Miss Catnip Goes to the Movies," a Gaumont Kartoon Komic by Harry Palmer.

The fourth Gaumont single reel of the week is the Mutual Weekly.

500 EXHIBITORS SEE "THE TRUANT SOUL."

"The Truant Soul," Henry B. Walthall's latest feature, was given a rousing welcome at its first trade showing Tuesday, December 12. The exhibition was given by George K. Spoor, president of Essanay, at the Studebaker theater, Chicago. Five hundred exhibitors and newspaper men were present, scores of the former coming from Wisconsin, Michigan, Indiana and down-state Illinois cities. The film is released Christmas day through the Kleine-Edison-Selig-Essanay service. Its screen time is two hours.

NAME "SEX LURE" CHANGED FOR GREATER NEW YORK.

In order to placate the authorities of New York City the Ivan Film Company has changed the title of the "Sex Lure" to "The Girl Who Did Not Care." Under this new name will the "Sex Lure" be released again. Not a scene in the play has been objected to, so therefore it will remain intact.

GOOD REPORTS ON "RACE SUICIDE."

Manager Frank L. Greenwald of the Exclusive Photoplay Service, Inc., 212 Columbia building, Cleveland, gratified with the phenomenal success which has been accorded the film production, "Race Suicide," in the Ohio and Kentucky territory, has completed negotiations for the purchase on the same subject for the territory of Indiana, paying a price to Joseph W. Farnham, distributor of the subject, reported to be a record for the territory.

Mr. Greenwald reports a list of bookings in the new territory which are more than his wildest anticipation and which bespeak for the production a record equally as great as it has enjoyed in the Ohio and Kentucky territory, where it has taken rank as one of the best money-earning films ever shown in these two States.

Another vivid indication of the popularity of "Race Suicide" is demonstrated in the purchase by the Williamson-Waddington Pictures, Ltd., of Australia, of a number of new prints of the subject to meet the demands which have been created throughout New Zealand and Australia. "Race Suicide" has proven itself to be one of the most pronounced American successes ever to have been shown in Australia.

FASHIONS IN MUTUAL WEEKLY NO. 103.

Realizing the widespread interest in skating, the Mutual Weekly, manufactured by the Gaumont Company, presents the season's latest fashions for fair devotees of the rink in its issue No. 103. These are filmed upon models at the exclusive rink of the Biltmore hotel. The gowns are from the Fifth avenue establishment of Giddings & Co. The variety of models makes it possible for every woman who sees the pictures to find something that she can adapt to her own use. The Mutual Weekly alternates its fashions, one week showing the latest pictures from Paris and the next week screening the latest modes developed by the leading Fifth avenue designers.

TRIANGLE JANUARY 7TH RELEASES.

William S. Hart and Dorothy Dalton, Charles Ray and Louise Glaum are the stars of the Triangle feature releases for January 7. Hart appears in a Kay Bee production of newspaper life in the old West, entitled "Truthful Tulliver," written by J. G. Hawks. Dorothy Dalton, Charles Ray and Louise Glaum have a vehicle designed to test their versatility to the full in another Kay Bee play of vital current interest, known as "The Weaker Sex," by Alice C. Brown, directed by Raymond B. West.

"THE TWINKLER" (Mutual).

Think of being a thief driven to desperation. Think of having the "only girl in the world" under a false conviction for murder. Think of being "straight," just for the girl's sake, and then deciding to "get the money" for an appeal by just one more "flier in the open market.."

Then imagine running onto a fellow with $10,000 displayed in one little pocketbook, "nipping the leather" and discovering that you have robbed the governor's secretary of the pardon he was taking to the girl for whose salvation you had stolen the pocketbook.

Well, that's the punch in "The Twinkler," the Mutual Star Production of the week of December 18, featuring William Russell, and written by Henry Leverage, editor of the Star of Hope, Sing Sing prison publication, and himself prisoner No. 65368. It is a play that lives from its first line to its conclusion.

Scene from "The Twinkler" (Mutual).

Director Edward Sloman has produced a wonderful drama out of this story from the pen of a man who knows of which he speaks, and William Russell, Charlotte Burton, Clarence Burton, William Carroll, William Tedmarsh and all of the supporting cast have outdone themselves in the sureness of their character portrayal.

Universal Offers Strong Program

"The Purple Mask" Heads the List—Called a Super-Serial—Also a Five-Part Red Feather.

AS A FITTING end to the year 1916, the Universal Film Manufacturing Company offers one of the strongest programs in its history for the week of December 25. Varied in theme, novel in plot and acted by players of note, the week's releases reach the high-water mark in film production.

The feature of the program is the appearance for the first time of the new Universal super serial, "The Purple Mask," in which those noted exponents of the continued motion picture story, Grace Cunard and Francis Ford, are the stars. This great serial, which will be released in two-reel episodes for sixteen weeks, is unique among photoplay serials, in that each episode is a distinct and separate mystery drama. The serial was written by Miss Cunard and directed by Mr. Ford. In the cast supporting the stars are such well-known screen artists as Gene Hathaway, Peter Gerald, Jerry Ash, Mario Bianchi, John Featherstone and John Duffy.

The first episode of "The Purple Mask," entitled "The Vanishing Jewels," will appear during the week of the 25th.

Sharing honors with the new serial is the Red Feather five-act feature, "A Child of Mystery," a stirring, heart-interest drama, with Hobart Henley and Gertrude Selby in the leading roles. This strong release was written by Willard Mack, the well-known playwright, and produced by Hobart Henley. It is a virile story of the love and hatred of the residents of the Italian quarter of a large American city. It is filled with many quaint touches of pathos, which are lightened by bits of genuine humor. In the cast are Thomas Jefferson, son of Joseph Jefferson, most loved of American actors; Paul Bryon, Alfred Allen, Mark Fenton and Nanine Wright. "A Child of Mystery" will be released on Christmas day. Under the Nestor brand, the one-act comedy, "Pretty Baby," with Eddie Lyons, Lee Moran and Edyth Roberts as the chief funmakers, will appear on the same day.

On Tuesday, December 26, the Gold Seal three-act drama, "Birds of a Feather," featuring William V. Mong and Nellie Allen, will be released. This is an unusually strong short feature, written and produced by Mr. Mong. It is a decidedly new type of crook play, replete with thrills. In the cast are a number of screen favorites, including Lydia Yeamans Titus, Harry Holden and George A. Dayton. The Hy Mayer travelogue, "Such Is Life in Alaska," will be released in one reel under the Powers brand on the same date.

"Stronger Than Steel," a film version of the original story from the Smart Set by George Bronson Howard, in two acts, is the leading release on Wednesday, December 27. This is a tense society drama, in two acts, scenarioized and directed by Allan Holubar, who plays the leading role opposite Louise Lovely. The Universal Animated Weekly and the L-Ko one-act comedy, "The Perils of a Plumber," with Dan Russell, are presented on the same day.

The Victor two-act comedy, "Good Morning, Judge," written and produced by Francis Ford, will appear on Thursday, December 27. An excellent cast of film laugh builders, which includes Ernie Shields, Mina Cunard, Jane Hathaway, Walter Belasco, Eddie Polo and Lewis Short, makes this one of the funniest film comedies ever offered. The other release of this date is a strong one-act Big U drama, "The Flash of Death."

Three productions are offered on Friday, December 29. The Imp two-act underworld drama, "Toto of the Byways," written by Catherine Carr and produced by Lee Kohlmar, with Edyth Roberts and Harry Benham in the leading roles, is the feature of the day. The other releases are the Rex one-act drama, "The Gilded Life," produced by the Smalleys and the L-Ko comedy, "Phil's Busy Day," featuring Phil Dunham.

"Giant Powder," a two-act mining drama, is a strong offering which will appear upon the Bison brand on Saturday, December 30. This is a gripping story of love and adventure by Maxwell Ryder. It was produced by Henry McRae and is acted by a powerful cast, headed by Edith Johnson and Fred Church. The Joker comedy, "The Tale of a Turk," with Gale Henry and William Franey and the Laemmle one-act drama, "The Face on the Screen," with Florence Lawrence, will also appear on the same day.

On Sunday, December 31, will appear the Rex two-act drama, "The Prodigal Daughter," by E. M. Ingleton, and directed by Allen Holubar. This is a delightful story, interpretated by Agnes Vernon, Allen Holubar, Ruth Corbin and Jack Mulhall. The Powers split-reel, "Sammie Johnsin Slumbers Not," an animated cartoon, and the Dorsey educational, "Civilization of the "Far East," and the Big U two-act drama, "The Mad Hermit," with Francis Ford and Grace Cunard, are the other releases of the day.

This week also brings to an end the Universal special serial, "Liberty," which has proved one of the most successful serials ever released, and thousands of letters have been received by the Universal, commending it and asking for more stories along the same line.

APOLLO WANTS A TRADE MARK.

Apollo Pictures, Inc., offers one hundred dollars for the most suitable and acceptable trade mark design submitted to Harry R. Raver, president of the corporation, at his office, 1400 Broadway, on or before February 1, 1917. The figure of Apollo Belvidere may be used in creating the design, the wording to be limited to "Apollo Pictures, Inc."

Praise for "Pearl of the Army"

Many Newspaper Critics Unite in Lauding the Quality of the Latest Pathe Serial.

THE enegetic boosters of the Pathe publicity staff, always on the lookout for leads that favor the successful exploitation of the several serial productions now being offered by that company, has gathered together the criticisms written by newspaper critics in various parts of the country where the latest Pathe serial, "Pearl of the Army," has been shown. Here are some of them:

R. E. Pritchard, motion picture editor of the New Orleans Item and one of the most progressive newspaper men now connected with motion pictures, states all four reasons in the following article published in a recent issue of the New Orleans Item: "There are thrills in every foot of 'Pearl of the Army.' With a dramatic story of love, mystery and adventure, and an all-star cast supporting her, Miss White is certain to achieve the greatest success of her career. It is doubtful if any star in the work has so great box-office pulling power. Pathe's name on a serial is a guarantee of its high quality. 'Pearl of the Army' lacks none of the essentials of a successful serial. It has a strong love interest, the development of which starts with the first episode. There is mystery, adventure and suspense. Every reel is replete with thrills of the kind that bring audiences back week after week."

Pathe's reputation, in the opinion of the photoplay editor of the Cleveland Plain Dealer, is the most important reason. Under the heading, "'Pearl of Army,' Thrilling Serial, Proves Winner," the Plain Dealer says: "Every once in a while some chronic kicker comes along and in wearied tones complains against that twenty-minute entertainment he frequently encounters on a moving picture program that ends with a 'Continued next week.' It seems to injure his feelings to be invited to come again on the same day next week and watch an impossible but thrilling and mysterious plot unfold. But, in spite of chronic kickers, producers—particularly Pathe—continue to produce moving picture serials and exhibitors continue to book them to boost their business, on the poorest night of the week. And if the public didn't prove that they liked this melodramatic form of entertainment, would Mr. Exhibitor and Mr. Producer continue spending their good coin? 'Pearl of the Army,' starring Pearl White and featuring Ralph Kellard, is the newest serial from the house of Pathe, and if the first three episodes may be considered as a criterion, it should prove as popular as 'The Shielding Shadow,' which is rapidly drawing to a satisfactory close. When it comes to injecting real mystery into serials, Pathe walks away with the blue ribbon every time. Mystery and thrills in the 'Pearl of the Army?' Whew!"

The popularity of Pearl White in Dayton, Ohio, was demonstrated in a rather forcible manner during the week of the first release of "Pearl of the Army." The Dayton Daily News in its issue of December 7 stated that several hundred patrons of the Ideal theater were unable to see the first episode and it was necessary for Manager Rawson to arrange to bring back the first episode, which was shown the following week, together with the second episode. The Daily News quoted Mr. Rawson as saying that if the crowd continued to come he would either have to get a larger theater or show the pictures a full week. He stated he had never seen a more enthusiastic audience.

"THE PURPLE MASK" (Universal).

As a fitting close to a successful year the Universal Film Manufacturing Company will release the super serial, "The Purple Mask," with Grace Cunard and Francis Ford in the stellar roles during the week of December 25. "The Purple Mask" marks a new departure in continued film dramas and promises to be the most successful serial in the history of motion pictures. Instead of the usual method of having one episode depend upon another, so that when a patron of a theater happens to miss an episode he loses the trend of the story, each episode of "The Purple Mask" will be a complete two-act drama. The suspense of the story has been maintained without leaving the fan in a quandary.

"The Purple Mask" was written by Grace Cunard and produced by Francis Ford, the stars, who hold the unique position in the film world of having appeared in more serials than any other players on the screen. They will be remembered for their excellent work in "Lucille Love," "The Broken Coin" and "Peg o' the Ring," Universal serials which met with acclaim wherever they were shown.

SAM PHILLIPS TO DEAL IN SCRIPTS.

Sam Phillips has organized and is president of the Feature Film Producers' Co-operative Association, which will furnish scenarios for feature pictures to several of the well known motion picture companies.

Mr. Phillips' long experience as a musical comedy man, photoplayer, and then director, well fits him for the duties of the executive head of an organization of this character. Many will remember him for his comedy work on the screen and with several well known film corporations, and of late the Milo Corporation of Baltimore.

A staff of trained writers will prepare the scripts sent out from the studio and will read and pass upon all script submitted by "free lance" writers, prepared to purchase at regular rates any material which can be used.

Brady Has Mobile Plan

Units of His Force of Reserve Pictures May Be Moved Up to the Firing Line at Moment's Notice.

THERE is no let-up in the World Film Corporation's policy of producing plays far in advance of the dates set for their release—the many advantages of which are so obvious as to require little or no explanation at this time.

"We are now working on pictures which will not be released in the ordinary course of affairs until next June," said Director General William A. Brady in referring to the current operations of his company. "Nobody, however, need take it as a positive statement that none of these plays actually will be presented before the interval has expired.

"One of the high points of our plan of accumulating completed plays is that in the possibility of circumstances arising under which any of our material should become of peculiarly timely value we would be in a position to substitute it upon our program at a moment's notice without disturbing the continuity of our productions in the least.

"For example, events in Europe might at any instant concentrate attention upon Russia in a way to render the public mind peculiarly receptive to a stirring story of life in the Czar's domain. In that case we would be ready to put forward Alice Brady in "The Snowbird" at once, although this photoplay is not scheduled for release until March 19.

" 'The Snowbird,' by the by, contains some unusual spectacular features, among them a complete production of the ballet, 'Scheherazade,' the principal roles danced by Alice Brady and Alexis Kosloff, with a corps of 100 Russian dancers. This ballet was devised and directed by Kosloff expressly for the present picture, the scene showing the interior of the Imperial opera house during a performance. Miss Brady for the past three months has been taking instruction in dancing for this particular picture, going to Mr. Kosloff's studio every evening, and I am free to say that her work in 'Scheherazade' is entirely remarkable.

"Following in due course among our new releases not previously announced will be Ethel Clayton in 'The House Cat,' with Rockliffe Fellowes; Lew Fields in 'The Corner Grocery,' with Doris Kenyon; Alice Brady in 'Motherhood,' supported by Edward Langford and John Bowers; Gail Kane in 'Glass Houses,' with Evelyn Greeley, Frank Mills and Gerda Holmes; Carlyle Blackwell and Olive Tell in 'Who Is Sylvia,' with June Elvidge and Arthur Ashley, and Kitty Gordon in 'The Haunting Shadow,' with Montagu Love and Alex Frances. There are four others in hand, for which titles have not been chosen as yet.

"Definitely dated for release, subject of course to change, are Alice Brady in 'A Woman Alone,' January 1; Gail Kane and Carlyle Blackwell in 'On Dangerous Ground,' January 8; Robert Warwick in 'The Man Who Forgot,' with Gerda Holmes and Doris Kenyon, January 15; Ethel Clayton in 'The Bondage of Fear,' with Rockliffe Fellowes, Arthur Ashley and Henry Hull, January 22; Marie Dressler, with Johnny Hines in 'Tillie Wakes Up,' January 29; Gail Kane in 'Her God,' February 5; Alice Brady in 'Frou Frou,' February 12; Carlyle Blackwell, with June Elvidge, Muriel Ostriche and Henry Hull, in 'The Parasites,' February 19; Ethel Clayton in 'The Web of Desire,' with Rockliffe Fellowes, February 26; Robert Warwick in 'A Girl's Folly,' with Doris Kenyon, March 5; Carlyle Blackwell, with June Elvidge and Arthur Ashley, in 'The Eleventh Hour,' March 12; Alice Brady in 'The Snowbird,' March 19.

"The engagement of Kitty Gordon is in line with our plan of leaning strongly toward women stars of recognized ability and striking physical beauty. Our careful observation of the ever-shifting current of public favor indicates that the popular demand at this moment is strongly in the direction suggested, and I am well satisfied with our present equipment in this direction, while Carlyle Blackwell fully fills the bill as our star juvenile and Lew Fields leaves nothing to be desired as the star of our occasional comedies.

"I may add with gratification that the business of the World Film Corporation for months has been going forward by leaps and bounds. The most significant feature of this situation is the fact that more and more theaters are taking these photoplays for week runs, while showings of three days are becoming quite general, proving that we have been underestimating the solid drawing strength of the motion pictures, where they are of good enough quality to stand scrutiny."

NEW STARRING VEHICLE FOR CONSTANCE TALMADGE.

Constance Talmadge is the latest star to appear on the Triangle-Fine Arts program. In recognition of her clever work in support of Wilfred Lucas in "The Microscope Mystery" and of Douglas Fairbanks in "The Matrimanic," it has been decided to give Miss Talmadge the opportunity that her talents deserve.

A new play, replete with comedy situations, has been prepared by Mary H. O'Connor of the Fine Arts scenario department, and Miss Talmadge's company, under the direction of Paul Powell, has already left for the Santa Cruz mountains of Northern California to begin active work. The construction of an entire log-cabin village and other elaborate scenery is made necessary by the plot of the new feature, and Director Powell will take a force of carpenters to the location for the purpose.

NORMA TALMADGE IN "PANTHEA."

Norma Talmadge, perhaps the most popular of the younger school of motion picture stars and who recently left the Triangle Company to appear as the star of her own producing company, under the Selznick banner, will soon be seen in the first of her new productions, "Panthea." This is a picturization of the famous novel by Monckton Hoffe, in which Mme. Olga Petrova starred in this country and which was received with acclaim by the public and press throughout Europe just before the war. The picture is finished and will be given its first public showings just after the New Year. It is reported to be an intensely powerful and dramatic production, with one of the most appealing love stories ever seen.

An excellent cast has been utilized in the production of this great feature photoplay, which was directed by Allan Dwan, formerly one of the leading producers of Triangle pictures. Among the players of prominence who will be seen in the pictures are Roger Lyton, George Fawcett, Earle Fox, Murdock McQuarrie, Count E. Von Stroheim, Norbert Wicki, Herbert Barry, Jack Meredith, Henry Thorpe, William Abbington, Winifred Harris, Ieleen Peisey, Stafford Windsor, William Lloyd, Dick Rosson, Frank Currier and J. S. Furey.

UNUSUAL ADVERTISING NOVELTY IN "THE WITCHING HOUR."

In addition to unusual drawings in the lithographs and other advertising matter, the Frohman Amusement Corporation has gotten up, as an advertising novelty, to be issued with its production, "The Witching Hour," a novelty stand, being the dial of a clock, which measures 4 feet in diameter and stands 5 feet 6 inches high. In place of the numerals on the dial, there appears the letters of the words "Witching Hour." The hands of the clock are movable so as to show the hour of the next performance of that production.

"THE MASTER OF THUNDER" (Gaumont).

The seventh episode in the thrilling photo-novel Gaumont is releasing through Mutual under the general title of "The Vampires" will be seen January 4. This is "The Master of Thunder," an absorbing series of incidents which disclose a French prison, the French colony of Algiers, and a wonderful scene showing the return of Irma Vep to her Apache haunts in the slums of Paris. Henri Leubas, undoubtedly one of the greatest screen actors of France, is afforded some excellent opportunities in this episode.

The opinions of American reviewers support in unanimous fashion those of their European confreres. It is pleasing to note that the high favor with which this sensational photo-novel was greeted has not been dulled as later episodes were screened. Last week one skilled trade paper critic said: "Just as full of fire and and energy as any of their predecessors (Episodes V and VI). There is a grimness that is wholly compelling, that grips one's attention and holds it throughout. The chapters are full of hair-raising incidents."

"Unusually thrilling," "a remarkable spectacle" and "an interesting situation" are some of the phrases of another reviewer to describe incidents in two episodes preceding "The Master of Thunder." In this episode the little European favorite, Tiny Tim, makes his bow in his photo-novel, appearing as the son of Normandin. Tiny Tim will be recalled as a popular child player in Gaumont releases of a year or so ago, and his return to the American screen will be welcomed by a host of friends.

Scene from "The Master of Thunder" (Gaumont).

Among the characters of the production who are prominent in this number are Philip Guard, the reporter, and his faithful friend Normandin, Satanas, Irma Vep, and Venenos, slated to become the head of the Vampires upon the death of Satanas.

Metro's New Year Offerings

Begins 1917 with Many Big Features and Many Prominent Players.

THE Metro Pictures Corporation has just announced its Christmas releases for the beginning of the New Year. They embrace one of the most important lists of productions ever offered for the screen. The list, which covers the period from January 1, 1917, to March 19, inclusive, embraces twelve great features, as follows:

January 1, "Vanity," with Emmy Wehlen as star; January 8, "A Wife by Proxy," with Mabel Taliaferro as star; January 15, "The White Raven," Ethel Barrymore; January 22, "The Promise," Harold Lockwood and May Allison; January 29, "The End of the Tour," Lionel Barrymore; February 5, "The Weaker Sex," Mme. Petrova; February 12, "One of Many," Frances Nelson; February 19, "Threads of Fate," Viola Dana; February 26, "The Belle of the Season," Emmy Wehlen; March 5, "The Secret of Eve," Mme. Petrova; March 12, "The Beautiful Lie," Frances Nelson; March 19, "The Hidden Spring," Harold Lockwood and May Allison.

Besides this dozen of Wonderplays, Metro will have another New Year's offering to the public in its serial, "The Great Secret," with Francis X. Bushman and Beverly Bayne as stars. The serial is in fifteen chapters, each chapter consisting of two reels. More than $500,000 was spent on the production, in which 600 people took part.

The first feature to be released, "Vanity," with Emmy Wehlen as star, is a powerful story of how a beautiful young woman was trapped by her own love for finery. The story of this play was written by Aaron Hoffman, and the scenario was prepared by Wallace C. Clifton. John B. O'Brien directed the production. In this production Miss Wehlen has an opportunity to appear in gorgeous gowns of the latest style. Supporting her are such noted actors as Paul Gordon, Edward Martindell and Tom O'Keefe.

"A Wife by Proxy," with Mabel Taliaferro, is a charming story of an Irish lass who comes to America in search of fortune and, obtaining a position in the home of a bachelor, becomes the means of unearthing a great blackmailing plot. While she is exposing the blackmailers she wins the love of her employer. The story was written by John B. Clymer and Charles A. Logue, and the scenario prepared by June Mathis. John H. Collins directed the production, which is presented by the Columbia Pictures Corporation.

"The White Raven" is an unusual play for Ethel Barrymore. In it she is seen first as a dancehall girl in Alaska and again as a grand opera prima donna in New York. For the first time Miss Barrymore appears in short skirts and does a song and dance "turn." This play offers many opportunities for her talent and the contrast between the dancehall girl and the prima donna is a striking one. The story was written by Charles A. Logue. It is presented by Rolfe Photoplays, Inc.

Harold Lockwood and May Allison will begin the New Year with the picturization of a famous novel—"The Promise"—as their first vehicle. The production, directed by Jay Hunt, was made at the Yorke studios, Hollywood, Cal. This is Mr. Hunt's first production under the Metro banner. The story, picturized by Richard V. Spencer, is a tale of the great Northwest and of a man who kept his word. James B. Hendryx, author of "The Promise," has pronounced the screen version one that is beautiful, exciting and impressive. In the cast are George Fisher, recently with the Triangle forces, who played the part of Christus in "Civilization"; Doc Pomeroy Cannon, Lester Cuneo, Lillian Hayward and many others. One of the features of the production is a college football game.

Lionel Barrymore appears to great advantage in "The End of the Tour," which is presented by the Columbia Pictures Corporation. This play, dealing with the tribulations of a stranded road company, was taken from a short story which appeared in the Morning Telegraph.

In "The Weaker Sex," Mme. Petrova appears in a part entirely new to any in which she has heretofore been seen. She is the light-hearted, winsome daughter of an old Irishman. Mme. Petrova herself wrote the story, from which Wallace C. Clifton prepared the scenario. The production was directed by Perry Vekroff. In the cast are Mahlon Hamilton, Robert Broderick, Mrs. Mathilde Brundage and Maury Steuart.

"One of Many" is an offering that carries a profound moral. A prosperous man flirts with a manicure girl. Taking advantage of her straitened circumstances, he pays court with money and abandons her only to learn that his son has married her. The situation that follows is tense with emotion. Wm. Christy Cabanne wrote the story and directed this production, which was produced by the Columbia Picture Corporation and is presented by Arthur James.

In "Threads of Fate" Viola Dana has a play that is splendidly suited to her type as a star. It is a story that deals with vivisection. She, a country girl, sees the horrors of using dumb animals for experimental purposes and wins a young physician away from such practices. Eugene Nowland directed the production. Richard Barry wrote the story and June Mathis prepared the scenario. The play is presented by the Columbia Pictures Corporation.

Emmy Wehlen has an unusual vehicle in "The Belle of the Season." This is a picturization of a poem by Ella Wheeler Wilcox. It is filled with romance and pathos. B. A. Rolfe presents it.

"The Secret of Eve" gives Mme. Petrova an opportunity to appear as a Gypsy woman, and in three other characterizations. The story, presented by Popular Plays and Players, Inc., was written by Aaron Hoffman and directed by Perry Vekroff. Wallace C. Clifton prepared the scenario.

Another picturization of a poem by Ella Wheeler Wilcox is "The Beautiful Lie," and Frances Nelson shows to rare advantage in it. "The Hidden Spring" is from the novel of the same name.

Masterpiece Film Attractions, Inc.

Opens Up New York Office as Headquarters—Will Buy Features of Quality.

WITH the primary purpose to buy and distribute features of quality and merit from independent producers and company's selling States rights, Sol. Lesser, in association with Leon D. Netter, has just opened the home office of the Masterpiece Film Attractions, Inc., in New York.

With branch exchanges already established in Chicago, Cincinnati, Cleveland, Pittsburgh, Philadelphia and New York, the Masterpiece is already exploiting several big productions, among which are "Purity," featuring Audrey Munson, and "The Libertine," featuring John Mason and Anna Hanlon.

The offices on the fifth floor of the Longacre building in New York will be the headquarters in the eastern territory, and act also as buying office for the States of California, Nevada, Arizona, Washington, Idaho, Montana, Colorado, Utah, Wyoming and New Mexico, the territory handled by the All Star Features, Inc., of San Francisco.

Further announcements of newer offices to be opened and of other features which will be taken over will be made in the near future, as soon as negotiations are brought to a head.

THRILLS IN 13TH "SHIELDING SHADOW."

The thirteenth episode, entitled "The Stolen Shadow," is announced for release the week of December 17. It is an amazing episode, in which Sebastian escapes from Ravengar and Leontine and the police by riding his motorcycle at top speed from a wharf into the river. This is a thrilling scene.

He is picked up by a fisherman in a motor boat. Throwing his rescuer overboard, he speeds away. He returns and steals the mantle of invisibility and the pellets. Ravengar and Leontine pursue him.

Sebastian is struck by an automobile and taken to the hospital. As they reach the room to which he had been carried he regains consciousness and, using the mantle of invisibility, disappears from sight.

Ravengar, knowing that he is in the room, orders them to close the door. Then, with his arm outstretched, he tries to catch the invisible form. Suddenly the window crashes to the floor, broken by an unseen hand. Ravengar follows and manages to catch Sebastian. Down the steep stairs they fall, Ravengar losing consciousness, Sebastian suffering only minor injury and vanishing with the mantle.

GOVERNMENT BUYS CUSHMAN GENERATOR SETS.

The United States government recently bought sixty-six Cushman generator sets for moving picture work in the various army posts. Some of these went to the Philippine Islands, some to the Canal Zone, some to China and others to various parts of the United States, Alaska, Hawaii, etc.

This large order was given to the Cushman Motor Works of Lincoln, Neb., only after competitive tests, and it is a strong indorsement of the Cushman outfit. This outfit is especially desirable for moving picture work, because of its compactness, owing to the small size and light weight of the engine, which weighs only 190 pounds and yet develops full four horsepower.

The Cushman Motor Works, Lincoln, Neb., will be pleased to send full information upon request. Address Cushman Motor Works, 938 North Twenty-first street, Lincoln, Neb.

"THE VICTORY" (Fox).

The story of a woman's victorious battle against fate and her escape from the talons of crime closing about her forms the theme of "The Victim," Valeska Suratt's latest screen drama for William Fox. The picture will be released on December 25.

Chief in Miss Suratt's support are Herbert Heyes, Claire Whitney, John Charles, Charles Edwards and Joseph Granby. Mr. Charles, who plays the "heavy" of the photoplay, is a newcomer to Fox films, but he has been in the silent drama for many years. Some of his most important work was done in leading roles with Tyrone Power. Miss Suratt, as usual, will display a wardrobe unsurpassed by that of any actress.

"THE LIBERTINE" BOOKING STRONGLY.

F. E. Backer, general manager of the Mammoth Film Corporation, reports that "The Libertine" is booking so strongly that he has been compelled to purchase four additional prints.

He has just signed up the B. S. Moss and the Proctor & Keith circuits for all their theaters. He is also sending out eight road shows throughout New York State and the New England States, and has already received bookings for indefinite runs in Buffalo, Rochester and Syracuse.

The Rialto theater in Brooklyn has played "The Libertine" for a week's run, doing a smashing big business.

Fairbanks to Return East

Famous Triangle Star Will Make a Few Pictures at Fort Lee, N. J.

THE announcement that Douglas Fairbanks will return East this month to reopen the Triangle studio at Fort Lee has aroused much interest in local film circles.

"Doug" is scheduled to leave Los Angeles on December 16, so he will be in New York during the holidays. He will be accompanied by Mildred Harris, the fifteen-year-old Fine Arts favorite, who made a lasting impression in the role of the ingenue with Sir Herbert Beerbohm-Tree in "The Old Folks at Home." Miss Harris will appear as Fairbanks' leading lady at the star's personal request, as he considers her one of the most promising young actresses in the pictures. She is a blonde of the real blue-eyed, golden-haired type, and recently won first prize in a California beauty contest.

It is said that John Emerson, who is directing Fairbanks' current production, "The Americano," will continue to direct the famous comedian during his winter season at Fort Lee.

BLACK ORCHIDS (Bluebird).

Rex Ingram has made another production for Bluebird, in which Cleo Madison is the star. The recent Ingram-Madison presentation of "The Chalice of Sorrow" won great favor and was generally rated among the most beautiful of Bluebirds. Now comes "Black Orchids," for release January 1, in which Miss Madison has another tragic role in which to reflect her emotional talents upon the screen.

"Black Orchids" is a story within a story and, although the inner narrative has a tragic ending, the play as a whole attains the much desired happy ending because of the lesson conveyed to a flirtatious girl who is entering upon the married state with foolish ideas that seem bound to bring disastrous results.

Rex Ingram has introduced some original ideas in production and photography and Bluebird believes that "Black Orchids" will start the New Year most propitiously for exhibitors in that this feature is sure to give splendid satisfaction to the public, with attendant gratification to the theater manager.

Wedgewood Nowell, who was Miss Madison's leading man in "The Chalice of Sorrow," fills the same position in the "Black Orchids" company, Francis McDonald, Richard La Reno, Howard Crampton and Wm. J. Dyer being others in Miss Madison's support.

CHASE FINDS DEMAND FOR UNICORN SERVICE.

Treasurer P. A. Chase of the Unicorn Film Service Corporation, has just returned from an extensive trip throughout the country which embraced not only an inspection and reorganization of the Unicorn's twenty-eight exchanges, but also afforded him a opportunity to come in contact with the exhibitors from coast to coast. Mr. Chase made several interesting mental notes while on his tour, and not the least significant of the facts which he discovered was the crying needs by exhibitors of really good short subjects.

"I found," said Mr. Chase, "through the medium of conversation with a large number of exhibitors, that the Unicorn with its twenty-one reels a week, is supplying a distinct demand for short subjects, both in comedies, dramas and western pictures, which hitherto has been unfulfilled, or else the exhibitor has been supplied with an inferior brand of pictures of this class.

"From my interviews with various exhibitors and from the statistics which I have been able to compile from my observation of the field, it would seem that there is a distinct famine for short pictures of the standard which the Unicorn Film Service is endeavoring to supply."

KALEM INCREASES ITS PRODUCTION OF PRINTS.

So many exhibitors using General Film Service have written in to the Kalem Company and to the head office of the General Film Company to report that they find it difficult to always obtain Kalem films, that drastic action to remedy this situation has been taken.

Extra prints of "The Girl from Frisco" series, the "Grant, Police Reporter" series, the "Hazards of Helen" and the Ham Comedies, are now being shipped to the various General Film exchanges on a schedule well in advance of the release dates. Hereafter and henceforth there will be sufficient prints of all Kalem pictures on hand in the G. F. exchanges to supply the growing demand for them.

D. J. GRAUMAN OPENS EXCHANGE.

D. J. Grauman, theatrical man of San Francisco, has decided to enter the picture business and will begin by opening an exchange in San Francisco for the handling of feature films, under the name of the D. J. Grauman Feature Film Company, for the States of California, Arizona and Nevada. In addition to other features which Mr. Grauman will buy in the open market for his territory, he has closed a contract with the Unity Sales Corporation, through Andrew J. Cobe, vice-president and general manager, whereby Grauman's exchange becomes the regular Unity exchange for the three States named, and all pictures distributed by Unity will be handled by the new exchange in future.

EXTRA REEL FOR FAMOUS PLAYERS' "SNOW WHITE."

So exceptionally beautiful and delightful has the Famous Players' adapation of the fairy tale, "Snow White," starring Marguerite Clark, proven to be in its completed form that the producers have decided to make it the first six-reel picture ever released on the Paramount program. The average Paramount picture consists of only five parts, any variation being in the direction of abbreviation.

This decision on the part of the producers to add an extra reel to their Christmas day release places them in the role of the Santa Claus of the film industry. "Snow White," which was produced by arrangement with Winthrop Ames, was made a Christmas day release because of its holiday spirit.

All the exterior scenes for the picture were staged in Georgia, the interiors being produced at the Famous Players' studio in New York City. The camera work, which is especially difficult because of the great amount of trick work required in depicting the magic and witchcraft of the story, was done by Lyman Broening, who has been Dawley's photographer in many of his most successful pictures.

Prominent in support of Miss Clark are Creighton Hale, one of the best-known stars of serial pictures on the screen, who plays the Prince in "Snow White," and Lionel Braham and seven celebrated midget players, who are seen as the Dwarfs.

"THE PRIDE OF THE CLAN" COMPLETED.

The actual production of Mary Pickford's second photoplay, "The Pride of the Clan," to be released by the Artcraft Pictures Corporation, has just been completed and the final cutting and assembling of the film is now under way at the Fort Lee plant. The new production is scheduled to make its first appearance before the public on January 8.

It is readily felt that "Little Mary's" presentation of the Scotch character, "Marget MacTivish," in this photoplay will prove her greatest portrayal on the screen. The role affords her particular opportunity to assert the "Pickford charm" which she has evidenced in the past with such great success.

The story offers a typical Pickford subject and weaves itself about the pretty daughter of a Scottish chieftain who at an early age is placed at the head of her clan when a severe storm at sea results in the loss of her father and several other fishermen off the western coast of Scotland. There is an indescribable pathos in the situation of the young girl living alone in a wretched hulk on the seashore ruling the rugged and untutored fishermen and their families. Although Marget is amongst them, she is not of them, possessing a spirituality of soul and a brightness of outlook that stands out in contrast to the uncouth ways of the islanders.

"WIFE BY PROXY" (Metro).

"A Wife By Proxy" is the title of the Metro Wonderplay with charming Mabel Taliaferro as star, which will be released January 8, 1917. In this new five-act production Miss Taliaferro will have the part of Jerry McNairn, a lovable girl from the Emerald Isle, who wins happiness and fortune in a thoroughly unusual way. "A Wife By Proxy" was directed by John H. Collins for Columbia Pictures Corporation, and will be released on the Metro program. It is the joint product of John B. Clymer and Charles A. Logue, and was adapted for the screen by Mr. Collins. A. A. Sadwell is responsible for the photography, which is said to be exquisite.

Miss Taliaferro has a thoroughly congenial part as the winsome Jerry. Prominent in her support is Robert Walker, who plays Burbeck. Mr. Walker has been seen in many of the Metro productions of Viola Dana. A popular player in the cast is Sally Crute, who has the role of the adventuress, Beatrice Gaden. Yale Benner, who has the part of Curtis; Ricca Allen, Ed. Mack, George Melville, Fred Jones and Jerome N. Wilson are other clever players in "A Wife By Proxy," one of the most charming vehicles in which Miss Taliaferro has ever been seen.

SCENIC BEAUTY IN "THE ETERNAL SIN."

No greater contrast could be imagined than that between Herbert Brenon's last production, "War Brides," which is now being shown in almost every large city in the United States, and the photodrama upon which he is now engaged, "The Eternal Sin," in which Florence Reed will be seen as Lucretia Borgia, for Selznick Pictures. "War Brides" was ultra-modern, taken from a play written by a woman, its theme a tremendous social struggle, and its scenes naturally confined to places which, while extremely picturesque, did not permit the artist to indulge his sense of the beautiful. "The Eternal Sin" goes back to the Italian Renaissance, is from a drama by Victor Hugo, the immortal author of "Les Miserables," its story essentially a drama of persons instead of classes, and its scenes, costumes and all accessories of the most exquisite beauty.

FIVE METRO COMEDIES IN JANUARY.

Metro Pictures Corporation will issue five one-act comedies during the month of January, owing to the fact that the month contains five Mondays. Three Metro-Drew comedies will be released, and two Ralph Herz comedies.

These are, in rotation, "The Matinee Idol" (Ralph Herz), Jan-

uary 1; "Cave Man's Buff" (Mr. and Mrs. Drew), January 8; "His Perfect Day" (Mr. and Mrs. Drew), January 15; "Married But Single" (Ralph Herz), January 22; and "The Pest" (Mr. and Mrs. Drew), January 29.

All of these are gems of humor, the two with Mr. Herz being of the more unctuous variety, the Metro-Drew comedies being the usual Drew type of domestic comedy known to all motion picture lovers. There is fun for all in Metro's January comedy releases.

AT THE CHRISTIE STUDIOS.

Ethel Lynn, such a pretty little lady, is putting the frills in Harry Ham's freshest Christie comedy.

Charles H. Christie wires that he is going to stick to New York while the going is good. He has signed up contracts with every State in the United States except the "show-me" State. He has also signed up the Philippines, Great Britain, New Zealand, Australia, Canada, and the few countries left still to be conquered by the Christie comedies. Mr. Christie thinks he will bring aplenty of scalps when he returns shortly to Los Angeles.

Billie Rhodes has started on a perilous career in "Gay Deceivers," with Harry Ham, in a Christie comedy.

Neal Burns has proved himself an expert auto-comedian in "Her Friend the Chauffeur," passed on Al. E. Christie's O. K. Another good laugh-getter sailed by with flaunting colors, "Small Change," with Neal Burns, Betty Compson and Eddie Barry.

Notes of the Trade

KITTY STEVENS is to be seen in a Metro-Rolfe production in which Ethel Barrymore is starring. Miss Stevens had the part of Dance Hall Molly in "The Cowboy Girl," the first production Edwin Carewe directed in the west for the Yorke studios. Later she played the role of Natannah in "Peer Gynt," and next she was with Mabel Taliaferro in "The Snow Bird," under the direction of Mr. Carewe.

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Edward N. Hoyt, who is in Stuart Holme's new production for William Fox, has been on the stage for thirty-four years.

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In the new World-Brady picture play "All Man," Robert Warwick and Mollie King play the big roles.

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"Is Marriage Sacred?" will be inaugurated by Essanay December 16. The first of these gripping picture dramas will bear the individual title, "The Burning Band." Each of the "Is Marriage Sacred?" photodramas will deal with one of the home-destroying complications in married life, but will have a separate and complete story to tell. One will be released through the General Film Service every Saturday. Screen time approximately 33 minutes.

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Alexander Hesse, one of vaudeville's most successful portrayers of French and Italian characters, appears in support of Harry Watson, Jr., in the latest "whirls" of George Kleine's comedy series, "The Mishaps of Musty Suffer."

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Tony Lally, manager of the Regus Theater, Binghamton, N. Y., is conducting a campaign on special advertising on Paramount Pictures. He has posted the stock one-sheets in a great many store windows and is going after advertising strong.

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Clarice Snyder, a child actress, will be cast in a boy part in a new Metro feature for Mme. Petrova.

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Jack Pickford, who leaped lightly from the pages of Booth Tarkington in "Seventeen," to Dickens in "Great Expectations," is doing some of the greatest work of his career in the role of "Pip" in the latter adaptation, in which the Famous Players are again co-starring him with Louise Huff.

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Essanay's Black Cat features are making a hit. Exhibitors' reports from "The Egg," the first of that series, proclaimed the production a big drawing power. "The Little Brown Mole," the second release under the Black Cat banner, is in demand for bookings by theater proprietors throughout the country. President George K. Spoor of Essanay has arranged to release a Black Cat feature every Tuesday. Each photoplay is a thrilling story, complete in itself. The screen time is approximately 33 minutes.

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The new Crescent theater, in Ithaca, N. Y., seating capacity 1,300, will open November 27, showing Marie Doro in "The Lash." The New Crescent is under the same management as the Star Theater, Dr. Howe and Mr. Charles Hamer. Paramount Pictures will be shown. This house is one of the finest in the state and equipped with the most modern apparatus throughout, beautifully decorated, catering to the very best people. The policy will be photoplay features exclusively.

Negotiations have been completed between the Yorke Film Corporation and James B. Hendryx, the author, for the screen rights to his novel "The Promise," published by G. P. Putnam's Sons of New York and London.

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Production of "The Promise" will begin soon after Lockwood and Allison complete their work in Harodl MacGrath's "Pidgin Island."

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Shirley Mason, the sister of Viola Dana, is featured in two forthcoming Edison features, "The Law of the North," and "The Tell-Tale Step," which have just been completed and which are scheduled for early release through the Kleine-Edison-Selig-Essanay Service.

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The new illustrated titles for the World Film's special Clara Kimball Young service have been so well received that the corporation has permanently engaged the corps of artists chosen for this work, and they will decorate all future World-Brady picture plays.

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The Apollo Theater, owned by Hurtig & Seamon, at 125th street, New York City, has inaugurated a policy of two days on each Paramount Picture. The plan began November 27th. This house formerly ran a daily change but found Paramount Pictures worthy of a two-day run.

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Monte M. Katterjohn has signed a three-year contract to write Triangle-Kay Bee dramas.

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The Universal Nestor Company, directed by Louis W. Chaudet, is filming "Sailing at Four," featuring Eddie Lyons and Lee Moran with Edith Roberts. Bess Meredyth wrote the scenario. It is a one-reel comedy.

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Jack Richardson has joined the Selig Polyscope Company and is playing a leading role in Director Colin Campbell's motion picture drama.

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Club women throughout the United States are taking great interest in the Thanhouser production of "King Lear," starring Frederick Warde, which is to be released through the Pathe exchanges on December 17.

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The Universal Joker Company, under the direction of W. W. Beaudine, is filming a one-reel comedy, "Trunks and Trouble," featuring Gale Henry and William Franey, with M. Moranti and C. Conklin. The story was written by Karl R. Coolidge of the Universal staff.

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In the cast of the new fourteen-episode Metro-Quality serial starring Francis X. Bushman and Beverly Bayne, will be found Belle Bruco, who played the part of the authoress in search of thrills in the five-part Bushman and Bayne photoplay, "In the Diplomatic Service."

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Frank McIntyre is preparing to make his photoplay debut in the Famous Players adaptation of his great stage success, "The Traveling Salesman."

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Universal Director Marshall, who was previously co-director with Harry Carey, and who since has been assisting Jaccard in the direction of the "Liberty" serial, has been given a company of his own, and is producing a two-reel drama entitled "A Renegade Patriot," written by Eugene B. Lewis.

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Viola Dana, Metro star, has begun work in the Rolfe studios on a new feature which will probably be called "The Mortal Sin." The play was written by John H. Collins, who will direct Miss Dana in the production.

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"The Rise of Susan," with Clara Kimball Young as its star, will be released upon the regular World Film program December 11. This is not a part of the World's special Clara Kimball Young service and has never been shown outside the corporation's own projection room.

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The Universal has now made an arrangement for securing a series of views of Alaska, and this series will start the week of November 27.

• • •

Adella Barker, who has made a strong impression as the nurse in Metro's screen version of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the title roles, has joined the cast, including those stars in the big serial being produced at the Metro-Quality studios.

• • •

Albert Kelly, formerly with Director John H. Collins at the Edison studio, has joined Mr. Collins as assistant director at the Metro-Rolfe studios. He is at present assisting him in the preparation of a five-part photoplay, with Mabel Taliaferro as star, called "Jerry of the Emerald Isle."

William Beatman Davidson, a leading man with wide screen experience, has been signed by Edwin Thanhouser to support Charlotte Walker in Lloyd Lonergan's play, "Mary Lawson's Secret," which Director John B. O'Brien is now making at the New Rochelle studios.

* * *

J. Herbert Frank will appear as an American, a traveling salesman, in "The End of the Tour," Lionel Barrymore's forthcoming Metro-Columbia feature.

* * *

Florence La Badie has nearly completed "The Girl Who Wanted to Live," a story of prison reform and political intrigue, by Philip Lonergan. Frederic Sullivan, her director, will begin soon to make ready to produce Miss La Badie's next Thanhouser feature, which has been written for her by Agnes C. Johnston.

"Divorce and the Daughter," starring Miss La Badie, is to be released on December 3. This play was written by Miss Johnston.

* * *

Director George Cochrane is filming "The Web," prepared for the screen by Harvey Gates and featuring Cleo Madison. In the cast are such well known Universal players as Roberta Wilson, Jack Nelson and Daniel Leighton. The story is being filmed in two reels.

* * *

George W. Hill, long associated with D. W. Griffith as cameraman, has joined the Metro-Popular Plays and Players forces. His first work for Metro is the photographing of a new play for Mme. Petrova, written by Anna Steese Richardson and directed by Edmund Lawrence.

Picture Theaters Projected

BIRMINGHAM, ALA.—E. A. Schiller, of the Schiller Amusement Company, and Marcus Loew, of the Loew Vaudeville Circuit, are reported planning to erect a moving picture and vaudeville theater.

LITTLE ROCK, ARK.—The Palace Theater has been leased by George Slater.

SAN FRANCISCO, CAL.—The Savoy Theater on McAllister street, has reopened under the management of M. E. Cory. The structure has been improved, redecorated and a new organ added to the attractions.

WILEY, COLO.—The opera house leased by J. J. Sarah is being converted into a modern moving picture theater.

DALTON, GA.—J. B. Brown will remodel his moving picture house.

COGGAN, IA.—Improvements are being made to the opera house operated by Philip Burst.

CENTREVILLE, IA.—The Orpheum theater has been remodeled and redecorated.

OAKLAND, IA.—The Unique Theater is now being operated by Fred A. Crosby.

STRAWBERRY POINT, IA.—The Lyric theater is now being conducted by A. A. Beguhn.

LAMONT, ILL.—The front of the Ideal theater has been remodeled and the seating capacity increased.

LAWRENCEVILLE, ILL.—A. M. Gee is planning to erect a one-story moving picture theater, 28 by 102 feet.

EVANSVILLE, IND.—J. R. Brannen has disposed of his interest in the Criterion theater on Main street to Harry Kornbloom.

FORT WAYNE, IND.—The Empress theater, located at the corner of Wayne and Clinton streets, has been thoroughly renovated and refurnished. The house was recently taken over by new interests.

INDIANAPOLIS, IND.—C. E. Springer, 1224 Olney street, has the contract to erect a one-story moving picture theater for George R. Quinn, to cost $7,000.

LAWRENCE, KAN.—The Bowersock Theater has been taken over by S. L. Ware.

HAYS, KAN.—Milliard Kirkman has plans by C. A. Smith, Salina, Kan., for a one-story moving picture theater, 50 by 80 feet.

BALTIMORE, MD.—James Goeller has awarded the contract to William Gaken, 2339 McElderry street, to erect a one-story brick addition to the moving picture house at 1444 Hull street, 21.4 by 87 feet, to cost $3,000.

BALTIMORE, MD.—Blanke & Zink, 648 Equitable building, are preparing plans for remodeling the Arcadia on North avenue for a moving picture theater, to be known as Majestic Motion Picture Parlor. The improvements will cost approximately $85,000.

FREEPORT, ME.—The Little Hip theater, recently taken over by H. M. Wilshire, has been remodeled and opened for the exhibition of moving pictures.

FARMINGTON, MINN.—The Star Theater, recently purchased by F. W. Ball, has been remodeled, the interior redecorated and a new projection machine added to the equipment.

ST. PAUL, MINN.—Frank N. Lux is reported planning to erect a moving picture theater at 155 North Sneling avenue.

TWIN VALLEY, MINN.—The New Photo theater has been greatly improved with a stucco front.

NEWTON, MISS.—The Majestic theater is now being conducted by R. G. Davidson.

CAPE GIRARDEAU, MO.—A. H. Haas has plans by W. E. Parlow, H. H. building, for a one-story moving picture theater 45 by 112 feet, to cost $18,000.

KANSAS CITY, MO.—A. W. Eliott of the Sapphire Amusement Company, who recently leased the Grand Opera House, is making a number of improvements to the building.

SPRINGFIELD, MO.—The new Princess Theater has been opened under the management of S. E. Wilhoit. The house will seat 1,200 persons.

GREAT FALLS, MONT.—The Sexton theater, recently taken over by Col H. P. Sexton, has been extensively improved and the interior redecorated.

BENNINGTON, NEB.—The opera house has been leased by John Sass, who will conduct it as a first-class moving picture house.

SUTTON, NEB.—The Lyric Theater has been taken over by Ferdinand Grosshaus.

PITMAN, N. J.—The Park theater, built and owned by Atlantic City parties, has been sold to A. S. Clark, a local business man.

SUSSEX, N. J.—Globe & Smith have plans by F. B. Gross, 126 Market street, Paterson, N. J., for a one-story moving picture theater, 42 by 90 feet, to cost $8,000.

BROOKLYN, N. Y.—Shampan & Shampan, 772 Broadway, are preparing plans for a one-story moving picture theater, 50 by 90 feet, to cost $20,000.

CORNING, N. Y.—H. G. Drehmer, 50 Ontario street, has the contract to erect a two-story moving picture theater, store and apartment building, 72 by 100 feet, for the Viele Estate, A. L. Kiff, manager, for $20,000.

FAR ROCKAWAY, L. I., N. Y.—Fanny Jetkowitz plans to build a one-story extension, 25 by 18 feet, and make alterations to her moving picture theater, to cost $4,000.

SCHENECTADY, N. Y.—Sam Siegel, 1581 Broadway, New York City, has plans by E. G. Atkinson, Parker building, for extensive improvements to his theater building, to cost $20,000.

HERTFORD, N. C.—Campbell & Perry have the contract to erect a two-story moving picture theater building, 60 by 92 feet, for J. Broughton & Bro.

WINSTON-SALEM, N. C.—Elks Home & Auditorium Company has changed its title to Auditorium Company. It will erect a theater and store building, lobby flanked by two stores on each side; several stores on Fifth street side; seating capacity 2,000; estimated cost $150,000.

EDGELEY, N. D.—Shiels & Weaver have opened a new moving picture theater, costing $10,000, and having seating capacity of 400.

NAPOLEON, N. D.—The Pastime is the name of a new moving picture theater opened here.

ASTORIA, ORE.—The Crystal theater has been remodeled and the seating capacity increased.

CLUNE FILM PRODUCING COMPANY
Los Angeles, California
Producers of "RAMONA" (10 reels) and "THE EYES OF THE WORLD" (10 reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced. Available for state rights.

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The voltage of the "MARTIN" polyphase converter is maintained constant, so that the starting of the second arc does not disturb the light given by the first, making the dissolving of the reels as simple as if the arcs were operated in a Direct Current district. Our emergency panel does away with expensive compensarcs and cuts the wiring and installation cost in half.
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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Canada Bans International Film Service

Chief Press Censor at Ottawa Has Sent Notice That No Pictures Whose Sale Will Benefit Hearst Can Be Shown in the Dominion.

By Frederick F. Sully, 68 Lansdowne Ave nue, St. John, N. B.

ST. JOHN, N. B.—Dr. H. S. Bridges, chairman of the New Brunswick Board of Censorship, has just received an official communication from the chief press censor at Ottawa that all films produced by the International Film Service are to be barred from exhibition in this province; and it is understood that this ruling extends throughout the dominion. The chief press censor bases his instructions on the grounds that the moving spirit in the International Film Service is W. R. Hearst, whose publications were barred from the dominion a short time since.

It will be remembered that a few weeks ago the British government barred the International News Service from England, and later the Canadian government shut out all his publications from this side of the border. It is understood that the International Film Service operates in several different countries under various names, but that Mr. Hearst is the controlling figure in each case. In this instance the action of the censor is to prevent the International Film Service from making any money in Canada.

One of their productions, "Beatrice Fairfax," is now being shown at the Imperial theater, contracted for through the Famous Players, Ltd. When asked whether this ruling would affect the screening here of the production, Mitchell S. Bernstein, manager of the local exchange, said that this decision would in no way affect the "Beatrice Fairfax" serials, Canadian rights for which had been purchased by his company. Officials at Ottawa notified the Famous Players that, inasmuch as they had already paid for these rights, the picture might be shown, but no other International films would be allowed to come into the country. It is alleged that Hearst was a persistent violator of the censor rules, and his publications and films are now shut out of all parts of the United Kingdom and Canada.

Metro "Romeo and Juliet" Screened.

St. John, N. B.—The Metro production of "Romeo and Juliet" had a private screening at the St. John opera house Sunday afternoon, through the courtesy of Walter C. McKay, manager, and Jules H. Wolfe, Metro representative. The picture had been shown in only one other Canadian city, Montreal. In this city it was declared a wonderful production by censors and press, and the public, judging from its attendance, also voted it a great success.

"Here, Boy, Take My Laundry."

Halifax, N. S.—"Here, boy, take my laundry to the Chinaman's," said Bert Silberstein to a hurrying uniformed figure in the corridor of the Queen's hotel one morning recently. The bellboy-like figure slowed down, stopped, turned and smiled at "Bert." It was an officer in the Royal Navy! A funny grin spread over Bert's face, as you have often witnessed in one of the heavy scenes. He said nothing, but now he declares he is always going to leave his laundry at the desk.

Pictures to Boost New Brunswick.

St. John, N. B.—For the past few months James Gilchrist, secretary of the New Brunswick Farm Settlement Board, has been supervising the taking of moving pictures, aggregating some 6,000 feet, of the splendid agricultural lands in New Brunswick, as well as views showing her wonderful educational system and busy industrial centers.

New England News Letter

By J. J. Phillips, Boston Traveler, Boston, Mass.

Geo. Gustin to Manage Roxbury House.

ROXBURY, Mass.—Geo. Gustin, formerly of the Keith's Bijou theater, Boston, is to manage the new Dudley theater, located directly opposite the Dudly street elevated terminal, Roxbury, Mass., and considered an excellent location. The seating capacity is 1,400 and is thoroughly equipped with all modern conveniences, including a new Simplex machine with a direct throw, insuring perfect projection.

Ushers With Illuminated Letters.

Boston, Mass.—Manager Thos. D. Soriero of the Park theater put over a new wrinkle at this popular Boston house. He has provided his ushers with an electric light arrangement, worn on the back. While of itself it is a minor detail, yet it demonstrated to what point of efficiency this theater is conducted by the popular manager. While the picture is on and of course the house dark, belated patrons are conducted to their seats in absolute quiet, as the knapsack arrangement when the button is touched flares out of the usher's back in letters of fire, "This Way Please." The patrons of the Park were at first surprised; then, seeing the point, follow the usher to the seat.

Louis B. Mayer a Commuter.

Boston, Mass.—Louis B. Mayer of Metro is commuting between Boston and New York these days on the Bushman-Bayne serial, "The Great Secret," to be released Christmas day. The numerous advance bookings in the New England territory indicate the popularity of these Metro stars.

J. W. Carrol in Southbridge.

Southbridge, Mass.—James W. Carrol, for years connected with the General Film Company at Boston, has been appointed manager of the Phelps theater, Southbridge, Mass.

New Theater in Lexington.

Lexington, Mass.—William Viano is about to open the New Lexington theater, which will be located in a central part of this historic old town.

Film Stars at Press Club.

Boston, Mass.—Miss Beatrice Roberts, who won the beauty prize at the recent Boston ball, and several society dancers, under the direction of Miss Winifred Gilraine, are to entertain the members of the Boston Press Club at the club quarters, 3 Beacon street, on Thursday, December 14, at five o'clock.

Miss Roberts will tell of her first experiences as a film actress before the camera for the Atlas Film Company, a Boston organization, and other members of the Atlas company will also participate in the festivities on this occasion.

It is also announced by the entertainment committee of the club that two distinguished personages will be given a reception at the club—Mary Pickford and Billy Sunday.

Saturday Film Show at Dorchester School.

Boston, Mass.—Dorchester high school was turned into a film house and a dancing school by the Dorchester School Center of Dorchester, Mass., Saturday afternoon, December 9, an experiment being tried by this association to provide good amusement for the children of this district on Saturday afternoons.

The reels shown at the school are carefully selected by the assistant manager of the school center. About 600 children attended, paying only five cents, which was used to defray the expenses of the exhibition.

New Pathe Serials.

Boston, Mass.—C. R. Seelye recently visited Boston and advised that Pathe has many good things in store for the New England exhibitors. "Pearl of the Army" is "going over big" throughout the entire country and the next serial, "The Double Cross," is to be a story the kind which makes Pathe the standard serial concern. Manager Farrell reports that the Boston Pathe exchange has closed over 150 first-run accounts on "Pearl of the Army," which include many of the best theaters in all the large cities in New England.

Ross Wilis Comes Back to Boston.

Boston, Mass.—Ross Wilis, formerly of the V.-L.-S.-E. at Boston and later with the same concern at Toronto, Canada, has resigned and accepted a position with R. D. Marston, manager of the Boston branch of the K.-E.-S.-E.

M. Horblit is the new owner of the Scenic Temple, Mattapan, Mass. This theater has a seating capacity of 500 and has been recently renovated and improved by the new owner.

World pictures at the Emery theater, Providence, are proving their worth and S. R. O. is the program every evening.

Fred Lovett, the popular manager of the Royal theater, Providence, R. I., is playing to capacity houses with Metro features.

IN BRITISH COLUMBIA.

Visitors in Calgary.

Calgary, Alberta.—J. L. Torgan of Bassano, Alberta, was a recent visitor to this city. K. M. Leach of the Lyric theater, Swift Current, Sask., and W. B. Findlay of the Monarch theater, Medicine Hat, Alberta, were also callers at the Famous Players exchange. Both have arranged to run the Clara Kimball Young features.

Sam W. Whitehead to Pilot Metro Feature.

Vancouver, B. C.—It is stated that the Metro production of "Romeo and Juliet" will be piloted through Western Canada by Sam W. Whitehead, who handled "The Spoilers" in this territory with such signal success.

Drop us a line, Sam. Abe Smith of the Vancouver office told us about it.

Jules Levine Drops In.

Vancouver, B. C.—Jules Levine, of the University staff, recently arrived in Vancouver for a short stay. Mr. Levine is handling the Bluebird business in Western Canada.

For Longer Runs in Canada

H. J. Allen, Calgary Representative of a Leading Brand, Says Exchange Men Are Trying to Induce Exhibitors in Western Canada to Test Longer Runs —Says That All Concerned Will Benefit by Change.

By E. C. Thomas, 821 Rogers Building, Vancouver, British Columbia.

VANCOUVER, B. C.—H. J. Allen, in charge of a distributing organization in Western Canada, has returned to his headquarters in Calgary, after several weeks spent in Vancouver.

While here Mr. Allen drew particular attention to the advantages of extended runs for good pictures, and stated that while theaters in some of the smaller towns are at present changing their programs daily, the exchanges are trying to induce them to at least give a fair trial to the policy of longer runs. In support of his contention that this is the better paying system in the end, Mr. Allen points to the large number of requests which are continually being received from exhibitors for return dates on various pictures. And it is a peculiar fact that these requests are almost as diversified as the films themselves, leading to the assumption that the exhibitors rebook the pictures which appeal to them personally. Just as no picture will wholly satisfy every member of an audience, so no picture or class of pictures would be unanimously selected for rebooking by a body of experienced exhibitors.

Calgary Famous Players Has Pickford Films.

Vancouver, B. C.—Mr. Allen states that in many Alberta towns, such as Bassane and Tofield, some Paramount exhibitors are regularly charging 25 cents admission.

He also corrected a report previously issued, which stated that all applications for Western Canada bookings on the Mary Pickford productions must go to Sales Manager Ike Soskin, of the Monarch Film Company, in Toronto. Mr. Allen informed the World representative that bookings for Western Canada will be handled by him at the Famous Players' office in Calgary. The Monarch company handles the Clara Kimball Young pictures, as well as the new Mary Pickford subjects.

Reception Given to Grace Darling in Toronto

Banquet and Dance at the St. Charles—Visit to Seventeen Local Picture Theaters—Is Star of Fairfax Series.

By W. M. Gladish, 1236 Gerrard street, East, Toronto, Ont.

TORONTO, ONT.—One of the most enjoyable, and at the same time most fashionable, events in Toronto film circles was the reception and supper tended to Grace Darling, star of the International Film Service, Inc., on the occasion of a two-day tour of Toronto theaters, Dec. 4-5. It was held at the St. Charles and the invited guests were representative of both the exhibiting and exchange sections of the local moving picture business.

The spread was held under the auspices of the Famous Players Film Service, Ltd., which controls the distribution of International releases in the Dominion. The host of the evening was Mr. Phil. Kauffman, Toronto branch manager.

Miss Darling looked sweet in a—oh, well, her wonderful gown cannot be described in masculine handwriting.

A few of the select gathering were: Mr. and Mrs. Ben Rogers, representing the Fox; James Travis, Toronto branch manager for the Pathe; Mr. Taube, of Regal Films, Ltd., new Canadian distributors for World Brady-Made pictures; Phil Kauffman and executive members of the Famous Players staff; Mr. and Mrs. Roland Roberts, of the Regent theater, and W. M. Gladish, of Moving Picture World.

Sam Glazer Weds.

Toronto, Ont.—Sam Glazer, the popular employe of Paramount, Toronto, left for New York the other day to take unto himself a wife, Miss Anna Cook. A reception was held at the home of the bridegroom's parents in Toronto upon his return.

Canadian Mutual to Reorganize.

Toronto, Ont.—Manager Barrett of the Toronto Mutual branch intimates to the local correspondent of Moving Picture World that a complete reorganization of the Mutual selling arrangements in Canada will be adopted, following the resignation of C. B. Price, for several years Canadian general manager. One detail of the re-formation includes a split in the present territorial arrangement.

Park Theater's New Policy.

Toronto, Ont.—Several changes have been made in the system of management for the Park theater, Toronto, which has passed into the control of Manager Alexander of the Doric theater. The program will be changed three times a week, instead of two, and there will be a matinee each day. Afternoon prices will be 5 cents and 10 cents, while 15 cents will be the admission at night. Among the features screened at this house during the first half of December were "The Common Law," "The Abandonment," "Each Pearl a Tear" and the Chaplin "Behind the Screen."

New Crown Theater Opens.

Toronto, Ont.—Toronto's latest moving picture palace, the Crown theater, Broadview avenue and Gerrard street, east, was opened on Monday evening, December 18, without any more special ceremony than the opening of the doors. The Crown is a brand new theater, with a seating capacity of 925. It is of substantial construction, the building materials being brick and terra cotta. Moreover, it is unquestionably the most handsome theater in Toronto's East End. The controlling interest in the theater is H. P. Redway, a local liquor merchant. He has arranged for film service with the Famous Players and Fox.

Greens and Decorations on Yonge Street.

Toronto, Ont.—Managers of downtown picture theaters of Toronto, without exception, arranged for special lobby and front displays of a holiday nature for Christmas week. Through a co-operative arrangement, the front of every theater on lower Yonge street was gaily festooned with evergreen and strings of electric lights. More than $150 was spent by Manager Willis of the Rialto theater, for instance, for a special display to advertise the Mary Pickford feature, "Less Than the Dust," which was shown the week of December 25. The decorations included panel oil paintings, cutouts, Oriental lamps and festoons of holiday evergreens.

Local Universal Jottings.

Toronto, Ont.—Mr. Decker has been sent to take charge of the Bluebird department at the Montreal Universal office, in succession to W. J. Orkney, who has accepted a position with the Greater Vitagraph there.

Clair Hague, Canadian general manager for the Universal, left Toronto for Chicago on December 7 to attend a general conference of Universal district managers. Bill Bach, Toronto advertising manager for Universal, declares that a new Canadian selling policy for the company is on tapis.

Loew's Yonge Street theater, Toronto, is now booking L-KO Comedies regularly each week, in addition to Fox, Mutual and other pictures.

Quagliotti Kept Guessing.

Vancouver, B. C.—Hector Quagliotti, manager of the Colonial theater, was "up in the air" on a recent Saturday as to what his feature was to be for the following Monday. The Fox production, "The Fourth Estate," scheduled for the Colonial, was condemned by the British Columbia censors, and in the Saturday evening papers Mr. Quagliotti advertised the same company's "A Fool There Was," which was expected to arrive in time to fill the date. Hope was abandoned late on Saturday night, however, and a banner was put up for Pathe's Gold Rooster play, "Saint, Devil and Woman." But even this wasn't allowed to stay, because in the night a big wind came up and blew the banner clear out of the province.

The censors also rejected during this week Metro's "Black Fear," which was to have been shown at the Dominion theater. It was later run off privately one evening at the Colonial, and it seemed to those present that by judicious cutting the points to which exception might have been taken by the censors could easily have been eliminated.

90 Home Workers Get Use of Lyceum.

Winnipeg, Man.—Manager Wilson of the Lyceum theater will turn the house over to the ladies of the Ninetieth Home Workers for two days in the early part of December, donating to the society the net proceeds for this period. The money thus raised will be used to supply parcels to prisoners of war now in Germany. Many local artists have volunteered to sing between reels.

Children Crowd Special Matinee.

Vancouver, B. C.—Frank Gow, manager of the new Broadway theater, recently stated to the World man that his Saturday matinee business with the children is developing at such a rate that he has difficulty in accommodating all who desire to come to the show. One explanation of this condition is found in the fact that each child entering the theater at that time receives a free bag of candy. With a seating capacity of 1,000, Mr. Gow states that on a recent Saturday he had 1,006 children in the house.

Winnepeg, Man.—Manager Schuberg of the Province theater has just begun the distribution of a Triangle magazine, "The Photoplay Mirror. Five hundred copies are given away each Friday to the first 500 ladies entering the house.

Baltimore Censors Back and Fill

Maryland State Board Doesn't Seem to Know What It Is Here For—Films Passed and Later Retracted—Films Banned and Later Passed—Washington Action on "Purity" Causes a Change in Baltimore.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—That the pall of censorship, with all its vagaries, is at last being felt by the exhibitors of Maryland, is very evident, for from the scouting we have done we have no reason to doubt what has come to our ears. It will be remembered, as published in the World some little while back, that when "Purity" was released in Baltimore, Mrs. T. B. Harrison of the Censor Board gave it as her opinion that the picture was a work of art and that with the exception of a few eliminations, which did not matter, the film was all ready for the public.

But what comes later? A sequel. As soon as the Maryland Board of Censors got word that a rumpus had been raised in Washington by the authorities, the Maryland board stated to a theater about to show the film, "That must be recensored!"

"But," exclaimed the manager, "the Board has passed this picture!"

That did not matter. They knew that it had been banned in Washington and so that was enough for them, it had to be recensored. Some one sheets and a photograph which were being used as a lobby display, were ordered to be brought before the Board, and when Mr. W. F. Stone saw them, he raised his hands in holy horror and said: "They can't be used."

It was finally decided, however, that if a coat of paint were given the figures on the one sheets, making them look like bathing girls, the posters could be used. This was done, and when Mrs. Harrison, it is understood, saw one a little later, which was not painted so as to cover each and every part of the fraction of an inch, she tore the poster from its place in a frame in front of the theater.

Case No. 2 reads: "The Devil's Bondwoman," which was exhibited in Baltimore last week, was at the first viewing condemned and the theater booking this picture had to change its program at the eleventh hour. Then on a second viewing by the Censor Board, it was approved. More indecision.

Unattractive Titles the Rule.

Baltimore, Md.—We had a very interesting conversation with T. J. Bohannan the other night relative to the titles which are now being used by the film producers for their plays. Mr. Bohannon is of the Bohannon, Lewy & Fuld Co., and knows the business from A to Z.

"I have talked with a great many exhibitors on the subject," said Mr. Bohannan, "and they all agree with me that the titles that are now being placed on the majority of films, to say the least, are very unattractive and seem to have a tendency to turn away patrons instead of bringing them into the theaters. For instance, tonight we are running this Fine Arts production, entitled "Hell-to-Pay Austin." Now that is a title that a good many patrons of the Mt. Royal will look at, shrug their shoulders and say, 'Oh, we don't want to see that thing,' and walk away. And yet the production is suberb." We saw the play through and ageed with him. "And another thing you will find," continued Mr. Bohannon, "is that the majority of the producers seem to give very little attention as to whether their still photographs for advertising in the lobby and their paper depict pleasant scenes or not. They much prefer to enlage on some horrible scene in the play that probably takes up about ten or twenty feet than to bring out the pleasant views. Why can't they select the beautiful and the pleasant out of the dramas as well as the horrible? This advertising means dollars to the exhibitors and it should be remedied."

J. Cochran a Benedict.

Baltimore, Md.—J. Cochran, who manages the Huntington theater, 225 West 25th street, took a leave of absence two weeks ago and became of the fraternity of benedicts. We wish Mr. Cochran much happiness in his new venture.

Exhibitor Ullman of Salisbury in Town.

Baltimore, Md.—I. Ullman, manager of the Ullman Opera house in Salisbury, spent several days in Baltimore last week, accompanied by his daughter, Helen. Mr. Ullman visited the Mutual exchange and stated that business is very good in Salisbury and while at that office booked the latest features with Mary Miles Minter, Margarita Fisher and Richard Bennet. He has been booking from this office ever since it first opened. His theater is on the second floor and on serial nights he charges 5 cents and on feature nights 10 cents.

Baltimore County Licenses.

Baltimore, Md.—According to the report of Clerk of the Court M. J. O'Hara of Baltimore County, for the year ending December 1, it shows that the clerk's fees for advertising moving picture licenses amounted to $76, and that licenses were issued for twenty theaters.

"Quo Vadis?" for Benefit.

Baltimore, Md.—On Sunday, December 10, and all last week, the spectacular film entitled "Quo Vadis?" was shown at the Royal theater, 314 South Broadway, for the benefit of the war victims in Poland. Through arrangements made with Henry J. Skrentny, the owner of this theater, the house was loaned for the occasion without charge. The affair was held under the auspices of the Polish National Alliance and other organizations. Special permission was given by the authorities to exhibit the film on Sunday, and while no admission was charged, a collection was taken up. On the other days, 15 cents was charged in the afternoons and 25 cents at nights. The only expense was the cost of the film.

Bridge and Edmondson Theaters May Combine.

There is a rumor current that the Bridge and Edmondson theaters, which are located at Edmondson and Pulaski streets, and are owned by Ralph Schlichter, will soon be entirely rebuilt so that it will be one large theater with a seating capacity of about 1,000. Then, it is understood, that a straight price of ten cents will be charged. Twenty thousand dollars is the sum that will probably be expended, and the plans will be drawn up by Sparklin and Childs, designers of the Rialto, Strand and other theaters.

Ball By Maryland Movie Club.

Baltimore, Md.—Arrangements for the third annual ball to be held by the Maryland Movie Club are rapidly nearing completion and it is rumored that talent and stage effects will be employed to make this affair an event long to be remembered to those who attend. Thursday, January 11, has been set for the time, and Lehmann Hall on North Howard street had been selected as the place to hold the affair. The arrangements are being made by J. W. Hawkins, chairman; L. Roy, assistant; H. J. Rennver, master of ceremonies, and C. B. Murray, his assistant.

Officers Elected for T. M. A.

Baltimore, Md.—On Sunday, December 10, the annual meeting and election of the officers of the local branch of the Theatrical Mechanical Association was held at their headquarters, 847 Hamilton terrace. The following officers were elected: Frank Cavanaugh, president; John Hoyner, vice-president; M. J. Fitzgerald, recording secretary; Edward Raysinger, financial secretary; Graham Walker, treasurer, and Dr. Harry Boyd, physician. The five trustees are: G. Butterworth, John Itzel, Philip Fitzgerald, Charles Reviol and Harry Andrews. Edward Raysinger was elected as a delegate to the national convention of the association, to be held at Piqua, Ohio.

CAPITOL CITY NOTES.

George C. Schulz Joins Hy Art.

Washington, D. C.—George C. Schulz, formerly manager of the Penn Gardens, a motion picture theater here, is now trying the other side of the game and has joined the sales force of the Hy Art Master plays Company, which is located in the Barrister building. Mr. Schulz opened the Penn Gardens for Edmund K. Fox, its former owner, in 1914, and remained in charge of its affairs until Mr. Fox disposed of his interests last September. This is his first road work, but he has made many friends while on the exhibiting side of the business. He is being well received all along the line. Mr. Schulz spent the week greeting his old friends after a trip through West Virginia and Maryland, after which he left for an extended tour of the Carolinas.

Postmaster Suggests Change in Postal Rates

Recommendations for the Betterment of the Service in Report to Congress Would Expedite Forwarding of Undelivered Matter.

WASHINGTON, D. C.—The postmaster general has submitted to Congress his annual report for the fiscal year ended June 30, 1916, and has made therein a number of recommendations for the betterment of the service. Among the recommendations offered is one to provide a better means for the forwarding and return of second, third and fourth-class matter, which includes posters, cuts, heralds, photographs, slides, etc.

Under the present regulations such matter remains undelivered at the post office of address for any reason, cannot be forwarded to another office or returned to the office of mailing until the postage for its transmission through the mails is received by the postmaster in whose possession the matter has come. This makes it necessary to hold all such mail until the sender can be communicated with and postage received for its transmission, which frequently works a hardship upon patrons of the mails who need the matter thus delayed for immediate use.

Should the recommendation of the postmaster-general be adopted, it would eliminate this delay, as it is his purpose to have the postmasters receiving such undeliverable matter forwarded at once to the addressee, if his current address is known, or return it to the sender, the postage for such service to be collected at the final destination. This would not only be a great aid to patrons of the mails, but would also relieve the congestion that frequently occurs at large post offices and would lessen the expense of sending out notices that matter is held pending the receipt of postage for its return or forwarding.

Big Program of Films Goes to Alaskan Island.

Washington, D. C.—A long time rental of film has been entered into by the Department of Commerce, which has booked and shipped to St. Paul Island, Alaska, about one hundred thousand feet of motion picture films. The reels are for the most part educational, and of the news pictorial type. There were, however, included in the shipment, a number of comedies and some few dramas. The projection machine and the necessary electric current to operate it will be furnished by the employees of the radio station located on the island.

In view of the fact that these films will form the first motion picture exhibitions ever held in the Pribilof islands, where hunting seals is the sole amusement (and work) of the natives, the department is waiting with considerable interest the report that will be made to it as to how the pictures are received by the natives. The Department of Commerce officials in Washington believe that this will afford an excellent means of providing helpful recreation and diversion, and at the same time will do much in the way of broadening educational efforts.

Still Delay in Getting Films Back.

Washington, D. C.—A number of exchange managers are complaining of the lack of cooperation on the part of some of the exhibitors with respect to their not returning films on time. In speaking of this George Mann, of the Famous Players, says, "The case against some exhibitors, when it comes to not returning films on time,, is serious. Suppose you were booked with a certain feature on a certain day, and had spent quite a little sum of money advertising this particular picture and had your patrons all worked up to the point where they were waiting and eager to see this special picture, and then at the eleventh hour you were notified by the exchange that it would be impcssible for them to supply you with the picture you had 'banked' on because some exhibitor had failed to return the film on time. Wouldn't you feel like fighting? Certainly you would and no one could blame you."

New Theater in Richmond—Theater Changes.

Hopewell, Va.—F. Carle, who operates the Strand theater in this city, has purchased the interests of K. C. Korhan in the American theater. This house has been closed down for a week or ten days, during which time the new owner will make extensive repairs. Mr. Carle is very well known in this territory as an up-to-date exhibitor.

Newport News, Va.—The Onyx theater in this city, formerly operated by W. R. Koch, has been taken over by L. M. Day, president of the Metro Film Service in Washington. This theater has a seating capacity of about 500. It has been closed down temporarily to enable the workmen to remodel it and make it modern in every particular. Mr. Day is in this city looking after his new investment.

Richmond, Va.—There is a rumor current here that Mrs. A. E. Thorpe, who formerly operated the Rex and Hippodrome theaters, but who some time ago disposed of her interests in both is about to re-enter the business with a handsome new house on Broad street, between Seventh and Eighth streets. The rumor further has it that Walter Colter is to be manager of the theater, that the house is to have a seating capacity of 500, and that the cost of its erection and equipment will be in the neighborhood of $20,000. It is understood that Mrs. Thorpe has been negotiating for the necessary service and equipment and that ground is about to be broken for the construction of the theater.

Capitol City Film Happenings

A Corporation Has Bought a Tract of Land on Thirteenth Street, Washington, D. C., and Expects to Build a New Theater to Seat 2,200—Geo. Mann, A. T. Babcock and C. M. Casey Are Interested—Some Novel Features.

By Clarence L. Linz, 822 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—George Mann, head of the Famous Players exchange here, is one of the members of a corporation that has just completed a deal whereby it secures possession of a large tract of land on Thirteenth street, between E and F streets, northwest, on which it expects to build a new theater, the construction of which will be completed about September 1, next. Associated with Mr. Mann are A. T. Babcock and C. M. Casey.

The property includes 510-518 Thirteenth street and 1306 F street. Plans for the new theater have been made by the Hoffman Company of New York. The corporation is to be known as the Willard Theater Corporation. The theater proper will occupy the Thirteenth street part of the property and the entrance, lobby, offices, retiring room, etc., will be partly housed on the F street property. The entrance of the theater will be on F street. There will be exits on Thirteenth street, and the stage entrance will be on the latter thoroughfare.

The building to be constructed, it is stated, will be one of the most novel in the country for theater purposes, in that it will have no stairways for its patrons to climb. Owing to the slope of the lots it has been possible to plan entrances to both the first, or parquet floor, and the balcony by means of inclined planes, the rise of which will be gradual through the one hundred feet of lobby. The so-called ramp system will be used. An exception will be made in the case of stairways from the upper to the lower box levels, although these, too, can be reached through the regular inclined planes.

The theater is to be large enough to accommodate 2,200 spectators. It will have loges, orchestra chairs, two tiers of boxes and a large balcony. The entrances to the balcony will be in the center of the tiers of seats, instead of at the rear, as is the case in all other local theaters, thus permitting emptying the theater in case of emergency with much greater ease. The building will be of fireproof concrete construction. There will be wide aisles and wide spaces between the rows of seats. The decorative tone will be of quiet dignity.

Robert Howell to Run Circle Theater.

Washington, D. C.—Robert Howell, who has been connected with the Columbia theater for the past sixteenth years, and who is one of the best known theater men in Washington, has been appointed house manager of the Circle theater Twenty-first street and Pennsylvania avenue, northwest, succeeding W. H. Shipman, who recently retired from the motion picture business. Dr. William P. Herbst, president of the Circle Theater Amusement Company, will continue, at least for the present, to take care of the booking of films for this house.

Leo Garner Gets Famous Rights.

Washington, D. C.—Leo Garner, who was formerly assistant to Sidney B. Lust in the management of the latter's business in Washington, and who was recently transferred to Atlanta, Ga., to look after Mr. Lust's interests there, visited Washington last week for the purpose of closing a deal, in company with his employer with the Famous Players exchange, whereby the booking rights in the Atlanta territory for the Famous Players features will be turned over to him.

When Mr. Lust opened the new film exchange at 146 Marietta street, Atlanta, Ga., he promoted Mr. Garner, who had been with him for several years, rising from shipper to assistant in charge of the office, to the position of "boss" of the new Atlanta proposition. That he has made good is evidenced by the added responsibility placed upon him by Mr. Lust.

Mr. Garner expects to move his family to Atlanta shortly after the first of the year.

G. F. Lenehan Reorganizes Local Exchange.

Washington, D. C.—The local Vitagraph V-L-S-E office has undergone a complete reorganization, following the arrival of George F. Lenahan as its manager. An entirely new office force has been installed and the method of conducting the business has been changed with a view to rendering greater service to exhibitors.

The announcement has just been made of the taking over by this office of the North Carolina territory. This was formerly handled out of the Atlanta office. Mr. Lenehan has divided the state in such a way that John Cunningham, a recent addition to the sales force, will handle the western section and Alan Bachrach, who is well known to exhibitors throughout the territory, will handle the eastern section. These two will also divide between them the State of Virginia. Nat Glaser will cover Baltimore, with headquarters at the Hotel Caswell.

Mr. Cunningham, the latest addition to the Vitagraph sales force here, formerly covered the Washington territory for the Triangle. Prior to that, and for some time, he was manager of the branch office of the Mutual in Charlotte, N. C. Alan Bachrach needs no introduction, for he has been traveling through Virginia and North Carolina for so long the exhibitors consider him to be one of them. Mr. Bachrach knows the game from the ground up, having been an exhibitor prior to accepting his present position. Mr Glaser is equally well known, for he was the manager of the Leader theater on Ninth street, for several years before entering the exchange end of the game. A. J. Mayer is in charge of the booking department and will assist Mr. Lenehan generally.

The company has been awaiting the erection of the proposed film exchange building, which several real estate firms and investors have been putting up "on paper" for the past nine months, but it is getting to the point where it can wait no longer and Mr. Lenehan will have a new job on his hands—that of looking for a place that will comply with the proposed new fire regulations.

Local General Gets More Territory.

Washington, D. C.—The territory of the Washington office of the General Film has been increased by the transfer of the Richmond business to it. The theaters in that city have for the past three years been taken care of by the Philadelphia exchange. A. J. Nelson, manager of the Washington office, and John J. Payette, his assistant, who is in charge of the Baltimore branch of the Washington office, went to Richmond to perfect the details of the transfer. Up to this time all films destined for the theaters there had to pass through Washington. With Washington as the initial shipping point the exhibitors will be able to get their shows more quickly as there will be no transfer to be made before the shows can be delivered. Mr. Nelson is planning to give the Richmond theaters the most efficient service possible.

New Pennsylvania Building Code

Pittsburgh Exhibitors and Others Notified That State Building Regulations Will Be Enforced—A Digest Has Been Prepared for the Use of the Film and Other Trades—Many Desired Improvements.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The exhibitors of this city and throughout the state have received notice from Harrisburg that the building regulations covering moving picture theaters, adopted some time ago, have been approved by the State Industrial Board and are to be adhered to. A digest has been prepared from regulations made up by proprietors of theaters, representatives of architects, members of the State Building Code Commission, the state fire marshal and the Department of Labor and Industry. In this report the attention of architects and builders of structures to be used for moving picture or theatrical purposes is called to "a great lack of uniformity."

This matter of a revised state building code for theaters has lain dormant for several years, following a period of agitation in favor of changing the stringent regulations, which the law imposed upon the exhibitors. In 1913 the Legislature created a building commission, with the state fire marshal as chairman, and worked out a code. In 1914 the exhibitors and exchanges sent committees to Harrisburg and met with the commission. The results of this effort to revise the code were never satisfactory and the changes proposed were not adopted. The new digest includes many of the improvements favorable to the exhibitor.

"Patria" Shown at Moose Temple.

Pittsburgh, Pa.—A big event last week was the trade showing of the International's serial "Patria," featuring Mrs. Vernon Castle and an all-star cast, in the Moose Temple, Pittsburgh, on December 11. Over 300 exhibitors from throughout this district, members of the National Security League and other societies attended. Enthusiastic praise greeted the production, both from the photographic and spectacular standpoints.

Previous to the trade showing, five reels of "Patria" were witnesed by a brilliant social gathering at Sewickley Heights, an exclusive residental section of the city.

Intolerance Comes Xmas Week.

Pittsburgh, Pa.—The Pitt theater, Penn avenue and Seventh street, will open the first Pittsburgh showing of D. W. Griffith's masterful production, "Intolerance," on Christmas week. The successful premier run of William Fox's "The Honor System" was brought to a close December 16. "The Honor System" was witnessed by the largest number of people that has ever attended the Pitt within a like period of time, and in spite of efforts to prolong the run it was decided to take the film to New York City for its initial showing there. The advance sale of seats for "Intolerance" indicates another box-office record for the Pitt. Manager Patch has arranged for new and elaborate stage settings to be erected during the intervening week.

Fontana Productions Opens Offices.

Pittsburgh, Pa.—The latest big feature concern to invade the Pittsburgh field is the A. G. Fontana Productions, Inc., which has opened offices in the Seltzer film building, Twelfth street and Liberty avenue. L. Newman, general manager of the Fontana Productions, with main booking offices at Philadelphia and other branches at New York and Cleveland, is making his headquarters here at present. H. Marcus is manager of the Pittsburgh branch. This office handles "Civilization" in Pennsylvania, West Virginia and Ohio. Recent bookings of the subject have been large, Mr. Newman reports, and it is being given extended runs in all the cities and larger towns in this territory.

Jerome Caspar to Run the Liberty.

Pittsburgh, Pa.—The Rowland & Clark theaters have placed their handsome new acquisition, the Liberty theater, at Penn and Shady avenue, East End, Pittsburgh, under the management of Jerome Caspar, a well-known figure in local amusement circles. Mr. Caspar was until October of this year manager of the Regent theater, of the Rowland & Clark chain, but was recently manager of the Duquesne Garden rink. His experience in all branches of the amusement business, with that gained while at the Regent, should make him most successful in his new position.

Moving Pictures in Pittsburgh Schools.

Pittsburgh, Pa.—Recently the Pittsburgh Board of Public Education has introduced moving pictures for their educational value in 14 schools in different sections of the city. The experiment is being carried out with a view to determining the possibilities of this mode of instruction and if successful will become a permanent feature in all the schools in the city and county.

Elite Theater Changes Hands.

Pittsburgh, Pa.—The Elite theater, Federal street, Northside, Pittsburgh, has been taken over by Scott Lane and Thomas Fitzgerald, two youthful entrants into the exhibiting field. Mr. Lane was formerly connected with a moving picture house in Mt. Pleasant, and Mr. Fitzgerald was formerly an operator at Meadsville, Pa. The Elite is an attractive and cosy house, seating about 400, is well located and enjoys a fine patronage. Universal pictures are shown four days a week and Triangle two days.

Jersey Shore Theater Remodeled.

Jersey Shore, Pa.—The Victoria theater, Jersey Shore, Pa., has been handsomely remodelled throughout and presents a very inviting appearance. The improvement includes a new proscenium and stage. Dr. D. E. Bickel, owner and manager of the Victoria, is setting a high standard in his film attractions and reports a satisfactory business.

Daniel McGarey Joins Liberty Film.

Pittsburgh, Pa.—Daniel McGarey, formerly with the local Pathe exchange, has joined the road force of the Liberty Film Renting Company, 938 Penn avenue, Pittsburgh. He will boost the new Art Dramas and other attractive subjects.

Norman Caroll Goes to Supreme Feature.

Pittsburgh, Pa.—The Supreme Feature Film Service, 121 Fourth avenue, Pittsburgh, has recently added to its road force Norman Caroll, an experienced film man and brother of Earl Caroll, the noted song writer.

New Jersey News Letter

New Commercial Film Producer.

NEWARK, N. J.—There has just been formed in this city the Advertising Film Company for the purpose of producing industrial and educational films. Offices have been opened at 212 Ordway building, 207 Market street. The men behind the new concern are Harry B. Papier, 560 East State street, Trenton, president; William D. Finkelstein, 262 High street, Newark, vice-president; and Harold L. Miller, 50 West 11th street, Whitestone, N. Y., secretary-treasurer.

Advertising Film Co.'s Auto.

It is the idea of the company to film the largest industries and manufacturing enterprises in the country. To relieve the otherwise monotony of the picture, a plot will be introduced in every picture, which will also include current events and scenes in the various cities in which the company will operate.

The director and photographer, Harold L. Miller, deserves a paragraph to himself. He is one of the leading camera men in the country, having served with such people as Henry W. Savage, Charles K. Harris, B. S. Moss and Kinemacolor. Mr. Miller will personally photograph and direct all productions of this company. In the photograph herewith produced Mr. Miller is seen in action on the automobile used by the concern for filming pictures.

New Jersey Rights for "Purity."

Newark, N. J.—Through an error we stated that Fred W. Falkner was the owner of the State rights in New Jersey to "Purity," while the owner is Leon D. Netter, who has written, calling our attention to the slip.

New Jersey City House Promised.

Jersey City, N. J.—Mrs. Ottilie Wetter, of 266 Pearsall avenue, is having plans prepared by C. H. Zeigler, architect, 75 Montgomery street, for a two-story brick and granite theater, store and office building. The new house, which will be located at Wilkinson and Jackson avenues, will be erected at an approximate expenditure of $40,000.

Reginald Cooper With New Delivery.

Newark, N. J.—Reginald Cooper, who has severed all connections with the New York and New Jersey Film Delivery Company, is now acting in the capacity of general manager of the General Delivery Service, 288 Market street.

Regent, East Orange, Sold.

East Orange, N. J.—The Regent theater, Main street, which has been under control of Frank McKenna, has been purchased by the Crawford Theaters Company, of Newark. J. G. Crawford, treasurer of the Motion Picture Exhibitors' League of New Jersey, will run the Regent. The deal was consummated through the office of John Blum.

Olga Olanova at Loew's.

Newark, N. J.—Miss Olga Olanova, the vampire of the "Crimson Stain Mystery," received an ovation when she appeared personally at Loew's theater, 99 Springfield avenue, Dec. 6.

Tarheel News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Entered Contest for Theater, Sues.

HIGH POINT, N. C.—Nancy Sue Farwell has brought suit against the High Point Enterprise, Inc., and W. E. Stewart, R. D. Craven and E. F. Dardine, who conduct the Point theater in the city of High Point. The complainant states that on or about June 1, 1915, the newspaper offered to the public a proposition to obtain subscribers for it and to sell tickets to the Point theater, and to secure persons to operate for it and furnished a blank application, which was to be signed by the party desiring to enter what was called the contest. In the effort to secure what was known as the "Universal California-Canadian Tour," to be given to the person who secured the greatest number of votes by and at the expense of the corporation, the complainant alleges that she received 1,267,150 votes, but that she was credited only with 1,216,470, whereupon another woman was declared the winner of the contest. She now sues to recover $1,000 for the work that she did in trying to win the first prize.

Jerome Abrams Visiting Charlotte.

Charlotte, N. C.—Jerome Abrams, special representative of the Bluebird photoplays, will spend several weeks here conferring with Manager E. F. Dardine of the Universal and Bluebird exchanges as to the methods to be followed in marketing these features. Mr. Abrams, who is accompanied by his wife, is well pleased with the reception accorded him during his brief stay here by the exhibitors of the territory, and they, in turn, call him a "regular fellow."

Mrs. A. E. Thorpe to Open New Theater

Charlotte, N. C.—Mrs. A. E. Thorpe, who formerly controlled the Rex and Hippodrome theaters in Richmond, Va., was a visitor here last week. It is understood that her mission to Charlotte was for the purpose of arranging for service and to secure equipment for a new theater which she will operate in Richmond.

Wm. A. Conn on Road for K. E. S. E.

Charlotte, N. C.—William A. Conn, formerly manager of the branch office of the General Film here, has recently resigned his position to go on the road for the K.-E.-S.-E. Mr. Conn is an old-time film man, with long experience and an extensive acquaintance with exhibitors of the South. He will travel out of the Atlanta office. Mr. Conn was for some time manager in the West for the Mutual. He is succeeded at the office of the General Film by Mr. Swift, who comes from the New York office.

E. F. Dardine Back From Convention.

Charlotte, N. C.—E. F. Dardine, manager of the Universal exchange here, has just returned from a week's stay in Chicago, where for three days he attended the convention of the district managers of his company. Mr. Dardine is very enthusiastic over the innovations that are announced to be introduced into the Universal and Bluebird releases after the first of the year.

T. H. Brannon to Manage Unicorn Office

Charlotte, N. C.—Thomas H. Brannon, who was formerly a roadman for the General Film and who held a similar position with the Universal, has accepted the position of manager of the office of the Unicorn, succeeding C. O. Moss, who recently joined the Pathe in Washington. Mr. Brannon is a thorough film man. At one time he operated an exchange of his own in Greensboro, N. C. Later he spent several years managaing motion picture theaters in various parts of the State. He has made a host of friends, all of whom wish him success in his new undertaking.

The Past Week in Louisville

The Casino Theater Drops Its Attempt to Create a Demand for Sex Pictures—Vaudeville Is Being Tried Out in Several of the Smaller, Out-of-Town Theaters—Other Notes of the Local Trade.

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, Ky.—The Casino theater has cut out its big productions at 15 and 25 cents and gone back to a regular program and vaudeville acts, following the showing of a film entitled "Sex Lure." This film is misleading in its name, and the advertising of the theater was handled in a sensational way. It brought in a great run of business, but created a sort of sensation, with the result that the city authorities started investigating. Committees representing various social organizations also took the matter up and, rather than start anything that it couldn't finish, the management decided to give up its endeavor to create a demand for sex pictures and went back to its old-time policy.

Trying a Little Vaudeville.

Louisville, Ky.—A number of the smaller theaters and outskirt theaters of Louisville have begun showing a few vaudeville acts in connection with pictures, and are also handling amateur theatricals on Friday night. However, a good deal of care has to be shown in handling amateur productions in order to get around the State labor department, several arrests having been made lately of factory employers who used children under sixteen years of age in their various departments. Houses using vaudeville at present are the Norman, East and West Broadway theaters, Crown, Hilltop, Orpheum, Casino and Baxter.

Incorporators of New Strand Co.

Louisville, Ky.—The Strand Amusement Company, with a capital stock of $10,000, has been incorporated to succeed the Chestnut Street Amusement Company, operators of the Strand theater. Practically the same interests have control of the new company, of which Adrian C. Humphries is the head. The stock is divided into 1,000 shares of the par value of $10. The incorporators are A. C. Humphries, C. D. Coon and Clarence Longacre. The Strand has now been operating for several months and is gradually picking up a nice volume of business, showing first-run Bluebird films for about four days out of each week.

Judge Had Those Tough Kids Spanked.

Newport, Ky.—Judge J. Edward Boltz, of the county court, has decreed a new form of punishment for tough young boys which will undoubtedly have a good effect on behavior in moving picture theaters in the future, and a form which could be adopted to great advantage by many small towns. Several boys, ranging from thirteen to seventeen years of age, were recently ejected from the Hippodrome theater for causing a disturbance. They immediately went to the rear of the building and proceeded to bombard the windows with stones, scaring many people and taking chances on seriously injuring some one with flying glass. When the case was called Judge Boltz ordered the parents of the children to appear in the courtroom on December 11 to administer public spankings to their offspring, and further stated that if the spanking was not well performed that the baliff would attend to the job.

Tickets to Theater as Trading Coupons.

Louisville, Ky.—The Walnut theater has been using various forms of distributing passes to its house to obtain publicity and make the house popular. At the Taylor drug stores a ticket to the shows was given away with every fifty-cent purchase last week, and the same arrangement was made with the Quaker Maid chain of groceries, which gave these tickets with all fifty-cent purchases except of butter, eggs, sugar, and articles on which there is not profit. In fact, the tickets were used in very much the same way as trading stamps by some of the dealers. The tickets are good for any date between December 5, 1916, and February 1, 1917, for any matinee (except Saturday), and for the performance on Tuesday and Friday nights.

Big Feature Right Gets "Crisis."

Louisville, Ky.—Harry Sherman, of the Sherman-Elliott Co., of New York, a motion picture marketing organization, was recently in Louisville, in conference with Fred Levy, of the Big Features Rights Corporation, which has closed a deal with Mr. Sherman for state rights to "The Crisis," in Kentucky, Indiana, North and South Carolina, Georgia, Florida and Alabama.

The Mary Anderson's Festival Program.

Louisville, Ky.—The Mary Anderson theater during the week of December 10 handled a bargain performance under the caption "Festival Week," advertising Mary Pickford in "Less Than the Dust," Theda Bara in "The Vixen" and Madam Olga Petrova in "The Black Butterfly." The Pickford picture ran all week, with the Bara picture on Sunday, Monday and Tuesday, and the Petrova picture during the balance of the week. Prices were raised to ten, fifteen and twenty cents during the week.

Joseph Desberger Goes to Famous Players.

Paducah, Ky.—Joseph Desberger, one of the owners of the Star theater, and a well-known show man, has accepted a position with the Famous Players Company, and will be connected with the Chicago office, from which he will travel as advance agent for feature productions. Mr. Dave Desberger will continue the operation of the Star.

Gem Theater's Children's Shows.

Henderson, Ky.—The Gem theater, starting December 8, has arranged to give Friday afternoon special performances for children, this action being taken at the request of the Parent-Teacher associations, the Women's Club and other organizations. The management has announced that the shows will be of a permanent nature if the children attend well.

Herbert Morgan to Travel with "Crisis."

Louisville, Ky.—Herbert Morgan, formerly with the Indianapolis office of Bluebird, has left that company to go with the Big Features Rights Corporation, of Louisville, and will book "The Crisis" in about eight Southern states for which the company has state rights.

Louisville News Notes.

Sam Saxe, representing Bluebird in Indianapolis branch, was recently in Louisville, and arranged for an advertising campaign with the local newspapers to give Bluebird film publicity.

Conditions have been so peaceful in Louisville theatrical circles during the past few weeks that the Louisville Photo Play Association, composed of the local exhibitors, has not had a meeting in nearly six months.

The Palace theater, a colored home on Walnut street, has been turning business away on rush nights of late, and in spite of the fact that it is charging fifteen and twenty-five cents for features on two or three nights out of every week.

Memphis Lyceum Temporarily a Loew House

Marcus Loew Will Open Lyceum on January 8 for Pictures and Vaudeville While New Theater Is Being Built for Him.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—Pending completion of his handsome new theater, Marcus Loew will open the Lyceum theater on January 8 with a continuous moving picture and vaudeville exhibition. Clarence Weis, one of the lessees of the Lyceum, was recently in Memphis, at which time he arranged to transfer the bookings of that theater to the Lyric after January 8.

Active work on the construction of the new $700,000 house in this city will begin within a short time, and when the theater is completed it will remain open throughout the year, probably with an exclusive moving picture program during the off seasons. Mr. Loew will have entire charge of the enterprise and will offer the highest possible grade of service to be obtained. It is understood that a site has been definitely decided upon, which is located on Main street, between Madison and Union avenues. According to the present plans, the new theater will have a seating capacity of 2,500, and everything in connection with the house will be constructed along elaborate lines.

Quartet at the Fifth Avenue.

Nashville, Tenn.—Inaugurating its new custom of providing a special stage act between performances, the Fifth Avenue theater last week offered a high-class singing exhibition, putting on a male quartet for a two weeks' engagement. It is the purpose of this house to continue these acts, the opening week's exhibition having readily found favor with the Nashville public. The Fifth Avenue was originally constructed as a vaudeville theater and the stage has been remodeled to serve in its new capacity. Drop curtains automatically fall into place after each picture and hide the screen from view while the singers are on the stage, and special lighting effects have been installed. New scenery has been placed in position, which, with the addition of velvet side curtains, etc., lends a greatly improved appearance to the theater.

Prices Advance at the Dixie.

Paris, Tenn.—With the recent addition of a special orchestra as an added attraction, announcement is made of the increase in admission prices at the Dixie theater. The matinee prices are now 5 and 10 cents, with 5 and 15 cents for the evening performances. A program is shown comprising the best features, short length comedies and serials. Several days ago a special hospital benefit program was arranged, which included twelve reels of pictures, for which the prices were fixed at 15 and 25 cents. The Dixie theater devotes one solid column each week in the daily newspaper to advertise its forthcoming program.

Art Lobbies at Strand.

Nashville, Tenn.—During the run of the Viola Dana feature, "The Gates of Eden," a huge set of gates was erected in the Strand lobby, which extended across the entire width of the spacious corridor, with an overhead arch lighted by softly shaded incandescents. Leaves and vines entwined the settings, and suspended from the arch were gilded letters 18 inches high spelling the name of the picture. For Vitagraph's "Dollar and the Law" similar appropriate decorations were employed, and much favorable comment has been paid by the public to the artistry of the decorators.

United Located in New Quarters.

Memphis, Tenn.—The United Film Service is now located in its new quarters at 52 South Fourth street, having removed from 153 Union avenue, owing to lack of facilities to handle the fast increasing business of the local branch. Manager Kaufman is now claiming the handsomest home of any film exchange in Memphis, and has equipped the offices with every modern convenience. Invitations have been extended to all exhibitors to make the United their headquarters when in the city.

Fox Films Back to Knickerbocker.

Nashville, Tenn.—Manager W. H. Wassman of the Knickerbocker has closed a contract with the Fox corporation to again show Fox first run features in this city exclusively. The Knickerbocker handled these pictures for a while during the early fall season, and met with marked success, and the reinstatement of this popular service at the Knickerbocker is being received with gratitude by the patrons of that house.

Strand Signs with Vitagraph.

Nashville, Tenn.—Returning from a trip to the Atlanta film market, Manager Carson Bradford announced that he had signed up with Greater Vitagraph for their feature service. Several of these pictures have already been shown at the Strand, and the hearty support accorded by the public lends assurance to the fact that Mr. Bradford played a trump card in booking this service.

K. A. Bugbee Handling Cartoons.

Memphis, Tenn.—The United Film Service announces that Louisiana rights on the Mutt and Jeff and Hans and Fritz cartoons have been placed in the hands of K. A. Bugbee, 407 Carondelet street, New Orleans, and that all future bookings for that territory will be handled from Mr. Bugbee's office. The local United branch, however, retains the privileges on this service for Tennessee and adjoining territory.

Cincinnati News Letter

By Kenneth C. Crain, 610 First National Bank, Cincinnati, Ohio.

Jim Corbett to Lead in Local Feature.

CINCINNATI, O.—The Congress Feature Film Corporation, a new producing company organized recently with a Federal charter, promises the production in and around Cincinnati of a twelve-reel feature of unusual interest, and with many thrilling moments. It is announced by the company that James J. Corbett, former heavyweight champion of the world, and an actor of some note, both on the stage and in moving pictures, will take the principal part in the play, the scenario of which was written by Capt. Frederick F. Stoll, a former United States postal official. The scenario calls for the playing of a dual role by Corbett. Among the features of the film which have already been arranged for are a race at Latonia, a sensational automobile race at the Speedway, an aeroplane dash over the city, and several dangerous feats by Corbett. It is estimated that the production complete will involve a cost of close to half a million dollars.

Special Screening of "Charity."

Cincinnati, O.—A large group of Cincinnati and out-of-town exhibitors attended a private showing of "Charity," a new Mutual production in seven reels, as guests of Manager R. H. Haines, Cincinnati Mutual film man, recently. The production has not yet been seen in Cincinnati publicly, but is scheduled for early release, and bookings are proceeding in lively fashion as a result of the private view referred to.

Star to Help Start Patria.

Cincinnati, O.—What promises to be a most successful send-off given to a moving picture feature is being arranged by Manager C. E. Holah for the premier showing of "Patria," the International film featuring Mrs. Vernon Castle. Mr. Holah has announced definitely that Mrs. Castle will be the guest of honor at a reception to be held at one of the big downtown hotels about January 1, when "Patria" is first shown in Cincinnati. The social gifts of Mrs. Castle, and her reputation as a leader of fashion, are relied upon to excite unusual public interest, and Manager Holah is fairly bursting with gratification over the publicity possibilities of the new film.

Alice Brady's Reception in Cincinnati

Star of Brady-Made Pictures Appears at Four Performances and Fills Large Theatre at Every Appearance—Screen Club Turns Out En Masse.

CINCINNATI, O.—The personal appearance of Alice Brady, the World star, in conection with the premier presentation of the World Brady-made feature, "Bought and Paid For," at the Alhambra theater, was easily the big event of the week in moving picture circles. The appearance of Miss Brady at the Alhambra was on Sunday, December 3, and it was sufficiently well advertised to attract the biggest crowds Manager Weigel's house has had for some time, especially in view of the fact that a charge of twenty-five cents was made for the day.

While the star appeared only at four performances, two afternoon and two evening, the house was jammed for everyone of the ten shows given during the day, and as this means a total attendance of ten times 500, it can be seen that the Alhambra did a nice business to start the week. A triumphal procession, headed by a band, escorted Miss Brady and Mr. Richardson, of the publicity department of the World Film, acting as her personal manager for the trip, to the theater from the Hotel Sinton, and her several appearances, on which she sang two popular numbers for the audience, were enthusiastically received. The visit of a film personage so well-known as Miss Brady undoubtedly did much in the way of favorable publicity, not only for the World and the Alhambra, but for pictures in general, and local picture men are hoping for more such events.

The Cincinnati Screen Club turned out en masse to witness the first appearance at which Miss Brady appeared.

Some of Manager Libson's Features.

Cincinnati, O.—The return of "The Common Law," featuring Clara Kimball Young, for a second week's run at the Walnut, following the recent successful engagement of the film at that theater, was quite as successful as the initial engagement, according to Manager I. Libson. It was followed by "The Foolish Virgin," featuring the same star, and there is promised next a feature of even more interest, being Nazimova in "War Brides." The Russian actress was seen in this terribly moving drama at a local theater last winter, and Manager Libson believes the photoplay, with its wider scope, will pull heavily. It is a Selznick picture.

Asks for Receiver on Account of Sex Films.

Canton, O.—An extraordinary ground for receivership for a theater has been set forth in a suit filed by L. B. Cool, one of the partners in the firm operating the Grand opera house, against Victor

Schramm, it being alleged that the booking of vicious "sex pictures" has brought the house into disrepute with the better class of theatergoers, and caused irreparable damage to its business. Mr. Cool is district manager for Feiber & Shea, the lessees of the Colonial and Grand theaters in Akron, O., and of other houses in Central Ohio.

Exchange Men Investigate Express Delays.

Cincinnati, O.—Following the well-approved idea that investigation and reform of alleged evils ought to come from within, as it were, the new Association of Film Exchanges of the Chamber of Commerce has delegated to Fred Renshaw, assistant manager of the chamber's traffic bureau, the duty of ascertaining why delays occur in the shipment of films. Such delays have been complained of now and then by exhibitors securing their films from Cincinnati, and the film men now have the expert traffic facilities of the Chamber of Commerce at their service in unraveling such troubles. The officers recently elected by the association have been duly installed, and the appointment of standing committees will be announced shortly.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

MID-NEW YORK NOTES.

Morris Fitzer Goes to Rex Exchange.

Albany, N. Y.—Morris Fitzer, formerly with the Fox Film Company, Syracuse branch, has resigned his position to accept one with the Rex exchange at Albany, where he is to handle their new serial, "The Purple Mask."

Alfred Epstein Resigns.

Albany, N. Y.—Alfred Epstein, the hustling Albany manager of the Pathe exchange, has resigned his position. It can be truthfully stated that he has increased the business at the Albany branch nearly 50 per cent. since he took the management, and he will be missed by the exhibitors, as he always co-operated with them and never missed a gathering. Here's hoping that he ties up with some good firm in this district, as we don't like to lose him.

Schenectady Exhibitors Dine.

Schenectady, N. Y.—Mr. Saunders of the Metro was a guest of the exhibitors at their banquet at Schenectady. Other exchanges were represented by the following: Mutual, by Mr. Lawlor; Universal, by Messrs. Charles and Langdon; Bluebird, by Mr. Zimmerman; World Film, by Mr. Sherry; Metro, by Mr. Holway; Exclusive, by Mr. Wilson. Mr. Walder of the World Film came over with the Troy exhibitors as their guest.

Snow Scene on Stage for Xmas.

Buffalo, N. Y.—Earl L. Crabb, manager of the Strand moving picture theater, Buffalo, is using a snow scene on his stage for the Christmas holidays. There are also two Christmas trees ablaze with varicolored lights. The lobby has laurel decorations.

"I am also working special film titles pertaining to Christmas," said Mr. Crabb.

Unicorn Moves Syracuse Office Here.

Buffalo, N. Y.—The Unicorn Film Service Corporation has moved its headquarters from Syracuse to Buffalo. C. H. Barolet is in charge and with him is associated Harry Comerville, who is covering Buffalo and vicinity. Manager Moses of Shea's Hippodrome, Buffalo, recently had a private screening of the Unicorn "Billy West's Pictures," and has arranged to book them.

Buffalo Exchanges Organize

New Buffalo Film Club, Composed of Local Exchange Men, Has Been Formed —Manager Kimberly of World Film and Manager Charles Taylor of Metro Are Temporary Officers—"Service Beyond the Film" Is Its Motto.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—Organization is the dominant feature of the moving picture business in Buffalo this week. The Buffalo Film Club, composed exclusively of local exchange men, is one of the newest associations formed in this city. Manager Kimberly of the World Film, Buffalo, has been appointed chairman, and Charles Taylor, of the Metro, is secretary and treasurer. Permanent officers will be announced later. The first meeting was held at the Hotel Statler. Permanent quarters will be selected at an early date. The organization of the local club is in line with the formation of similar film clubs throughout the country.

"The purpose of the Buffalo Film Club is to protect its members and to adjust the complaints of the exhibitors," said a local exchange manager. "The exhibitors can count on receiving a square deal. 'Service beyond the film' is our motto."

Maurice Cohen Goes to Bluebird.

Buffalo, N. Y.—F. S. Hopkins, Buffalo manager of Bluebird, has secured the services of Maurice Cohen as salesman for Western New York. Mr. Cohen was formerly with the Wold Film, Buffalo, and is acquainted with many exhibitors throughout the state.

Buffalo International Moves Office.

Buffalo, N. Y.—Basil Brady, Buffalo manager of the International Film, has moved his office from 39 Erie street to the Palace Theater building. The Merit Film Corporation, formerly at the same address in Erie street, has also moved its office to the Palace. Joseph Lee is manager and F. W. Wyckoff assistant manager of the Merit in Buffalo.

New Theater at Little Valley.

Little Valley, N. Y.—Carroll & Wood have opened the Olympic theater at Little Valley, N. Y. These young men are live exhibitors and have promised their patrons the best shows obtainable at ten cents. They are using the Paramount and Vitagraph pictures. They have installed a 1917 Motiograph machine.

No Sunday Shows in Hornell.

Buffalo, N. Y.—C. S. Smith, manager of the Shattuck theater, Hornell, N. Y., was a visitor in Buffalo this week. He said Mayor Edward J. Davis of that city had ordered the moving picture shows in Hornell to remain closed on Sunday and instructed the police to enforce the order.

"None of the proprietors is planning to fight the order," said Mr. Smith. "All the theaters, the Lyric, Grand, Majestic and ours were not opened last Sunday. We will begin no litigation, but will await results on the test cases regarding Sunday closing."

As a result of a crusade, Sunday vaudeville has been prohibited in Syracuse. Last Sunday the Temple, a vaudeville house, was permitted to show pictures.

The Sunday show at the Crescent, another vaudeville house, consisted of a "sacred concert" and pictures.

A. I. Shapiro Comes to Buffalo.

Buffalo, N. Y.—A. I. Shapiro, formerly manager of the Detroit office for Triangle and also manager of that office and special representative for two years for Fox Film Co., is now in Buffalo, and located at No. 15 West Swan street, Buffalo. He will manage the Buffalo office for the Rogers Film Co., of New York, also the Rogson Film Co., of New York, handling the State rights for the Selznick productions, and other state rights productions.

A. I. Shapiro.

Mr. Shapiro has been in the film industry for the past several years, having covered a good part of the country for the above concerns. He will be remembered by a good many exhibitors of New York state, on whom he called as the special representative for Fox films.

Mr. Shapiro has joined the Buffalo Screen Club. He has also filed his application for membership in the Buffalo Chamber of Commerce.

Buffalo Screen Club Moves to Incorporate

Papers Filed Last Week—Present Directors—Many New Members Have Come in Recently, Some from Out-of-Town — Plans for the Holidays.

BUFFALO, N. Y.—The Buffalo Screen Club made an important move last week by filing incorporation papers in the county clerk's office in this city. The directors are G. H. Christoffers, Howard T. Brink, Albert Becker, F. S. Hopkins, Ben J. Brandon, John M. Sitterly, William Mack, Charles A. Taylor, Ira Mosher and George Hall. The incorporation will give the club official recognition. According to present plans Buffalo will join with the screen clubs of other cities in the formation of a national organization.

The Buffalo Screen Club is continuing its membership campaign. A recent drive for new members resulted in the following joining the organization: A. C. Hayman, Cataract theater, Niagara Falls; R. B. Albert, Depew; Julius Schwall, Buffalo representative of the Kleine-Edison-Selig-Essanay; H. Lorence, Mutual, Buffalo; Sherman Webster, Rogson Film Co.; E. O. Weinberg, Elmwood theater; Harold B. Franklin, Lyric and Family; L. E. Barger, Linden theater; Herbert Griffin, representing the Nicholas Power Co.; H. E. Coffey, Victor Film; F. F. Hartich, V-L-S-E, Syracuse; H. Howard, Kleine-Edison Co., Buffalo; B. E. Cornell, Eckle theater, Syracuse; Edgar Weil, Strand theate, Syracuse; H. L. Taylor, Pathe representative, Rochester; George F. Flaherty, Empire theater, Batavia; A. I. Shapiro, Rogson Film Co., and George Simpson, Rochester.

"We want the exhibitors to join the Buffalo Screen Club," said G. H. Christoffers, president. "They can depend on receiving honest treatement. The exhibitor first is our motto."

Elaborate plans are being made for the New Year's party of the screen club. Business will be forgotten for the evening and festivities will mark the passing of the old year and the arrival of 1917. Tickets for the club's annual ball next month are being sold readily not only in Buffalo, but throughout this territory, and a heavy attendance is expected.

Special Films for Children in Atlanta

Women's Club and Manager Greening of the Grand Theater Work Together to Give Youngsters of the City a Weekly Treat.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—The specially censored films for children had their first presentation for the season 1916-1917 at the Grand theater Saturday, December 16. The attraction was the fairy story "Snow-white." It was a source of keen regret a year ago when the Saturday morning picture had to be discontinued for the lack of suitable pictures, but the management of the Grand is much in sympathy with the plan as outlined by the committee from the Woman's Club, under whose auspices the work was conducted a year ago. The manager, Mr. Greening, who has recently come from the north to take charge of this attractive playhouse, will see that the boys and girls will have just what they want.

The committee from the Atlanta Woman's club, who is responsible for the opening of these matinees again, feels that it is just the nicest Christmas gift they could give the boys and girls of Atlanta.

Geo. Allison Returns to Pathe.

Atlanta, Ga.—George Allison, head of the southern division of the International service, has returned to the management of the Pathe film exchange.

He will assume his office in a few days. Pathe is enlarging its scope throughout the southern territory, and Mr. Allison will have direction of a big field of co-workers.

George Allison has long been recognized as one of the foremost film exchangemen in the southern territory. He came to Atlanta four years ago as "path-finder" for the General Film feature productions, but within a short time following his arrival became attached to the Pathe organization.

Joe Klein, the present southern manager of the Pathe, will be transferred to another city. Mr. Klein has endeared himself during his management of the Pathe interest in Atlanta, not only to the film colony, but to exhibitors.

Xmas Benefits for Tree Fund.

Atlanta, Ga.—A benefit film show was conducted Sunday at both the Piedmont and Georgian theaters for the annual Christmas tree given for the poor of Atlanta. The doors were opened at 2 o'clock and the show run till 10 p. m.

Wells Takes the Piedmont and Georgian

Well Known Southern Theatrical Man Secures Lease of Two Leading Picture Theaters in Atlanta—Richard Tant at the Piedmont.

ATLANTA, GA.—Jake Wells, the foremost theatrical man in the south, took possession Monday of the Piedmont and Georgian theaters, having taken over the lease of Charles and Pete Mion on the Piedmont, which has been operating for some time as a vaudeville and motion picture theater, and leasing the Georgian, the well-known motion picture house, from the Peachtree Amusement Company.

The proposition of leasing the Piedmont was submitted to Mr. Wells when he came to Atlanta the latter part of last week and the deal was effected Saturday night, December 9. Mr. Wells states that, in view of the fact that he has taken possession on short notice, the future policy of neither house has been definitely determined. For the present, however, both theaters will continue to operate as in the past, the programs to remain the same.

As manager of the Piedmont, Mr. Wells has brought Richard Tant, who has been his manager at Augusta, and recently his manager at Knoxville, to Atlanta. Mr. Tant is well known throughout the south.

MILWAUKEE NOTES.

Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

No Film Ball in Milwaukee This Winter.

MILWAUKEE, Wis.—The resolutions which were passed at the meeting of the commission on motion pictures providing for the eliminating of misleading or untruthful advertising were approved by the Milwaukee Motion Picture Exhibitors Association at the meeting.

The association voted not to hold a "movie" ball this year.

Wisconsin Theater Notes.

Evansville, Wis.—Marlin Wilder of Delavan has been making arrangements to reopen the Grand theater.

Spring Grove, Wis.—Oscar Clauson will operate a moving picture show here.

Ripon, Wis.—Thomas L. Davison has leased the Armory building to W. T. Hickey. He will operate a moving picture show

Reeseville, Wis.—A moving picture show has been opened in the opera house.

New Orleans News Letter

By N. E. Thatcher, 3801 Canal Street, New Orleans, La.

Globe Theater's Opening.

Herman Fichtenberg.

NEW ORLEANS, La.—On Dec. 23 the Globe theater, the latest addition to the Canal street theaters, will be formally opened with the presentation of Clara Kimball Young in "Common Law." The Globe theater is a Fichtenberg enterprise and it is one of the prettiest new theaters in this section of the country, everything entering into its construction being of the best, with the result that Mr. Fichtenberg is the proud possessor of a magnificent house. The seating capacity is about 900, which is regretably small, for a theater in the location of the Globe could well care for audiences of at least 1,500. The restrictions of property lines were inexorable, however, and Mr. Fichtenberg refused to sacrifice comfort of his patrons for the few more seats that he might have crowded in to bring the capacity up to 1,000. The Globe adjoins Pearce's Tudor theater and the fates bookings happen to contain a Clara Kimball Young feature for the same dates that the Globe is to show the popular actress. At the Pearce house she will appear in "The Rise of Susan." The competitive possibilities in this situation admit of wide speculation were it not for the fact that Messrs. Pearce and Fichtenberg are good personal friends.

New McComb Theater Ready.

McComb, Miss. The finishing touches are being put on the Jacobs theater and the new house will be opened for business on December 11. It is a fine photoplay house and a credit to the city, which is an important division point of the Illinois Central railroad and one of the best motion picture towns in that section. J. E. Alford will have the management of the new theater.

Al. G. Shear Gets New Features.

New Orleans, La.—Al. G. Shear, manager of the Consolidated Film exchange, has just returned from a business visit of a week at Atlanta, Ga., and he reports the meeting of the managers connected with the Consolidated to be the best one that has been held in a long time. On this trip Manager Shear made arrangements for the handling of the preparedness feature, "Eagle Wings," and the local United States recruiting officers have received orders from the War Department at Washington to lend every assistance to Manager Shear in the exhibition of the feature. In addition to "Eagle Wings," Manager Shear will handle "Idle Wives" and "Twenty Thousand Leagues Under the Sea" on a state rights basis.

Times-Picayune Feature Shown.

New Orleans, La.—The Times-Picayune feature photoplay, which was produced for the purpose of giving fifteen young ladies in the New Orleans exchange territory an opportunity to demonstrate their natural talents for the screen, was given its first public exhibition at Pearce's Tudor theater beginning Friday, December 1, and running four days. It received a very cordial reception and was pronounced an exceptionally good picture. The picture was directed by E. H. Griffith of the Edison studios in New York and was cut and tinted in the Edison plant. It has some remarkably fine views of New Orleans show places. It is to be shown throughout the New Orleans territory, being released through Manager Karl A. Bugbee of the Southern Metro Pictures exchange.

C. L. Worthington Here.

New Orleans, La.—C. L. Worthington, district manager for the Fox Film, has been here for the past few days acquainting himself with the Fox affairs in this territory. He expressed himself as pleased with the business and hopes to make improvements. He has a way of administering the affairs of his district that are rather out of the ordinary. He does not depend entirely upon book reports nor the details as submitted by his local managers, but gets out in the field and makes a close personal study of the various theaters and the conditions under which they operate. It takes a little longer to get over the ground by doing this, but he considers the personal touch invaluable.

New Theola Theater Opens.

New Orleans, La.—The Theola theater, which, under the management of the new owner, Theodore Lala, has been made the most pretentious suburban photoplay theater in the city, opened on Sunday with the Brady-made feature, "The Heart of a Hero." Four matinees were given and the house was jammed to the doors at every run of the picture. The theater has been entirely renovated and remodeled and is practically new. All of the fittings and decorations are of the best and everything that would enhance its attractiveness has been provided. A large orchestra is a regular feature of the house; there are rest rooms and a matron to look after the ladies and every accessory for the comfort of the patrons is in place. There were many beautiful floral offerings by friends of the new management and these were banked in a most effective way in the lobby on the afternoon of the opening. The patronage at the initial showings was an attest of the esteem in which the Theola is regarded. F. L. Bernard is the house manager.

Detroit News Letter

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

Three More Exchange Men Resign.

DETROIT, MICH.—Three more resignations were handed in during the past week, making about the ninth in the past thirty days. J. O. Brooks, manager of the Paramount exchange, resigned to become manager of the Madison film exchange, which is controlled by the John H. Kunsky interests. This exchange will handle "The Crisis," "Idle Wives" and other large features for which they will control the Michigan rights. J. W. Loranger succeeds Mr. Brooks as manager of Detroit. He has been special representative at Pittsburgh for the Paramount, and was formerly with the Casino Feature Film of Detroit.

Samuel Dembow, Jr., resigned as manager of the World Film exchange to become manager of the exchange at Dallas, Texas. He is succeeded by George Cotton, who recently joined the Detroit office.

C. L. Peavey has resigned as manager of the Artcraft exchange in Detroit, and goes to Minneapolis to manage the Paramount exchange in that city. Up to the time of writing, no successor has been appointed. Also at this time no successor is announced to Mr. Shapiro as manager of the Triangle exchange.

Greater Vitagraph Exchange Moves.

Detroit, Mich.—The Greater Vitagraph, now in the Peter Smith building, will move around the first of January to its new quarters at 73 Broadway, just across the hall from the Triangle exchange. Here the Vitagraph will conduct a real exchange, keeping on hand two prints of all releases, and making shipments direct from Detroit. All paper, advertising matter, etc., will also be kept on hand at Detroit. In addition, the whole state will likely be handled in the future by the Detroit exchange. J. R. Duncan and C. A. Meade, the latter division manager at Cleveland, negotiated the deal.

"The Crisis" Is Held Over.

Detroit, Mich.—"The Crisis" went so big at the Washington theater, Detroit, that it was held over for a third week. It has been booked for three days each by leading theaters in Jackson, Saginaw, Lansing, Battle Creek, Ann Arbor and Flint. The Madison film exchange, Dime Bank building, Detroit, will handle this picture in Michigan. J. O. Brooks, manager.

Notes of Detroit Theaters.

Detroit, Mich.—The Majestic theater has closed contracts for showing first run of the "Pride of the Clan" with Mary Pickford, and "Broadway Jones," with George M. Cohan, both Artcraft releases. The Majestic will increase its prices on December 24 to 25, 50 and 75 cents.

Art Hoganson Goes to Rialto Theater.

Detroit, Mich.—Art Hoganson has been appointed assistant manager of the new Rialto theater, Gratiot and Mt. Elliott avenues, Detroit, which opens December 20. He was formerly with the Kunsky chain of theaters in Detroit, and the Gilligham & Smith theaters in Grand Rapids.

Illa Theater Reopens.

Detroit, Mich.—The Illa theater, 341 Dix avenue, Detroit, has reopened for business under the management of C. D. Densmore and R. R. Goldstein. It has been completely redocorated and renovated and newly equipped.

Both the Washington theater, Detroit, and the Broadway-Strand theater, Detroit, ran double bills the week of December 17, with slightly increased prices. Both did a big business.

Watching Springfield Censors

Personnel of City's New Board Is Acceptable—Newspapers in Other Middle West Cities Are Not Encouraging Similar Movements Nor Are They Optimistic of the Value of Such Boards in Any Community.

Frank H. Madison, 623 S. Wabash Ave., Chicago.

SPRINGFIELD, Ill.—Dr. C. St. Clair Drake, secretary of the Illinois State Board of Health, has been appointed a member of the moving picture censor board by Mayor Charles T. Baumann. Mrs. Thomas C. Mather, pure food inspector, and Mrs. Roy Ide, who was chairman of the censorship committee of the Springfield Public School council, are the other members. The personnel of the board is believed to be generally satisfactory.

The Springfield movement has been watched by other cities, but papers in those cities do not encourage similar movement. The Canton Ledger says: "How silly it seems for would-be reformers in a city to set their judgment up against that of a national board of censorship in the matter of moving pictures. How direct a slap at managers of picture houses is such a movement. Because local censorship is seldom fair or intelligent, it usually amounts to such drastic measures that its period of endeavor is brief. Managers of movie houses probably desire to please amusement seekers as well as maintain a strictly wholesome reputation by showing only good pictures, far more than any other class of people. Their judgment is probably as good, if not better, than the uninitiated. After a film has passed the eyes of a national board of censors, it is extremely unlikely to carry objectionable features, although it may shock the prude or the narrow-minded individual now and then."

The Burlington (Ia.) Hawkeye does not believe the Springfield plan will work out. "There is a matter that is easily suggested," it says. "The chances are, however, that if a board of that kind is suggested it is apt to have a monkey and parrot sort of a time. What one censor might want stricken out might appear beautiful and valuable to other members of the board. If the board were to consist of one member only, then it might be able to act. And even then the board might be puzzled at times, and the longer a question was looked into the more difficult would the board find it to give an answer.

Praise for Woman Exhibitor.

Waukegan, Ill.—Credit for a notable Thanksgiving dinner, at which 216 mothers and children feasted, is given to Mrs. Carl Muller of the Elite theater. "The idea of banqueting the poor and the needy originated in her brain," says a local paper. "She solicited much of the food and she worked until almost exhausted. She directed much of the work, and her suggestions did much to lessen the hard labor of the day." The entire community assisted in the event. Individuals subscribed to the fund, the gas company installed a battery of stoves for cooking, the electric light company illuminated the banquet, women assisted in the serving, others contributed ice cream and candy, and after all were filled Mr. and Mrs. Muller gave them a special show at the Elite.

Rockford License Fees Remain.

Rockford, Ill.—License fees for moving picture houses will not be changed by the city council. The ten theaters now pay $100 each. Two plans were offered, making the fees range from $37.50 to $300 a year, or $50 for houses seating 500 or under and $100 for houses seating more than that many.

John Padavic Will Manage Exchange.

Quincy, Ill.—John Padavic will manage the Specialty Film Service, Princess building, St. Louis, which was purchased by his father, Anton Padavic. The senior Padavic until recently was proprietor of the Gem and Savoy theaters here.

W. S. Fernald Is Illiscope Treasurer.

Rockford, Ill.—W. S. Fernald has been elected treasurer of the Illiscope Motion Picture Corporation to succeed A. J. Holmquist, resigned.

M. Zelechower Buys Two More Theaters.

Waukegan, Ill.—M. Zelechower, who has been operating the Broadway theater, has secured control of two more houses, the Lyric theater on Washington street and the Auditorium in North Chicago. He has purchased new projectors for all the houses.

New Theaters and Changes.

Wayne City, Ill.—Dr. H. W. Pitner and son Harry have opened a moving picture show here, giving performances Monday, Thursday and Saturday nights.

Mathersville, Ill.—A moving picture show has been opened in the opera house.

LaSalle, Ill.—The Marquette theater, 144 Marquette street, has been sold to Edward Weidner and W. E. Westmeyer of Tonica.

Loami, Ill.—Fred A. Horn has opened a moving picture show here.

Macomb, Ill.—Fred Bagby has sold the Princess theater, on the south side of the square, to Bert David of Kankakee.

Trade Notes of Interest.

Springfield, Ill.—Articles of incorporation have been issued to the Wells Amusement Company, Chicago; capital, $2,000. Incorporators, Thomas F. Mitchell, John A. Maselter, Richard M. Power.

Peoria, Ill.—Demonstration of the possibilities of using motion pictures in Sunday school work was made at an exhibition at the First Baptist church given by the Peoria Sunday School Workers' Association.

Lincoln, Ill.—Manager Burnstine of the Lyric theater coupled the potato matinee stunt with a start of the serial "Liberty," getting a double hold on the interest of the youngsters.

Peoria, Ill.—Dee Robinson, president and manager of the Apollo Amusement Company, entertained the members of the local post of the Grand Army of the Republic at a showing of "Civilization" at the Apollo theater.

Streator, Ill.—"The Birth of a Nation" played a two-day return engagement at the Plumb theater December 8 and 9.

Bushnell, Ill.—The Bushnell opera house had films of the local horse show December 6. They also were shown at the Cozy theater December 7.

Sterling, Ill.—Manager William Schrader of the Vaudette theater has installed a new pipe organ.

Michigan Theater Jottings.

St. Joseph, Mich.—The Caldwell theater will add a balcony seating 350, bringing the capacity up to 1,000. A new pipe organ also will be installed.

Grand Rapids, Mich.—"Less Than the Dust," with Mary Pickford, was given credit in smashing records at the Majestic.

Laurium, Mich.—The Lyric theater, on Hecla street, has been leased by George Distel of Laurium. He will increase the orchestra.

Alpha, Mich.—Manager White of the Cozy theater at Iron River has been making arrangements to open a moving picture theater here.

Grand Rapids, Mich.—Pending construction of its buildings, the Monitor Film Company will conduct its operations in temporary quarters secured by the Chamber of Commerce.

Censorship Stirs Kansas City

There Seems to Be Considerable Demand Among Local Censorship Advocates to Extend the Scope of the Present Board—Advertisements in Newspapers and Lobbies—Topic Has Become the Talk of the Town.

By Kansas City News Service, 205 Corn Belt Building, Kansas City.

KANSAS CITY, Mo.—Now that the question of censorship is getting discussed by parent-teachers' organizations, women's clubs, business men, courts, and others, as well as by the censors, there is likely to be a merry war in Kansas City. For instance, if the censors are going to be so strict with moving pictures, they may be asked to be equally strict with newspaper stories—and the city government will be asked the difference between appeals to sensationalism by a picture on a screen and by a picture in a book or other publication. And the same as to burlesque houses and other theaters.

The obvious answer—the answer that is expected ultimately—is that, as a matter of fact, the public is the judge, and buys what it wants, and goes where it pleases, and censors or gives freedom as it sees fit. It is always up to the public. It can put the whole business under trying restrictions, if it sees fit. Both newspapers and film exhibitors have got to conduct themselves accordingly.

Meanwhile, the board of censors is seeking a way to include the newspaper and lobby advertising of the moving picture shows within the scope of its authority.

Shows for Children and Grown-ups.

Morrill, Kan.—"Satisfy the kids and you will get the adults."

This is the theory of Fletcher & Keplinger, of Morrill, Kan. They go on the idea that nearly all older people have much of childhood remaining in them, and so enjoy what the children like.

This policy was indorsed in an emphatic manner recently. The company had booked "Little Mary Sunshine," expecting that it would please the children. It certainly did do that. But many adults saw it, too—and expressed themselves in more earnest manner regarding their appreciation than they usually did when a heavier piece had been shown.

Beautiful Small Village Theater.

Plainville, Kan.—Fred Hoff, Plainville, Kan., had been in the real estate business for many years. Recently he entered the moving picture business and has been quite successful. So successful, in fact, that he decided the town ought to have a better theater than he had been providing them with. The moving pictures had been a side line with him, but he found that it was not only profitable, but a big asset to the town as well. It was helping his real estate sales and rentals. Plainville has a population of 1,000. Whether Mr. Hoff figured on the per capita or not he does not say; but the fact is that he decided on a theater that would represent $15 for every inhabitant—a $15,000 theater for a town of 1,000.

The moving picture business had been a side line, it has been said—but observe, in the picture, that the real estate business is now taking a subordinate position. In one corner of the building, to one side of the entrance to the theater, is a small office which Mr. Hoff uses for his real estate trade. On the other side of the entrance is an office of similar size, for Mr. Hoff as an exhibitor.

The crowds which come to the theater, from the town and from the surrounding country, are of course forced to observe that the real estate office is established in close connection with this fine moving picture theater.

The house seats 610. It is 50 feet front and 100 feet deep.

Exchange Business Notes.

Kansas City, Mo.—It's like pulling teeth to get anything out of C. S. Edwards, Jr., about the business being done by the Pathe exchange at Kansas City—but he bubbled over recently. He had to. Business had been going so good that there wasn't any keeping it in. The first week in December was far and away the best week in the history of the exchange, and the second week ran several hundred dollars over that! "Hard work and the pictures does it," said Mr. Edwards. "The territory is well organized and the boys are working fine."

E. & H. Film Gets Serial Franchise.

Kansas City, Mo.—The E. & H. Film Distributing Company has been organized in Kansas City, Mo., and it has received a franchise for "The Crimson Stain Mystery" for seven States in the South. These States include Tennessee, South Carolina, Georgia, Alabama, Florida, Louisiana and Mississippi. P. A. Engler, who will be the active manager of the new distributing company, has left for Atlanta, where he will open the main office. A branch office will be opened in New Orleans soon. Mr. Engler was formerly manager of the Mutual at Wichita, spent two years in the South representing Vitagraph, Fox and General, and lately was in the Kansas City Vitagraph office.

Fred Hoff's 610-Seat Village Theater.

Hobart Hanly Reception at Screen Club.

Kansas City, Mo.—The Kansas City Screen Club had an especially large attendance and enjoyable evening recently, when a reception was tendered Hobart Hanly, the Bluebird star, who stopped off in Kansas City for this event while on his way East from Universal City. Many local exhibitors who had not previously been seen at the Screen Club met Mr. Hanly. The usual Friday night dance was therefore especially enjoyable, because of the larger crowd and the atmosphere of the studio that the conversation took. Several acts from local vaudeville houses were put on a program after the theaters had closed. The Screen Club's hours are late, since the exhibitors do not come until after their first shows, and many wait until their houses are closed.

Pathe Conference Profitable.

Kansas City, Mo.—The first of the monthly salesmen's get-to-gether meetings in the local Pathe office proved quite up to the mark of helpfulness that C. S. Edwards, Jr., had anticipated. The men plunged eagerly into the discussion. Usually one had a solution for a problem of another—and the good and bad points of all suggestions were gone over fully and frankly. Mr. Edwards assisted the meeting by outlining policies and guiding the conclusions with reference to methods of work.

"Jimmy" Goes to St. Louis.

Kansas City, Mo.—Howard E. Jameyson, "Jimmy," as he is called, who has been traveler and recently assistant manager of the Pathe exchange at Kansas City, has gone to St. Louis to work on the city trade. C. S. Edwards, manager of the St. Louis exchange, is father of the manager of the Kansas City exchange, so he knows "Jimmy."

Village Theater Grows.

Kidder, Mo.—W. A. Harter, who had been drilling along for several years in a small, makeshift theater, has taken the bit in his teeth and has started the erection of a $3,500 theater. This isn't very imposing, perhaps—until you stop to think that Kidder is a town of only 300 inhabitants. He has been running "The Iron Claw," and it has helped to put the theater on the highly profitable basis that warrants the new building. Not the picture alone, perhaps—he probably has run others that had drawing power. But he advertised this right, and his advertising brought in scores from the surrounding country. He has them now as permanent patrons, who will help make the $3,500 theater profitable.

Two Sisters Buy Theater.

Salisbury, Mo.—Miss Willie Jackson and her sister, who is a school teacher, have bought the Lyric theater from Mrs. Hammond and have already started on their plans for getting big business. Miss Willie will be the active manager, but the sister will be particularly useful in bringing her point of view as a school teacher to bear on the problems of the exhibitor. These young ladies suggest again the fact that a surprising number of theaters are being run by women—and that it is a fine field for their energies.

Visitors to Local Exchanges.

Kansas City, Mo.—Recent visitors to the Kansas City exchanges were: B. F. Rothstein, Majestic theater, Tulsa Okla.; Mr. and Mrs. J. T. Flyn, Oklah theater, Bartlesville, Okla.; J. G. Swanson, Odeon theater, Bartlesville, Okla.; J. C. Wright, Corderville, Kan.; J. D. Wineland, Hippodrome, Joplin, Mo.

St. Louis News Letter

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

Shurman New Fox Manager.

ST. LOUIS, MO.—Joe Levy has tendered his resignation as manager of the William Fox exchange at 3632 Olive street and has gone to Pittsburgh, where he will be affiliated with the Masterpiece Film Corporation, a company formed in St. Louis recently with H. P. Wolfberg, former head of the General Film Exchange, as general manager. Mr. Levy came to St. Louis to assume charge of the Fox offices about nine months ago. His all-around geniality, manner, hustling, and seeming ability of being everywhere at once earned him the sobriquet of "Live Wire Levy," and won him a host of friends. Mr. Levy's departure was the cause of deep regret to everyone. Sam Shurman will succeed Mr. Levy. Mr. Shurman, although a young chap, is a pioneer in the film business, and has been identified in all lines of the industry, and knows the exhibitor's side of the question as well as that of the exchange men, since he managed a big feature house at Moberly, Mo., for a long time. Mr. Shurman has been employed by the Fox organization as traveling representative for the St. Louis territory, and his transition from salesman to manager will not be so abrupt as if he had come in from another concern. Mr. Shurman is one of those pleasant and affable fellows that everybody calls "Sam," as soon as they are introduced to him, and for this reason has a great many friends among exhibitors and everyone connected with the film business. Mr. Shurman says he has no special plans for the future except to keep things stirring with Fox features and comedies.

"Civilization" for Charity.

St. Louis, Mo.—Thos. H. Ince's "Civilization" will have its first showing in this city at the Victoria theater, on Delmar near Grand, December 18, when it will begin a four weeks' engagement. The film will be exhibited under the auspices of the St. Louis Post Dispatch Christmas Festival Fund. The Post Dispatch is devoting much publicity to the film and state that exceptional arrangements were made with the Harper Film Company, who gave marked concessions from the regular basis of such transactions because of the charitable nature of the project. Seventy-five cents will be charged for box seats, and twenty-five and fifty cents for the rest of the seats.

Delmar Theater Safe Safe.

St. Louis, Mo.—Thieves tried to break into the safe at the Delmar theater at 4936 Delmar avenue last week, but failed to get as far as the cash. The outer door to the strong box was pried off, but something happened to keep the robbers from carrying their work further, and the contents of the safe—several hundred dollars—was not touched.

New Bluebird Star.

St. Louis, Mo.—The office of the Bluebird Photoplays announces the engagement of a new star in the person of Miss Bernice Baker, a very close relation of Manager S. J. Baker. Outside of the fact that the new star insists on rehearsing at 2 a. m., two or three times a week, her engagement is a great success. In other words, a daughter was born to Mr. and Mrs. S. J. Baker on November 30.

Indianapolis Arrests Wholesale

Proprietors of Seventeen Picture Theaters Arrested, with Druggists and Shoe-Blacks, on Blue Law Sabbath Charges—A. T. Faring, League Secretary, Will Be First to Be Tried—Shows Semi-Charitable.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—The old blue law agitation started recently in this city by T. Ernest Maholm, a justice of the peace, resulted Monday in the filing of affidavits against the proprietors of seventeen moving picture theaters, the owners of twelve shoe-shining parlors, and two druggists.

The following managers and theaters are affected by the affidavits: A. C. Zaring, the North Star; T. C. Baker, Nu-Sho; Frank Green, Owl; J. W. Tucker, Idle Hour; B. D. Crose, Regent; James Hill, the Senate; Richard Bruner, Pioneer; J. M. Thomas, Grand Central; I. Bertman, Victoria; James Nicholson, Columbia; J. Howell, Strand; Fred Mack, Oriental; M. H. Sinnott, Circle; Charles Olson Isis; Gus J. Schmidt, Crystal; H. Keene, Keystone, and J. Sanders, Sanders.

The first case has been set for the latter part of the week, when A. C. Zaring, secretary of the Motion Picture Exhibitors' Association, will be tried. Mr. Zaring's case, to be decided by a jury, will serve as a test for the remaining ones. An affidavit charges that his North Star theater, at Twenty-fifth street and Central avenue, was open Sunday.

Charity Donations on Sundays.

Mr. Zaring said that inasmuch as the managers of the various motion picture houses in the city contributed a certain per cent. of their Sunday receipts for charitable purposes, he does not believe the justice and his cohorts will be able to obtain convictions. This, combined with the fact that the city and county authorities, the church federation and the members of the law and order organizations of the city have never objected to Sunday moving picture shows, is evident, Mr. Zaring thinks, that the charges will not amount to much.

The money donated by the theaters has ranged from $3 to $10 a Sunday according to the size of the playhouse. It is cared for by Bert McBride, of the Security Trust Company, who is treasurer of the committee appointed by the mayor for the purpose of attending to the relief of the needy. The committee maintains an office in the Fletcher Trust building, where a young woman investigates the worthiness of the calls upon the fund. Mayor Bell has said that it is one of the most available funds in the city for persons in immediate need of assistance.

It Was Pretty Near a Monopoly.

Indianapolis, Ind.—The dream of a monopoly of the motion picture business of the United States led to the appointment of a guardian for William H. Roberts, colored, owner of the Washington theater, a motion picture house in Indiana, recently in probate court.

The testimony indicated that continued overwork had led Roberts to entertain some strange delusions, one of them being that he owned all the moving picture houses in the United States except seven. One of his business associates said Roberts had been pleading for another week of liberty in order that he might buy the other seven theaters and establish a monopoly.

Orpheum Sold at Lafayette.

Lafayette, Ind.—James L. Sheetz, of West Lafayette, has purchased the Orpheum theater, the handsome Main street motion picture house, from Charles Richard and John Chamberlin. Mr. Sheetz has contemplated extensive changes to the interior of the building. The seats will be rearranged, a new booth placed in front of the theater and a new lobby installed. The house will be closed for the next few weeks pending the remodeling and redecorating. Mr. Sheetz has been proprietor of the Main Street Automobile Company for several years and is well known among the business men of the city.

New Picture House in Newcastle.

Newcastle, Ind.—Ralph Swearingen, of Muncie, will open a new motion picture theater in the Burr block on North Main street, about the latter part of December. The theater will be known as the Strand and will be an exclusive motion picture house with a standard admission of five cents.

Evansville's Savoy Reopened.

Evansville, Ind.—The Savoy theater, Main street, between Fifth and Sixth streets, has been reopened under the management of Arthur C. Hedderick. Both the interior and exterior has been repainted and thoroughly renovated and now has the appearance of a new theater. The management announces an entirely new policy.

New Amusement Company.

Portland, Ind.—The Portland Amusement Company has filed incorporation papers with the secretary of state to engage in the motion picture business. The capital stock is announced as $5,000. The incorporators are J. S. Hines, L. Bergman and B. Bergman.

Colonial at Warsaw Sold.

Warsaw, Ind.—Julius Weingartner, of Fort Wayne, has purchased the Colonial theater from Messrs. Gerard and Cohen and will take possession immediately. The Colonial, one of the city's most popular photoplay houses, is located on East Center street.

T. N. Sinderson Buys Mystic Theater.

Albion, Ind.—T. N. Sinderson has purchased the Mystic theater in Albion and another moving picture house in Cromwell from Mr. and Mrs. F. D. Walters.

B. J. Voight Buys Amusement Stock.

Columbia City, Ind.—B. J. Voight is now sole owner of the Columbia City Amusement Company, taking over the interest of his partner, W. L. Pracht. Arrangements are being made to enlarge the Lyceum to 500-seat capacity.

Dakota Theater Notes.

By Frank H. Madison.

Aberdeen, S. D.—Honnegar Bros. have remodeled the Green Front building into the Colonial theater, which is Aberdeen's fifth moving picture house. It will seat 378 and the front will be colonial.

Bottineau, N. D.—The Bottineau opera house, owned by J. N. Greiner, was destroyed by fire. Loss, $7,000; insurance, $3,000.

Wildrose, N. D.—Albert Baukol and C. B. Neal have purchased the moving picture theater from Messrs. Frotier and Lomen.

Hunter, N. D.—The Pastime theater has been moved to the I. O. O. F. building.

Jamestown, N. D.—The Ruby theater was damaged by fire, causing a loss of $2,000. Harold Gregg, the operator, was severely burned.

Colome, S. D.—J. C. Lakin is now manager of the Colome theater.

Colorado Censorship Rampant

Pueblo City Council to Have a New Measure Presented by Local Censor Board—Mothers' Congress in Denver Proposes to Have the Local Drama League Pass on Moving Pictures—Foolish Arguments Against Film Shows.

By E. C. Day, Denver Times, Denver, Colorado.

DENVER, COLO.—Moving picture censorship is still rampant in this section. While ministers and city officials are drafting an ordinance at Pueblo for the establishment of a legal board of censorship, the Mothers Congress in Denver is striving to have delegated to the Drama League full control over the film productions shown in this city.

Dr. Frederick A. Hatch, pastor of the Mesa Presbyterian church, is leading the censorship movement in Pueblo. He has drafted an ordinance calling for the creation of a board to pass on all moving pictures shown in the city and plans to present it to the City Council as soon as it has been approved by the church societies and women's organizations of the city. It provides for a commission of five persons, one representing the moving picture interests, one representing the city commissioners, one from each of two school districts and the fifth to represent the City Federation of Women's Clubs.

The Rev. Mr. Hatch read his ordinance before the Woman's Club at its last regular meeting and received the indorsement of the body. The women later passed the following resolution:

Resolution of Pueblo Women's Club.

"The moving picture, as we see it today, is one of the greatest inventions of the age. It may be a wonderful means of education and moral uplift as well as a source of amusement. We feel that only the pictures of this class should be shown.

"Therefore, Be it Resolved by the Federation of Club Women of Pueblo, That we heartily co-operate with and support any movement that may be made toward a proper means of censoring all pictures of a questionable character before they are shown in Pueblo."

Dr. Hanson, a noted social welfare worker, addressed the meeting and the subject of amusement censorship. He said that the vaudeville houses, dance-halls and pool halls were far more in need of censorship than were moving pictures. He pointed out that the boy and girl are social beings before intellectual beings and crave amusement and recreation. These the boy and girl have a right to have as long as they are not injurious, declared Dr. Hanson.

Proposal for Denver Censorship.

The proposal that the Denver Drama League act as a board of censorship of moving pictures in Denver was made by Mrs. T. E. Carmody in an address before the Mothers' Congress. The meeting was to further the cause of the "Better Film Movement," recently started by the Mothers' Congress and Parent-Teachers' Association. No definite action was taken on the suggestion.

Doormen and Ushers Made Special Policemen.

Denver, Col.—All doorkeepers as well as ushers in Pueblo's moving picture theaters have been commissioned as special policemen as part of a campaign to put down the "mashing" evil in the photo-play houses. The theater managers told city officials that they could keep "mashers" away from these amusement places if the employes were given police powers and, as a result, the City Commissioners issued a star to all theater attaches. The ushers and doorkeepers were on duty as policemen for the first time this week.

Bought Picture Theater and Is Sorry.

South Denver, Col.—The Bronx theater in South Denver is involved in a suit filed in the district court in Denver last week in which Steve Stolanoff, the present owner, makes charges against George B. Hayward, former owner. The plaintiff says that he was induced to pay over $2,000 for the theater on the representation that it earned $35 a day. He discovered after running the place for several weeks, he alleges, that the income was not as represented.

Peter McCourt Gives Booth.

Denver, Col.—Santa Claus made an early visit to the Home of the Good Shepherd this year and presented Sisters in charge and the girl inmates with a brand new moving picture machine, together with a fire-proof operator's booth. The machine was the gift of the Queen's Daughters, a charitable organization composed of young women, while Peter McCourt, owner of the Broadway theater, was the donor of the booth.

The various film exchanges have agreed to furnish free of charge film for the weekly exhibitions that are planned at the home. The gifts will prove a valuable asset, both as educational and recreational factors.

Paramount Office Changes.

Denver, Col.—Several changes in the personnel of the office force in the Paramount exchange were reported this week. John M. Hayden, former road man for Vitagraph, was appointed chief booking clerk to succeed J. W. Scott, who recently went to Triangle. Other new employes were Edward Bass, poster clerk, and Miss Grace McMillan, inspector.

Kept Three Autos Hustling To and Fro.

Denver, Col.—That resourcefulness is one of the chief requisites of a good exchange manager was illustrated in a striking and unique fashion by Milton H. Cohn, Paramount boss in Denver. As the result of an error, due to a change in the office working force, two theaters in widely separate portions of the city were booked to run the same picture on the same day. There was only one print of the film available and, rather than disappoint either exhibitor, Manager Cohn arranged for a rapid auto-relay, whereby both theaters, the Thompson, on East Colfax, and the Lux, in South Denver, were able to show the picture as advertised.

Here is how the scheme was worked: The Lux started its show with the feature while the Thompson opened with two single reels. When the first reel of the feature had been shown at the Lux it was hustled to the Thompson just in time for its exhibition in the regular order and without delay. When the Lux had finished with the second part it was also rushed to the Thompson, and the third in the same manner. Three autos were employed in the relay and as soon as the films had had their first showing at the Thompson they were returned to the Lux for the second show, and the entire process repeated to provide for a second show at the Thompson.

The feat was a success and demonstrated that "Where there is a will there is a way."

Ed. J. Haslam Promoted.

Denver, Col.—Ed. J. Haslam, who for the past year has served as cashier and bookkeeper of the Mutual in Denver, was last week promoted to the position of assistant manager and chief booker. He has been connected with the moving picture business in various capacities for several years and is one of the most popular filmmen in Denver. News of his promotion will be received with much pleasure.

New Omaha Theater's Inclined Auditorium

Sun Theater Has No Galleries—Upper Seats Reached by Broad Stairways at Both Sides—Members of Operating Company.

OMAHA, Neb.—The auditorium of the new Sun theater has no galleries and no "best seats." The upper seats and those at the top of the incline are reached by wide stairways on each side of the auditorium. The line of vision from all seats is practically perfect.

The exterior is of glazed cream-colored terra cotta in relief designs. The foyer, which is exceptionally large and capable of taking care of about one-half the capacity of the house, is done in old rose and dull gold and a touch of light blue. In the center of the foyer is a lounging room, with fireplaces, easy chairs, table with reading materials and telephones. The ceiling of the auditorium is a magnificent sunburst, worked out in plastic, and carrying the same decoration as the walls.

Samuel H. Goldberg is president of the World Realty Company, which built the new Sun, and Harry Goldberg is treasurer and W. R. MacFarland is secretary. Other prominent members of the company are Harry Rachman, owner of the Grand theater, and W. H. Jones.

New Nebraska Theaters and Changes.

Lawrence Boy, Charles Miller of Omaha has purchased the Jewel theater from Leo J. and F. G. Lucey. He will add a gallery which will increase the seating capacity by 150.

Kearney, Neb.—A. L. Lomax will open a motion picture theater, it is reported.

Schuyler, Neb.—The Favorite has been sold to A. B. Young.

Fairbury, Neb.—Wilt Bros., of Delaware, Okla., have opened a moving picture theater in the Conrad building.

Superior, Neb.—L. S. Daniels has taken over the Elite theater.

Juniata, Neb.—The Lyric theater has been sold to Neal Sargeant and Carl Kindig.

McCook, Neb.—E. E. Delong has sold the Electric theater to Lee Ince.

Denham Palmer Heads Omaha Vitagraph Offices.

Omaha, Neb.—Denham Palmer of Denver is manager of the exchange which the Greater Vitagraph company has opened at 1111 Vernam street. This exchange will supply exhibitors in Nebraska and Iowa formerly handled by the Kansas City branch.

Fontenelle Feature at Omaha Moves.

Omaha, Neb.—The Fontenelle Feature Film Company will remove its offices from the Empress theater building to 22 Arlington block, on Dodge street, near Sixteenth. This company now has State rights on "Wars Women," "Diana the Huntress," "The Unwritten Law." Paul La Marquard is president and manager.

C. I. Ramsdel Leaves Lincoln.

Lincoln, Neb.—Charles I. Ramsdel has resigned his position as manager of the Acme Amusement Company to accept a position as manager of a film exchange in Denver.

Seattle News Letter

By S. J. Anderson, Benvenuto, East Seattle, Wash.

Class "A" Changes Hands Again.

SEATTLE, Wash.—A. L. English, who bought the Class A theater from W. H. Smyth last May, has sold it to his operator, L. L. Goldsmith. The Class A, a

600 capacity house, was operated by Mr. Smyth as a first run theater, but Mr. English has been operating it as a second run house on the open booking plan. Mr. Goldsmith will continue his policy.

A Bright New Dime As Souvenir.

Seattle, Wash.—The Coliseum, in advertising "Ramona," the new ten-part picture dramatization of the famous Helen Hunt Jackson novel, offers as a California souvenir with each 25-cent ticket, one of the new 1916 dimes fresh from the U. S. mint at San Francisco. The Coliseum's regular admission price is 15 cents.

Two Theaters, One Company, Same Service, Different Shows.

Seattle, Wash.—The Coliseum theater, owned by the Greater Theaters Company, is under contract to use Paramount pictures, but occasionally there comes along a very good feature under some other brand which Manager Jensen wants to put on at the Coliseum. He books it and simply turns over the discarded Paramount picture to Manager Berg of the Mission, a smaller house belonging to the same company. In this way the Mission, which is a 10-cent house, gets a better program than can usually be seen for 10 cents, and the Coliseum has not wasted anything on films paid for and not used. The Mission is a pretty house, well planned and furnished, except in the matter of a musical instrument. A piano is not adequate for a house of the size and quality of the Mission. With its other attractions it should rank as one of Seattle's most popular houses if its pictures were adequately interpreted by a good pipe organ.

Students See Picture of Game.

Seattle, Wash.—After the University of Washington's Thanksgiving game with the University of California, the student body was asked to be the guests of J. G. von Herberg, manager of the Liberty theater, at the evening performance, featuring motion pictures of the game. Several hundred students enthusiastically responded to the invitation.

De Luxe's Wonderful New Feature.

Seattle, Wash.—Mike Rosenberg, manager of the De Luxe Feature Film Company, announces that he has just procured "father's rights" for the Northwest and the whole world for a grand new baby girl. This is Mike's second daughter, and the responsibility of his growing family is already causing him to begin to lose some of his blond hair.

New Traveler for K-E-S-E.

Seattle, Wash.—C. R. Kearny, formerly with Vitagraph in Seattle, has just signed as traveling representative with Kleine-Edison-Selig-Essanay Service out of this city.

C. F. Hill Traveling for Progressive.

Seattle, Wash.—C. F. Hill is again traveling representative for Progressive, which handles Paramount releases. Mr. Hill has been doing work inside the office.

Hub Carleton in Hospital Here.

Hub Carleton, an exhibitor of Okanogan, is confined in the Providence hospital in this city. From the nature of his illness it is feared he will have to remain several weeks.

Two Managers Resign.

Seattle, Wash.—Hugh Rennie, Northwest manager for World Film since last May, has resigned. Mr. Rennie will probably make connections with the New York office. His many friends in this territory are sorry to see him go.

E. S. Coates, Northwest manager for Fox, also has resigned. He expects to go into the automobile business.

Growth in Frisco's Downtown

Many First-Run Houses Now and Others Coming—Apartment Houses in District Increasing—Some Big Capacity Houses to Be Ready Soon — Vaudeville Houses with Eye to Films in Future.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—The downtown district, which formerly had so few first-run moving picture houses, now boasts a large number and within a comparatively short time several others will be added to the list, placing this city in the front ranks as an amusement center. For several years the suburban districts have developed their amusement enterprises at a faster rate than the downtown district, but the tide has turned and the business section of the city has again come into its own. The great advance in apartment house building during the past three years has helped this section materially and the recent installation of a new lighting system on Market street, making it the best lighted thoroughfare in the world, according to experts, is serving to attract great night crowds.

All of the excavating work for the new California theater at Market and Fourth streets has been completed and concrete is being poured for the foundations. This theater will be one of the finest moving picture houses to be found anywhere and will represent an investment of more than a million and a half dollars. It will have a seating capacity of almost 3,500 and will be conducted under the management of Eugene Roth, who has made such a success of the Portola theater. Construction work is to be rushed and it is expected that the house will be ready for occupancy early next fall.

Within a short time work is to be commenced on changes in the Empress theater on Market street and Manager Sid Grauman states that it is his intention to turn this vaudeville house into a straight moving picture theater. This house is a very beautiful one, with a splendid location, and has a seating capacity of about 2,000. As moving pictures has been strongly featured here for the past two years, it is probable that the change can be made without much difficulty.

Another addition to the rapidly growing list of downtown houses will be made on the first of the year, when Louis R. Lurie and Howard J. Sheehan, who conduct the Rialto theater on Market street, will reopen the Savoy theater on McAllister street. A ten-year lease on this theater has been secured and it is planned to expend $20,000 in transforming it into an exclusive moving picture house, where productions of extraordinary merit will be featured. The opening attraction will be "The Daughter of the Gods," featuring Annette Kellermann, and this will be put on for an indefinite period.

The Strand theater, at Ellis and Mason streets, will be ready for occupancy within a few months and will be conducted as a vaudeville house. It is being arranged, however, with a view of using it as a moving picture theater, should this step be found advisable.

World Film Doing Good Business.

San Francisco, Cal.—Manager Frank Eberhard, of the local branch of the World Film, expressed great satisfaction with business. He states that there has been an unusually heavy demand for "Bought and Paid For," featuring Alice Brady. S. A. Powell, traveling representative out of this office, has been ill for a time, but started out again on the road recently and celebrated his return by sending in three Brady-made contracts the first day. He formerly handled "The Clansman" in this territory.

McCormick Returns to Coast.

San Francisco, Cal.—J. E. McCormick, who went to Denver, Col., some time ago to represent Sol L. Lesser, has returned to San Francisco to take charge of the campaigns to be inaugurated shortly on "Civilization" and "War Brides." These will be shown at San Francisco shortly after the first of the year.

Sol L. Lesser a Happy Father.

San Francisco, Cal.—A wee baby daughter has arrived at the home of Sol L. Lesser, head of the All Star Feature Distributors, Inc., as a companion for the baby boy that already graces this household. This popular film man is bearing up well under the shower of congratulations pouring in upon him.

Artcraft Manager Visiting Branches.

San Francisco, Cal.—Arthur S. Kane, district manager for the Artcraft, left recently for Los Angeles for a brief stay and will visit in succession the branches maintained at Salt Lake, Denver and Seattle. Mr. Kane keeps in very close touch with the managers in the branches in his district through working and conferring with them and aims to make his visits more than perfunctory trips of inspection. J. J. Patridge, assistant at the San Francisco office, left recently to visit the towns between here and Los Angeles and will shortly spend three weeks in the Arizona territory.

Mark E. Leichter in Los Angeles.

San Francisco, Cal.—Mark M. Leichter, manager of the De Luxe Film Lasky Corporation, with headquarters in the Humboldt Bank building, is making a visit to Los Angeles, where he has succeeded in booking the first release of this new concern, "The Conquest of Canaan." While there he will also look for a suitable location for the establishment of a branch office. Much interest is being taken by local exhibitors in the forthcoming Art Drama releases and the indications are that bookings will be heavy from the first.

Sam L. Warner Arrives on Coast.

San Francisco, Cal.—Sam L. Warner, who formerly represented Warner's Features at London, England, has arrived here to affiliate with his brother, J. L. Warner, head of the Warner Film Attractions. He will take charge of the Los Angeles branch and will commence work at once on "The Crisis," now ready to be released.

New Traveling Man for Mutual.

San Francisco, Cal.—Fred Rodrigues, for several years with the Pathe exchange, and one of the best-known bookers and traveling men in the local film world, has joined the local staff of the Mutual.

R. E. Stebbins Visits City.

San Francisco, Cal.—R. E. Stebbins, formerly manager of the Film Exchange Board of Trade of San Francisco, but more recently with the American Film of Santa Barbara, visited friends in the trade here recently. He has since left for Los Angeles.

Pioneer Exhibitor Dies.

San Francisco, Cal.—J. D. Gibbs, proprietor of the Empire theater, 979 Market street, and one of the pioneer exhibitors in the city, passed away suddenly a short time ago. The business is being continued under the management of Frederick M. Gibbs.

Esparto, Cal.—William Fiske plans to install a moving picture machine in Fiske's Hall.

New Photoplay House at Bend

Oregon's Most Booming Town with 15,000 Population Gets a Progressive Picture Theatre—Most Elaborate Within Many Hundred Miles—Called the Grand—L. C. Rudow Owns and Manages It—Opened December 9.

By Abraham Nelson, Journal Building, Portland, Oregon.

BEND, Oregon.—The newest real motion picture theater in the State opened here December 9. The fact is worthy of special mention because, while not a world beater when measured by metropolitan standards, still Bend's new photoplay house is the most elaborate within many hundred square miles and all Central Oregon is proud of it.

Be it remembered that until a few years ago Bend was without a railroad and was but little better than the average frontier town location in a two-gun celluloid thriller. Today 15,000 people claim Bend as their home and there are three theaters.

The new theater, called the Grand, is built in the O'Kane building, a two-story reinforced concrete structure recently completed. The building is well supplied with curb cluster lights and is the brightest spot in town.

The theater entrance has eight doors, with the cashier's booth in the center, and has plenty of lobby space. It is protected from the weather by a marque of colored and wire glass.

The interior of the house is plainly but tastefully finished, the proscenium arch being quite elaborate. A spacious foyer is provided and the auditorium seats 500. The indirect lighting system is used throughout. Projection is furnished by Powers equipment, Pete Sabo of Portland supplying a new machine recently. Ample storage room is provided to handle road shows.

L. C. Rudow is the manager of the new house. He has been a resident of Bend for a number of years and has formerly operated the Dream theater. The prices charged at the Grand are 15 and 25 cents.

A Fourth House in Baker.

Baker, Oregon.—Haish and Cotter, who own the Grand theater, which is now closed, are contemplating remodeling the house and reopening it. The Empress theater, which is owned by the same people, was remodeled several weeks ago and presents a first-class appearance.

The Baker theater is now being conducted by M. E. Heath, showing pictures regularly together with the road shows that make Baker. Business here is excellent.

Hippodrome Building Sold.

Portland, Oregon.—The Hippodrome theater, at Broadway and Yamhill street, has been bought by Max Houser and associated capitalists. The purchase price is said to have been $350,000, most of it being local money.

John W. Considine built the building about four years ago to house his vaudeville, which was at that time operating over the S. & C. circuit. During Considine's ownership the theater was run as the Empress and the Orpheum. Ackerman & Harris, the present lessees, now operating the Hippodrome there with pictures and vaudeville, took over the house last spring. The National Bank of Commerce acquired the building about a year ago, when Considine encountered financial difficulties.

It is not anticipated that the change in ownership of the building will in any way affect the present lessees.

Crystal Changes Managers.

Portland, Oregon.—The Crystal theater, Piedmont, owned by the Peoples' Amusement Company, has installed F. Q. Hart as manager. Mr. Hart is an old-time showman. He is arranging a varied program of regular service, rather than exclusive features, so much now in vogue, and also contemplates showing occasional vaudeville.

Mr. Hart is a pianist and his son, who will also work in the house, is a trap drummer, and they aim to make the musical interpretation of the pictures a feature of the theater.

With the Road Men.

Portland, Oregon.—A. S. Kirkpatrick, road man for Mutual, came back to town from Eastern and Central Oregon with harrowing tales about being compelled to sleep in a one-story hotel with an ambitious polecat under the floor. "'Twas a weird night," says Kirk. He reports good business.

Joe Merrick, of Universal, came in from Tillamook, where he says E. L. Partridge is doing a nice business at the Gem.

C. H. Feldman, G. F., is working Southern Washington for the Portland office.

R. C. Montgomery, World, made a day's layover in Portland and reported nice business for his product in Eastern Oregon.

C. P. (Whitey) Merwin is back to his first love, the theater. He is now running the Circuit, a moving picture house on Second avenue, Seattle.

Heard on Portland's Film Row.

Weiser, Idaho.—It is reported that A. C. Gordon will take over the Star theater from Sullivan & Meek, the change to take place the first of the year.

Portland, Oregon.—Martin Donovan, former owner of the Portsmouth, has returned from an extended honeymoon trip in the East and is looking for a new location.

Portland, Oregon.—J. G. Von Herberg, of Jensen & Von Herberg, Seattle, was a recent visitor in Portland, attending the International Live Stock show here. He selected prize winners for his ranch at Kent, Wash.

Pilot Rock, Oregon.—Jack Root has opened a theater here.

Portland, Oregon.—L. A. Todd, manager for G. F., recently made a trip to Seattle and Spokane, returning by way of Baker, La Grande and Pendleton, thereby combining pleasure with business.

Dan Donnellan is working in Montana.

Established road men report activity in this territory by so-called "special representatives direct from New York City" They are bona fide film men alright enough, but they try to awe the ordinary small-town exhibitor by creating the impression that they represent the producer direct and that they have all kinds of authority. The scheme works for a while, but reports are that the exhibitors soon go back to dealing with the regular road man whom they know.

Spokane News Letter

By S. Clark Patchin, 1811 Eleventh Avenue, Spokane, Wash.

Mormon Church Spent $60,000 for Films Last Year.

SPOKANE, Wash.—Orville C. Pratt, superintendent of the public schools of Spokane, advocated the use of moving pictures in churches as an educational feature. This was in an address before ministers of the Christian churches of Montana, Idaho, Washington, Oregon, British Columbia and Alberta at a session of the Pacific Northwest Parliament held in the Central Christian church, Spokane, December 4 to 7.

He also said: "The Mormon church spent $60,000 for moving pictures for its people last year, and can you show me or tell me of any other church of any denomination that has paid $1,000 for moving pictures for the purpose of interesting the young people in the work of the church? We should take an interest in the young people by obtaining moving pictures approved for the church use and will finally."

His topic was, "Weak Points in Our Bible School System."

Virginia Riblet Signs with Universal.

Miss Virginia Riblet, prominent society girl of Spokane, has just signed with the Universal Film Corporation to appear in leads in several productions, according to word just received by her parents and friends in Spokane. She has been at Universal City several months.

Sir Douglas Mawson South Pole Film Shown.

Several thousand Spokane grade and high school pupils witnessed moving pictures of the Sir Douglas Mawson south pole expedition, in the Lewis and Clark high school auditorium during the past week. The pictures were run primarily for the educational features they contained, with the approval of the authorities.

Managers Exchange Positions.

Spokane, Wash.—T. R. Conlon, manager of the Hippodrome moving picture and vaudeville house, has been transferred to the Portland house and Walter C. Smith, manager of the Portland house, comes to the Spokane house.

International Films Coming.

Spokane, Wash.—Fred H. Locher, manager of the Seattle office of the International, was in Spokane recently making arrangements to have the company's pictures shown in a Spokane theater. The general manager of the San Francisco office of the company is Harry L. Knappen, formerly a reporter on the Spokesman-Review.

The company's service includes all of the Hearst cartoons and the "Beatrice Fairfax" series. A series which will soon be produced will be the "Patria" films, in which Mrs. Vernon Castle will appear. Serials which have been put out by the company are "Jeffery," "The Flower of Faith" and "Ocean Wave."

Gathered Among Spokane Exchanges.

Lewiston, Idaho.—I. M. Binnard, who for several years owned and operated the Temple theater, Lewiston, Idaho, has now added to his list the Grand and Theatorium theaters of Lewiston.

Mr. Binnard purchased the Grand from A. H. Hilton, who is now running the Star theater, Lewiston.

Cheney, Wash.—J. W. Hawk sold the Twilight theater at Cheney to George R. McIntyre. Mr. Hawk went to Seattle.

TORONTO, CAN., NOTES.

Neat Advertising Phrase.

Toronto, Ont.—Manager Roberts of the new Regent theater, Toronto, made a special appeal to Christmas shoppers in his usual newspaper advertising. The ad read as follows:

"INCLUDE THE REGENT ON YOUR SHOPPING TOUR THIS WEEK.

"Break up the long hours of your trip to the stores this week by a visit to Toronto's Photoplay Theater Beautiful. Get an hour and a half rest while viewing the pick of the world's greatest screen features—always shown first in Toronto at the Regent."

Toronto Fox Lair Moves.

Toronto, Ont.—According to an announcement by Ben Rogers of the Fox Toronto branch, the local headquarters are to be moved to the seventh floor of the Hermant building, Wilton avenue, where a fine suite has been secured. The new offices are much larger and brighter than the old. Other "hermits" in the Hermant building include the Greater Vitagraph and the Mutual, each of whom take practically one whole floor of the fireproof structure.

Stories of the Films

General Film Company

KALEM.

THE FATAL VIOLIN (Dec. 19).—With poor Bud life is just one job after another, until he decides to take up baggage smashing. But he happens to get hold of the mysterious white violin case which marks him as a friend to the members of a blood and thunder anarchistic society. The case contains a violin which is really an ingenious infernal machine, for the bow is a knife and when it cuts the strings the violin explodes. The anarchists cast lots to decide who shall play the violin at Mrs. Rollerbill's concert, and the cards are stacked to give the job to poor Bud. Wherever he goes after that, gingerly carrying the violin case, the anarchists are with him—even to the Rollerbill concert. But mix-ups follow, and though they bring on a rapid succession of laughs and give poor Bud many a trying moment, it all ends happily.

ON THE BRINK OF WAR (No. 20 of "The Girl from Frisco"—Two Parts—Dec. 20).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Luke Larrabee (Ronald Bradbury); Manoel (Knute Rahm); Terry, ranch foreman (Hart Hoxie); Secretary of State (Edward Clisbee). Directed by James W. Horne.

Barbara Brent takes an active part in the campaign for John Wallace's election to Congress on a platform demanding the exclusion of Mexicans. A crisis is precipitated when Manoel, one of Brent's ranch hands, accidentally shoots Terry. Feeling that his story will not be believed he flees to the mountains, with a posse headed by Barbara in pursuit. Barbara comes upon his hiding place alone but he throws himself on her mercy and she forces the posse at the point of her gun to give him justice. Manoel is lodged in jail.

Larrabee, a politician with an axe to grind, urges Wallace on in his campaign, and by secretly aiding in the escape of Manoel, brings on a pitched battle in the streets of the village between the native Americans and the Mexicans. The bloody affray brings on a crisis in Washington, and the President, to avert war, despatches the Secretary of State to tell Wallace of what his course is leading to. The Secretary prevails on Wallace to announce his withdrawal from the race, and when Larrabee learns of it he arouses the natives with declaration that Wallace has betrayed them. Wallace is set upon by Larrabee in the town, and is in serious danger at the hands of the mob when Barbara and the cow-punchers from the Brent ranch come to his aid. Events finally work out to vindicate Wallace and expose Larabee's crooked actions with the result that Wallace is elected.

THE TIGER'S CLAW (No. 10 of "Grant, Police Reporter"—Dec. 22).—The cast: Tommy Grant, of The Chronicle (George Larkin); Big Val Marron (Robert Ellis); Nell (Ollie Kirkby); Benny, the Rat (Bert Tracey); Detective Galloway (Harry Gordon); Mansfield, city editor (William McKey). Directed by Robert Ellis.

Because of jealousy over the girl Nell, Benny the Rat, "squeals" to Detective Galloway on Big Val Marron, leader of East Side gamblers, and the latter's place is raided. Val's political influence secures his release, but Grant determines to keep an eye on him as he knows that the gambler will not be satisfied until he has secured vengeance on Benny. Val prevails on Nell by threats to lure Benny to an apartment for a supposed birthday party. Grant, following Marron, sees him secure a gun, and when he enters the apartment house takes the opportunity to phone to Detective Galloway.

As he finishes the call Nell and Benny enter the apartment. Grant finds the door barred and goes to the rear where a building is being erected. Climbing to a level with the first floor, he sees Marron hiding behind a curtain awaiting Benny. Grant grasps the rope of a crane and starts to swing through the air. Before he can reach the window a shot is heard. A moment later Grant crashes through the window, downing Marron. He turns to find that Nell, her conscience hurt by her part in betraying Benny, whom she really loved, has stepped between "The Rat" and Va. at the moment of the shot and has given her life as a sacrifice.

THE VANISHING BOX-CAR (No. 111 of "The Hazards of Helen"—Dec. 23).—The cast: Operator at Lone Point (Helen Gibson); Dick Benton (P. S. Fembroke); Edith (Juanita Sponsler); Hedley (G. A. Williams); Powden his henchman (George Routh). Directed by Walter Morton.

Dick Benton succeeds in getting a big award for his Vulcan Iron Works by underbidding Hedley, but it is necessary that he make his first delivery within three weeks to hold the contract. Powden, Hedley's henchman, causes an explosion at the Vulcan works that destroys vital machinery. Additional machinery is shipped in boxcar 2535 to Lone Point, but before the car reaches Lone Point Powden uncouples it and switches it to an abandoned spur track running into the mountains. After the car is taken, the tracks are torn up leaving no trace of the theft.

At Lone Point it seems that the car has vanished into thin air. Without it, Benton will lose his contract. Helen starts out on a search on her motorcycle and comes upon Powden in the mountains near the car. She escapes in Powden's automobile, while he pursues on her motorcycle. She reaches the railroad tracks just as the fast freight is passing. As Powden overtakes her and leaps from the motorcycle to the car, Helen jumps to a flat car on the freight. The car, without a hand at the wheel, swerves, and is hurled over a cliff. Reaching Lone Point Helen tells of her find and a party sets out and recovers the car.

THE QUEST OF THE GOLDEN GOAT (Dec. 26).—With all regular jobs barred against him, Bud, by a clever deception, convinces the Chinese laundryman that he is a Celestial and becomes chief engineer of a tub and washboard. Mysterious writing on the cuff of one of the shirts he deciphers to say "I felt my fortune in the Golden Goat." Forthwith Bud says farewell to the job and sets out in search of the Golden Goat. Wild adventures with a pretty priestess of the Order of the Golden Goat, and numerous complications follow before Bud finally learns that the shirt was the property of a sport who had imbibed too much, and the Golden Goat was nothing more than the name of the cafe into which he poured his gold.

A MISSION OF STATE (No. 11 of "Grant, Police Reporter"—Dec. 29).—The cast: Tommy Grant, of The Chronicle (George Larkin); The Countess (Ollie Kirkby); Paul De Graf (Robert Ellis); House detective (William McKey). Directed by Robert Ellis.

Sitting in the hotel lobby Grant notices the Countess communicating with Paul De Graf in another part of the room by means of an ingenious code. He traces a connection between their mysterious actions and the disappearance of a portfolio containing papers of international important from the hands of the Assistant Secretary of State that morning. When he notices a code message planning a meeting in the nearby park, he determines to follow. The Countess and Paul board an auto and speed to the outlying country, trailed by Grant in a taxi.

He surprises the Countess here, but is set upon by the retainers about the place, and kept bound and gaged in an upper room while the two spies make their escape in the auto. Grant succeeds in slipping from his bonds, but finding the door locked, is forced to leap from the window to the ground. He takes a short cut in his taxi and reaches a bridge over the road along which the two spies are coming. As the auto speeds underneath he leaps through the air and by a matter of bare inches lands safely in the car. In a second he has the two covered with his revolver and they are brought to justice.

THE RACE WITH DEATH (No. 112 of "The Hazards of Helen"—Dec. 30).—The cast: Operator at Lone Point (Helen Gibson); The night operator (P. S. Pembroke); Ranch foreman (George Routh); Purdy, a rancher (G. A. Williams); His daughter, Edith (Juanita Sponsler). Directed by Walter Morton.

The unreasoning jealousy of the ranch foreman, in love with Edith, is aroused by the coming of the new night operator to Lone Point. So that, when it appears that the night operator has robbed Purdy, the rancher, the foreman's jealousy blinds him to further investigation, and he sets out with the punchers to deal frontier justice to the night operator. The latter is thrown into a box car at the Lone Point siding, which is then sent down grade to certain destruction. Helen arrives at the station in time to learn of the terrible deed and sets out in pursuit on her horse. She finally overtakes the locked car and leaps from her horse to the handrail. But before she can put the brakes on the open drawbridge looms up ahead, and it seems that her sacrifice will be in vain for there is barely time to bring the car to a stop. Tugging at the brakes, Helen halts the car within inches of the edge of the tracks.

ESSANAY.

A TALE FROM THE DECAMERON (Black Cat Feature—Two Parts—Dec. 26).—The cast: Mildred Tomes (Nell Craig); John Tomes (Ernest Maupain); Richard Ryder (John Cossar); Thomas North (Victor Benoit).

The beauty of Mildred Tomes attracts the evil attentions of the wealthy Richard Ryder. He invites her and her father, John Tomes, to dinner at his home. Tomes surreptitiously appropriates a rare volume of Boccaccio from Ryder's library. Mildred detects her father's deed and seeks to return the book. Ryder surprises her in his library and accuses her of theft and threatens her with arrest unless she accepts his attentions. A struggle follows in which he falls on a steel spindle and dies. Thomas North, his secretary and Mildred's sweetheart, is accused of murder. North suspects the truth but faces death rather than betray his fiancee. As the shadow of the gallows draws near him, however, Mildred confesses her part in the tragedy. All are exonerated.

CANIMATED NOOX PICTORIAL NO. 21 (Dec. 27).—At Garlico, Mexico, Canimated Noox films a few interesting spots in the small time war, which still lingers on, although the natives have ceased to bet on the result. Growing rhubarb pies in Mississippi has been filmed. "How the Infectious Flivver is Made" is the topic of the weekly pictograph. One hundred pounds of bolts, nuts and screws are poured into a concrete mixer and the finished product soon comes forth. Half of the reel is made up of beautiful scenes on and around Lake Tahoe, the beautiful body of water in California's mountains.

WIFE IN SUNSHINE. IS MARRIAGE SACRED? (Two Parts—Dec. 30).—The cast: Edward Morrison (Edward Arnold); Katherine (Marguerite Clayton); Hitchcock (Sydney Ainsworth); Edith (Lillian Drew).

The demon—social ambition—wreaks the home of Edward Morrison, a rising young artist. His wife, Katherine, squanders his money on fine feathers and entertainments. He reproaches her and Katherine, harkening to the evil counsel of Harold Hitchcock, a social viper, divorces Edward. In a few months Hitchcock seeks to rid himself of Katherine. She charges him with having lured her away from her husband, and demands that he marry her. He laughs at her demands. "Marry you?" he exclaims; "never." Realizing her great mistake, Katherine again seeks Edward to plead forgiveness. It is too late. Morrison, since his divorce, has married Edith, his model, who is bringing him that happiness which Katherine could not.

Universal Film Mfg. Co.

GOLD SEAL.

BIRDS OF A FEATHER (Three Parts—Dec. 26).—The cast: "Smiling Eddie" Rapp (Wm. V. Mong); Helen Morgan (Nellie Allen); Tom Morgan (Harry Holden); "Big Joe" Smith (Geo. A. Dayton); "Santa Fe" Willie (Wm. C. Carlock); Eddie's Mother (Mrs. Carrie Fowler); Mrs. Morgan (Mrs. L. Y. Titus). Written and produced by William Mong.

"Smiling Eddie" has just completed a prison term and on his way home to his dying mother is accosted by "Big Joe" Smith and "Santa Fe" Willie, both crooks, demanding that he tell them what he did with the loot, for the stealing of which he had been sent up. Eddie protests his innocence of the crime. They turn him to Joes' home and there try to compel him to confess. Eddie sticks to his story and begs them to let him go to his mother. They fight and Eddie gets a pistol from "Big Joe" and makes his escape, closely pursued.

When he arrives home he finds that his mother is barely alive, and in his excitement he overturns her bottle of medicine. He goes for more, but "Big Joe" and "Santa Fe" Willie are wait-

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

ing outside for him. They detain him so long that when he returns his mother has only time to bid him goodbye. Helen Morgan is nursing her and the mother gives her son into Helen's care. Eddie decides to live "straight," and with the help of Helen he starts well on his way. Helen confesses that she has an illegitimate child. Eddie is at first astonished, but he later decides to give her a helping hand.

Tom Morgan is the night watchman in a big bank. "Big Joe" and "Santa Fe" Willie learn that he has an invalid wife and so approach him with a proposition to help them in robbing the bank. However, when the time comes Morgan cannot make himself do this. Eddie decides to help him frustrate their plans. Meanwhile Morgan discovers that his daughter, Helen, is staying with Eddie. Helen and her baby return home, where they are joyfully received.

The two crooks go ahead with their plans, Morgan apparently falling in with their ideas, but Eddie has arranged with the police to capture the two red-handed. Eddie is wounded in the fight which ensues and sends for Helen. She promises, if he recovers, she will marry him.

NESTOR.

PRETTY BABY (Dec. 25).—The cast: Mr. Jones (Eddie Lyons); Mrs. Jones (Edith Roberts); Mr. Brown (Lee Moran); Mrs. Brown (Miss Elmore). Written by Bess Meredyth. Produced by L. W. Chaudet.

The Joneses have been married a year and their proudest possession is Jonesy, Jr. Around the corner live the Browns. Mrs. Brown has a great love for animals and when her husband wants to smoke she sends him outside, as her pet poodle is annoyed by the odor. On the sidewalk in front of Brown's a little child falls. He takes him inside to wash his face. When the latter sees Mrs. Brown he lets out a yell and she orders her husband to take the brat out, as the dog dislikes crying children.

The Joneses receive a wire from an uncle who detests children, and does not know that they have one, that he will be with them for a few hours between trains. They hope some day to inherit his millions, and so they take the baby over to the Browns for the day. He finds only Mr. Brown at home, who consents to take care of the child.

Jones shows uncle through the house, and all is well until he spots a baby rattle. Mrs. Jones explains that her hubby is such a baby that he loves to play with such things. Brown, when he sees his wife coming, throws the infant into the clothes hamper. All of a sudden she hears it cry. With murder in her eye, she extracts the howling infant. She insists on returning the baby.

Brown tells Jones that he is sorry, but he has to return the baby. At this Jones replies that it is not his baby. Mrs. Brown gives her husband one look, tears home and starts packing. Hubby wanders along the street wondering how he will get rid of the baby, when he sees an empty taxi. He dumps the baby into the machine and tells his wife that the Joneses finally did admit that it was their baby. She only half believes him.

Uncle leaves, and as soon as he is out of sight they demand their child. Brown confesses that he left it in a taxi, and they all run out. In the meantime uncle has hired this fatal machine, found the baby and the two are getting along splendidly. The quartet hire another car and start in pursuit. Suddenly uncle's machine stops and the driver tells him that he has a flat tire. So he picks up the baby and dashes for the station, and is just about to board the train when the Joneses and Browns run up and claim the baby.

UNIVERSAL.

ANIMATED WEEKLY NO. 50 (Dec. 13).

Cops Ready for Winter.—"The Finest" in cold weather uniforms reviewed by Mayor—Los Angeles, Cal.

Famous Hawaiian Dance.—Hula-Hula, from Pacific Isles, introduced on Gulf beach—Galveston, Texas.

Dental Week.—Mayor Thompson presents tooth brushes to children in teeth cleaning campaign—Chicago, Ill.

Firemen's Hard Fight.—Smoke-eaters battle hours against stubborn $500,000 blaze—Brooklyn, N. Y.

Elephant Goes Shopping.—Getting shoes fitted is quite a job, if you have four feet—Boston, Mass. Subtitle: Trying to lace them.

Picking Navy Flying Base.—U. S. Commission on naval stations views proposed under-sea and aviation ground site—Los Angeles, Cal.

Champion Cattle.—Prize winners at International Live Stock Exposition—Chicago, Ill. Subtitle: Riding a Blue Ribbon pony.

Parade on River.—Steamboats help celebrate dedication of new dam to raise water in the Ohio—Huntington, W. Va. Subtitles: The dam. Along the levee.

Builds Bungalow Atop Skyscraper.—Earl Carroll, famous composer, lays cornerstone of unique home at midnight on roof of business building in the heart of Broadway—N. Y. City. Subtitles: Louis Mann making the opening address. View from his bedroom window.

Through with Fighting.—Disabled New Zealand soldiers on way home from French battle line—Newport News, Va. Subtitles: Souvenirs from trenches. "Haka," Maori war dance.

Winning Auto Championship.—Speed king captures 150 mile paved track record—Ascot, Cal. Subtitles: They're off. Eddie Rickenbacher wins.

Closing of Congress.—National Legislators face big problems in last hours of 64th session—Washington, D. C. Subtitles: Speaker Clark and Congressman "Jim" Mann. Senators Kerby, Arkansas, and Shepard, Texas. Senator Tom Taggart, Indiana. "Uncle Joe" Cannon (81 but still young).

Envoy Returns to Germany.—Ambassador Gerard leaves for Berlin to guard U. S. interests—N. Y. City. Subtitle: Mr. and Mrs. Gerard.

The Man of the Hour.—Field Marshal von Mackensen, whose military genius inspired the German drive of conquest straight to Bucharest, the Roumanian capital. Pictures taken on his recent visit to Turkey. Subtitles: Germans marching through a French village. Cleaning up.

Dance on Ice Skates.—Champion professional figure skaters of the world, Bror Meyer and Emmy Bergfeldt, demonstrate their skill—St. Nicholas Rink, N. Y. City.

Cartoons by Hy Mayer.

BISON.

GIANT POWDER (Two Parts—Dec. 30).—The cast: "Sandy" McCann (Edith Johnson); Robin McCann (J. F. Conley); "Bonfire" (Ivor McFadden); Jack Kenny (Fred Church); Mike Kenny (L. M. Wells); Margaret Kenny (Eileen Sedgwick); Terrence Phail (T. D. Crittenden). Produced by Henry McRae.

Mike Kenny, owner of a big mine, sends his only son, Jack, to the camp to "make a man of himself." Jack accepts the situation and finds himself trying to fulfill his father's expectations—not so much on his father's account, perhaps, as because of his wish to stand well in the eyes of "Sandy" McCann, the storekeeper's daughter. She is being courted by one of the drillers known as "Bonfire."

A driller turns up missing one morning and Jack is given his place. He decides to bunk with the men and share their food. "Bonfire" resents "Sandy's" interest in Jack and the two men fight. Jack is too much of a gentleman to continue when he sees that the girl is to be an onlooker. The drillers think that he is afraid of "Bondfire."

This illusion is dispelled, however, some little time later, when the two have an encounter early one morning, just before they begin the morning shift. A crowd quickly gathers and "Sandy" jumps out of bed and appears on the edge of the crowd.

Mike Kenny, with his daughter, and the girl who thinks herself in love with Jack, have come to the mine. They arrive at the moment of the fight, and just in time to see "Sandy" angrily separate the two men and disperse the crowd. Afterwards "Bonfire" shows his true calibre when he rescues Jack, whose foot is caught in a crack in the rocks near where a heavy charge of powder has been placed. He dashes up the hill, followed by "Sandy," and succeeds in freeing Jack just before the charge explodes. "Sandy" tries to thank "Bonfire," but he sees the true state of affairs and leaves her, saying:

"I knew you wanted him. And nobody loves a fat man anyway!"

L-KO.

PERILS OF A PLUMBER (Dec. 27).—The Mr. and the Mrs. live in the closest domestic harmony, until one day when the pipe in the bathroom washstand springs a leak. Mrs. calls hubby and they send for the plumber. The plumber, who is our friend Dan Russell, arrives in top hat and frock coat, followed by his minion with the tools. He is escorted with ceremony to the bathrom and takes off his gloves, coat, shirt and trousers, revealing himself in regulation plumbers' garb. Then he sets to work.

A young Beau Brummel, a most persistent flirt, annoys the Mrs. in the hall of the hotel. She runs back to her room and begs the majestic plumber, who has now reassumed the garb of fashion, to pretend to be her husband and punish the flirt. The Mr. decided to take the chastisement of the flirt into his own hands, and goes to his room for a gun. Here he finds the plumber. Complications ensue in which Dan vainly tries to pose as the wife in her night cap and kimono. A general scrap brings the situation to an end.

PHIL'S BUSY DAY (Dec. 29).—Phil and his jealous wife live in one house, and a father and his pretty daughter live across the way. Phil is a lazy good-for-nothing. He is attracted by the pretty girl and goes through all sorts of adventures in order to meet her. Father does not take to him at all, and his wife is furiously jealous. They both lay plans to restrain him and the girl from meeting each other. Many complications ensue, with the inevitable chase and firing of revolvers. Phil has to return to the wife of his bosom.

BIG U.

MOONSHINE BLOOD (Special Release—Dec. 21).—Red Margaret's practical judgment and commanding personality outwit the agents of the law who try to capture a band of moonshiners, until she comes to know the secret of love. Then she sacrifices her people and herself.

JOKER.

MINES AND MATRIMONY (Dec. 30).—The cast: Widow Bean (Gale Henry); Bill (William Franey); Pete ("Heine" Conklin); Milt (Milburn Morante); Sheriff (Harry Mann), Sheriff's Daughter (Yvette Mitchell). Scenario by Paul Coolidge. Produced by William Beaudine.

Widow Bean, the village hash dispenser, is loved by both Bill and Pete, who work in the mine close by. The widow's son is in love with the Sheriff's daughter, but father Sheriff will have nothing to do with him. The widow sneaks out to look for her son, who has not come home to dinner. He comes blubbering up and tells her that the Sheriff will not let him have his daughter.

In the meantime Bill and Pete have gone back to the mine, but Bill comes up for air. He proposes to the widow, and she accepts, as he has saved a gold brick. Pete overhears them. He sneaks home, goes to Bill's matress and takes out the gold brick. Hearing a voice outside, he throws the brick out the window. Milt and his girl happen to be passing and it hits Milt on the head.

Pete rushes on looking for the brick and Milt and the girl watch him. He buries the brick, and Milt and the girl see where he hides it. Bill, all dressed for the wedding, goes to get the brick and discovers the loss. At the church the poor widow is waiting. The "friends" go to their shaft and look down. Then Pete gives Bill a kick that sends him down in the hole. Milt asks the Sheriff if he can have his daughter if he discovers the thief, and he consents. Bill has been having all sorts of trouble trying to get out of the shaft.

The widow is all ready to marry Pete when she hears about Bill and tears to his rescue, while Pete goes to dig up the brick. She makes him help get Bill out. He and a miner grab a rope and swing in, but this makes even balance with Bill and minister. Pete realizes that the only way to get to the top is to throw out his brick. This he does, and no sooner gets to the top than the Sheriff arrests him. The widow grabs the minister and they drop down the shaft and balance even with Bill and the parson. The widow with a smile says: "Marry us." This the minister does.

IMP.

TOTO OF THE BYWAYS (Two Parts—Dec. 29).—The cast: Toto (Edith Roberts); Paul Bentley (Johnnie Walker); Harry Sheldon (Harry Benham); John Bentley (Charles Slattery). Written by Catherine Carr. Directed by Lee Kohlmar.

Paul Bentley, an English artist studying in Paris, has secretly married his model. His father sends for him to return as his mother is ill. Paul confesses his marriage. His father insists that it be kept a secret from his mother, and that he remain until she is better. Letters come for Paul from his wife, but the father destroys them. She is reduced to poverty. Pierre, an Apache of the slums, has been one of her friends. It is to him that she goes when she is about to become a mother. He takes her in and cares for her. She dies, confiding to him her baby, a girl, with the request that she be brought up as a boy in order to avoid the unhappiness which her mother has experienced from her relations with men. Pierre promises.

Sixteen years pass and the baby has grown into an accomplished young sneak-thief. She is called Toto. She visits the art exhibition, where a painting by Harry Sheldon is hung, and is caught by him trying to take his watch out of his pocket. He pities Toto and takes her to his home where he promises "to make a man" of her, think that she is a boy. One day Sheldon reads of the presence in Paris of Paul Bentley, now one of the most famous of painters, to whose teaching he owes all that he has learned of his art. Toto pays a last visit to the Apaches, her friends, and overhears their plans to steal Bentley's painting. They say that once Toto is introduced into his studio the rest will be simple. She pretends to agree.

Sheldon takes her with him to call on Bentley, and he shows them the famous picture. It is a portrait from memory of his lost wife and her baby. Sheldon sends Toto home, and she goes to prepare her plans. She dresses as a girl. She has arranged with the Apaches to give them a signal from the window of Bentley's studio at ten. At nine o'clock she goes to the studio and cuts the picture from its frame.

Pierre arrives and takes the picture from Toto. He recognizes her mother and, shocked, he falls to the floor. The butler, whom Toto tied upon entering, has freed himself and comes in. Toto runs toward the window with the painting. The butler fires and wounds her, but she makes her escape.

Bentley and Sheldon enter and find Pierre. He is dazed and says, "The painting—it was Suzanne and the child whom he never knew." He promises to take Bentley to his child. Toto returns to Sheldon's studio, having removed her girl's dress in the garden. Sheldon comes in and finds her fainting from her wound. Sheldon places her on a couch and cares for her wound. Bentley and Pierre come in and Pierre makes the explanation which results in the disappearance of "Toto of the Byways" for ever.

THE WOMAN WHO LEARNED (Dec. 24).—An idle woman of great wealth finds little joy in living. She rebuffs her little daughter, who urges her to assist in work among the poor. The chance reading of Longfellow's poem makes her realize that her life is tiresome because it is useless.

VICTOR.

GOOD MORNING, JUDGE (Two Parts—Dec. 28).—The cast: Fred Rayo (Ernest Shields); Mrs. Rayo (Jane Hathaway); Mary West (Mina Cunard); Judge Conley (Walter Belasco); Inspector McGowan (Lewis Short); The Inspector's Man (Eddie Polo). Written and produced by Francis Ford.

Fred Rayo returning from England strikes up a flirtation with Mary West, who is endeavoring to smuggle some small articles, and who suspects Rayo of being a smuggler also. Both are searched, but nothing is found. They have seen in a magazine a picture of a famous judge who has convicted a gang of smugglers. Fred arrives home and meets the Judge, and is much alarmed. Mary West spends the week with Mrs. Rayo, and she also meets the Judge. Fred has invited six of his college chums, also suspected of being smugglers, to spend the week with him.

While at dinner Inspector McGowan is announced. Mary discovers in her grip a ruby necklace which she cannot account for and which she leaves on the piano. It is found by Fred, who leaves with it. Fred throws the necklace away and it is discovered by the butler, who starts to wrap it up in a sheet of music. In the meantime Mary runs away, losing her shoe, which is found by Fred. The butler has the necklace wrapped up in the music. Fred wraps the shoe, and calls the butler, who in the meantime has hidden the necklace in back of the piano. Fred sends him to Mary with the shoe, but before he has a chance to obey he is sent out of the room by Mrs. Rayo.

A sneak thief finds the necklace back of the piano. Fred discovers him, takes the package and sends the necklace (thinking it is Mary's shoe) to Mary's room. The thief meets the butler outside and, thinking he has the package which contains the necklace, takes it away from him. Mary again receives the necklace. The thief discovers that it contains only a shoe and throws it away. Mary, finding no place to hide the necklace, places it in Fred's hands. Fred lays it on the table and sits on it.

His friends are very much worried about the inspector, and tell Fred they are going to beat it. Fred jumps up from the table, but cannot find the necklace, as it is tuck to his coat. He leaves the room, not knowing it is there. As they are running for a car they hear a cry from Mrs. Rayo, saying she has lost her necklace. They all run back and help her search. Fred's coat has been torn and he gives it to Mary to mend. She discovers the necklace and throws it out of the window, where it is discovered by a servant, who in turn hands it over to another servant, until it reaches the hands of a maid, and she puts it on a dog. The inspector accuses Mrs. Rayo of smuggling a valuable necklace, but she clears herself. They discover the man who placed it on the dog, and peace is once more restored to the house.

LAEMMLE.

STRONGER THAN STEEL (Two Parts—Dec. 27).—The cast Justin (Allan Holubar); Badger (Charles Dyer); Daphne (Louise Lovely). Scenario and production by Allan Holubar.

Justin is an intellectual faddist. He is in love with Daphne of the Follies, but he thinks marriage old-fashioned. Daphne refuses to have anything more to do with him and his radical ideas.

As he returns home he finds Badger, one of nature's misfits, ready to open the cab door. Thinking to amuse himself, he invites Badger in for supper. While the poor unfortunate is eating gluttonously Justin propounds his views. He assures Badger that there is no God, and that the poor are justified in taking what they want. At first Badger will not accept his theories, but finally he decides that perhaps Justin's ideas have a foundation of truth.

So seizing the unsuspecting Justin and tying him in his chair, Badger proceeds to loot the place. Justin struggles to free himself. When he does partially succeed in doing so the two men fight with all the vigor of the primitive. At last Badger seems to be gaining the victory, and Justin deserts his theories and prays to God to help him. His prayer subdues Badger. Astounded, he exclaims that Justin is now asking aid of the very being whom he declared a short time ago did not exist.

The neighbors are aroused by the noise and turn in an alarm, but when the police arrive Justin tells them that there is no occasion for their interference. Daphne is strangely disturbed in her dreams, and, awakening, calls Justin on the telephone, for she feels that some danger threatens him. Justin, now a changed man, tells her that he will see her on the morrow. Her woman's intuition realizes that a change has been effected.

POWERS.

SUCH IS LIFE IN ALASKA (Dec. 26).—Hy Mayer takes us to the top of the world and shows us how the people there resemble the animals of their own country. Wonderful views of the ice fields, of the snowy ranges, and of the herds of reindeer, of which the Alaskan Eskimos are learning from our government, to take proper care, are interpersed with amusing drawings in Hy Mayer's well-known style. At the end some remarkable effects of silhouette drawings which dissolve into the real landscape, and vice versa, keep up wondering how these almost magic effects are obtained.

CIVILIZATION IN THE FAR EAST (On Same Reel as Foregoing).—The Rajahs, or native rulers of India, pride themselves on the possession of large collections of animals. Close-ups of monkey families are shown. The wild boar of India, a most savage creature, feared by animals twice its size, are seen. A great collection of elephants in the possession of one of the native princes appears before us. They are held in veneration by the natives. On occasions of ceremony they are decorated with specially made jewelry and made to lead the procession. Umbrellas—the sign of dignity in the East—are held over their heads. This picture is one of the educational series by Dr. Dorsey.

SAMMIE JOHNSIN SLUMBERS NOT (Cartoon Comedy—Dec. 31).—Sammie needs a good night's sleep, as the cats of the neighborhood persistently keep him awake night after night. They sit on the fence outside and serenade each other. Sammie engages the services of a formidable bulldog, but that night the cats remain away. As soon as he dismisses the dog they return and make the night more hideous than ever. He tries in many ways to get rid of them. Finally they stay away for a time, and he enjoys his repose. Then one night they return, worse than ever. He looks out of the window and sees, not two cats, but a whole row of lusty kittens and their proud parents.

REX.

THE ROCK OF RICHES (Dec. 23).—A rich bachelor decides to study his relatives before he makes his will. After he has visited each and every one he is more puzzled than before. He plans a test. They are all to visit him on a certain day. In the middle of a road he plants a big stone. One by one they pass it by until the humblest of them all decides that the stone is dangerous to traffic, so he moves it away. Underneath is the will to the finder.

MR. VAMPIRE (Special Release—Two Parts—Dec. 24).—(A synopsis of this picture was published under the title of "The Woman Who Learned" in last week's issue. That was an error; the right title is "Mr. Vampire." We publish the story again for the benefit of our readers.)—The cast. The Husband (Pete Gerald); The Wife (Edna Maison); The Vampire Man (Francis Ford); The Other Woman (Mme. Bourgeois); Mr. Brooks (Jack Holt); His Wife (Roberta Wilson); The Maid (Elsie Maison). Produced by Francis Ford. Written by Grace Cunard.

Edna's husband is unfaithful to her and has been accustomed to going out with the other woman. She is about to become a mother and broods over her loneliness. She finds a woman's card in her husband's pocket and becomes suspicious. She watches his office, sees a woman enter, and follows her in. The husband is caught in a compromising position with the woman, so the wife demands a large sum of money to spend on the expected child.

Twenty-five years later the son is known as the Vampire because of his hatred of women. Born while his mother was embittered by her experience, his hatred for women is almost uncanny. The Vampire attends a house party, and is shunned by the men, but much sought after by the women. It is strange that though he hates women they invariably seek him out. One of the married women at the party takes a violent fancy for Mr. Vampire, which causes comment.

The maid at the house has taken a liking to the strange Vampire, who, on several occasions has spoken kindly to her. Mrs. Brooks, the married woman in the case, goes to his room, intending to leave a note for him. The maid is in a room near by and hears her enter. Brooks has suspected that his wife is pursuing the Vampire, and, securing a revolver, follows her. The Vampire man comes into his room, finds the note and reads it. The wife, meanwhile, has not had a chance to get out and hides behind some curtains. The maid, too, comes in and hides.

Brooks forces his way into the room and threatens to kill the Vampire Man, telling him that he knows that Mrs. Brooks is hidden there. He is about to shoot, when the maid comes from behind the curtains. Brooks thinks that he is mistaken and apologizes. The wife realizes her wrongdoing, and, after her husband's departure, sneaks out, unseen. The Vampire Man sardonically smiles at the ways of women and reiterates his hatred for them.

THE PRODIGAL DAUGHTER (Dec. 31).—The cast: Rev. Silas Winterburn (Allen Holubar); Dorothy (Agnes Vernon); Dolly (Ruth Corbin); Ned (Jack Mulhall). Written by E. M. Ingleton. Produced by Allen Holubar.

Years before the story opens Ned had loved Dorothy, but a young artist had come to the village and took her away with him. Since that time her father, the Rev. Silas Winterburn, has been a broken-hearted man and has gone about his duties in a mechanical way.

Once each year Ned has dinner with the old man, each hopeful that the other will have some word of their loved one. As they are enjoying their dinner on one of these occasions a ring at the door-bell is heard. The old servant opens the door and finds a small child crying in the falling snow. Upon investigating further he finds the mother. It is the long lost Dorothy and the child, Dolly, her daughter.

Silas calls for his servant, who has taken Dorothy and Dolly into the kitchen near the fire. Silas tells the servant to bring in the child, but the man dares not tell him that it is Dorothy. Dolly comes in and sees the food which she so greatly needs, but she refuses to eat until mother can share with her. Silas orders the mother brought in.

The surprise of the two men may be imagined when they find it is Dorothy. But Silas becomes hard and cruel. He listens sneeringly to her story. In his heart he is glad to learn that the artist married the girl. Finally he declares that Dolly may remain, but that her mother will have to go. The child will not leave her mother, and both make preparations to go. Then the heart of the old man melts, and he welcomes them back to his home.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE (No. 3—Dec. 22).—This issue shows first the manufacture of feather boas, from the time that the feathers are taken from the ostrich to the finished product being worn on Fifth avenue. Then some views of the floating Charity Hospital, the ship which has been the means of saving the lives of so many New York children. After this the care of the hair is graphically illustrated, and this is followed by glimpses of New York City, the first of a series of pictures of the great cities of the world. The picture closes with a comic incident called "Things That Never Happen," in which a conductor of a street car is shown treating his passengers with almost incredible politeness.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 18—Two Parts—Dec. 8).—The cast: Liberty Horton (Marie Walcamp); Pedro (Eddie Polo); Capt. Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Pancho Lopez (G. Raymond Nye); Jose Leon (L. M. Wells).

The 18th episode begins with Liberty and Pedro trying to make their escape out of the town. The guards discover the means by which they escaped and the pursuing party hastily form and set out to search.

We come to Bob and the Major in the hospital. Bob announces to the Major that he is going to Washington to appeal directly to the President for a sufficient body of men to go into Mexico and affect the rescue of Liberty and the wiping out of Lopez. The Major's reason is now restored almost fully, but he is still ill.

General Lopez enters Chihuahua to find that Pedro and Liberty have escaped. Pedro is captured in trying to cover Liberty's escape. He is bound and thrown into a room, but Liberty, who has witnessed his capture, has stealthily followed. The Lopez party with their prisoner arrive at the woods and a rope is put around Pedro's neck. Pedro is made to stand on a

plank bound hand and foot and the rope is drawn taut. Lopez and his men drinking to the general gaiety of the situation.

Bob, meantime, boards the train for Washington, with the citizens of the border cheering him and wishing him success and God speed.

Liberty frees Pedro. They overpower the gang and make their escape.

Bob reaches the anteroom of the office of the Secretary of War. Bob is getting very much irritated over the subordinate's attitude, and he floors the subordinate with a well-directed blow on the jaw. Bob is overpowered. The officer orders his arrest. Then we see the hacienda of Jose Leon, where Pedro and Liberty secretly arrive, and Leon gives them shelter. At the hacienda, a peon laborer of Leon's sees Lopez and his men coming in the distance. He tells his master, who in turn notifies Pedro and Liberty, and this episode ends with Pedro and Liberty at a loss what to do.

LIBERTY, EPISODE NO. 19 (Two parts—Dec. 25).—The cast: Liberty Horton (Marie Walcamp); Bob Rutledge (Jack Holt); Pedro (Eddie Polo); Major Winston (Neal Hart); Pancho Lopez (G. Raymond Nye); Jose Leon (L. M. Wells); Senorita Travario (Hazel Buckham). Directed by Henry McRae.

Pedro and Liberty arrive at the Hacienda in advance of Lopez and his men. Leon gives them shelter. Bob and Liberty are overjoyed to meet again. A peon brings the news that Lopez and his men are arriving. Bob and the other go into the house and barricade one of the rooms, while Leon goes to meet the Mexicans. Leon tells Lopez that Liberty and Pedro have passed by. Lopez believes him, but says, "Did you so easily forgive her for killing Manuel, your son?" Leon demands the truth of Liberty, who explains how Theresa killed them both.

Lopez discovers the deception practiced on him and returns to the Hacienda. His men surround the place and fire at the windows. Bob going for ammunition is seen by Lopez, who pursues him. The two men have a duel with revolvers.

Bob shoots Pancho, he thinks fatally. The peons arrive and take the insurrecto leader into the house. They think him dead. Jack is helped into the house. Pedro is brought into the room where Leon lies mortally wounded on the bed, Liberty is supporting his head. Lopez lies on the floor attended by the women. Leon sends Pedro for his strong box. He realizes that he is dying and wishes, according to the will of Liberty's father, to give his consent to her marriage with Bob, otherwise the property will not come to her. He says that he won forty thousand dollars from Major Winston and then spent the money. He gives money to Pedro, who kisses his hand. He then blesses them and lies almost exhausted on the pillow.

A diversion is created by the arrival of the girl who loves Lopez and has followed him. Liberty and Bob go out to meet her. Leon raises himself on his elbow. "Now, murderer of my son," he exclaims, and shoots Lopez. Liberty and Bob return and have the body of Lopez carried into an adjoining room. Pedro chasing the last of Lopez's men shoots the last three survivors. Lopez is loaded on a cart and taken to the house in the village where the insurrection began. His eyes open and it is seen that he is not dead. Major Winston has succeeded in reaching his barracks and explains how his men were lead into a trap; also that Bob has remained in Mexico trying to get news of Liberty. They are about to send for news of him to the Hacienda, when the four arrive, Liberty, Bob, Pedro and Senorita Travario, who loves Lopez. There is a joyful reunion.

RED FEATHER.

MIXED BLOOD (Five Parts—Dec. 18).—The cast: Nita Valyez (Claire McDowell); Carlos (George Beranger); Big Jim (Roy Stewart); Joe Nagle (Wilbur Higby); Lottie Nagle (Jessie Arnold); "Blootch" White (Harry Archer); Mrs. Valyez (Mrs. Emmons). Scenario by J. Grubb Alexander. Directed by Charles Swickard.

Just over the American side of the Mexican border, Big Jim Burmister, the Sheriff, kept law and order, being both feared and hated by the Mexicans who were thus forced to keep within the bounds. Conducting the saloon and gambling hall is Joe Nagle. His devoted slave, who is also his faro dealer, is "Blootch" White. He is much attached to Lottie Nagle, who bears the surname of the saloon-keeper by courtesy only.

The Valyez family, the newest arrivals in the little town, are a source of interest to all; the girl, Nita, whose Mexican father is dead, has inherited a great many of his traits. Carlos, a gambler and a bully, is enamored of the girl. His passionate wooing almost wins her, but at the last moment her contrary nature causes her to turn upon him with angry vehemence.

Carlos, angered, returns to the saloon. He starts drinking, and before long he is shooting up the place. He is arrested by Jim, who imposes a fine or imprisonment for a year. Carlos is forced to accept the latter alternative. When Nita hears of this, she hastens to the saloon and soundly berates Jim, who has just received word that the nearest town across the border had become infested with the plague. Joe Nagle gives Nita the money to pay the fine of Carlos, thus thinking to win her heart.

Lottie jealously watches this, and later overhears Joe telling "Blootch" to "get Carlos." She warns Carlos and gives him a gun. She has seen the notice of the plague and conceals it so that it does not become public. When "Blootch" accuses Carlos of cheating, the latter kills the faro dealer. Then Lottie whispers to him to take his horse and Nita and go across the border, though she knows she is sending them to brave infection.

Carlos goes to the cabin of Nita, telling her that he has killed the faro dealer and that they must flee; but at the last moment she does not want to leave her mother. While they are arguing, Big Jim raps upon the door. Nita hides Carlos in a closet. Then Jim plays upon her jealousy and intimates that Carlos has been having an affair with another girl. She grasps Jim's gun and shoots toward the closet, but on the instant is sorry for her act. Jim, realizing that she loves Carlos, goes outside. When Nita opens the closet she finds it empty, as Carlos has escaped through the thatched roof.

As Jim is waiting outside, Carlos sneaks along the roof and shoots him. Then he rushes down to Nita and, with sheer force, compels the fainting girl to accompany him. They have just gone when her mother returns, and bandages Jim's wound. Though weak from loss of blood, he takes up the pursuit of Carlos and Nita.

When he arrives, after a day's pursuit, he finds Carlos dying a victim of the plague, while Nita is caring for him. Thinking that she loves the Mexican, Jim leaves for the border, but before he has gone far he falls from his horse, where he is found later by Nita, who has come to seek him, realizing that she loves him.

A CHILD OF MYSTERY (Five Parts—Dec. 25).—The cast: Carlotta (Gertrude Selby); Guiseppe (Thomas Jefferson); Tom (Paul Byron); Michael Gavotti (Alfred Allen); Judge Andrews (Mark Fenton); His Wife (Nanine Wright); Tony (Hobart Henley). Story by Willard Mack. Produced by Hobart Henley.

Carlotta lives with Guiseppe a violinist, in "Little Italy," the Italian quarter of a great city. With Rags, a monkey, they earn a livelihood playing on the streets. One day Tom, a wealthy chap, is attracted to the girl and asks her to dance at a charity ball, giving her his card and the date. But Guiseppe drags the girl away. Tom and his friend follow them home, but they are seen by Guiseppe, who tells Michael Gavotti, a leader of Black Handers, and his master. Gavotti threatens Guiseppe if he allows Tom to see the girl again. He also tells two of his men to watch the place.

While Guiseppe is absent, Tom appears and persuades Carlotta to come to the charity dance. He is seen by Tony, a fruit vender, in love with Carlotta, and jealous of her. Gavotti's men also see him and are ordered to abduct the girl. Guiseppe returns, finds her gone and informs Tony. The two are heart-broken. Tony learns that Carlotta is not Guiseppe's daughter.

Guiseppe happens to see the monkey, "Rags," near a building and with the aid of Tony he manages to rescue the girl. It is the night of the Charity Ball and Carlotta pleads to be allowed to go and finally Guiseppe consents, if Tony accompanies her.

Judge Andrews and his wife have received word from the Black Handers that their granddaughter, held in custody, would be returned upon receipt of a sum of money. Their daughter ran away with an Italian count, and, dying, had left the granddaughter in care of an Italian friend, the father having died some time before. On the night of the charity dance the Black Hand promised to return the girl. Andrews attends the ball, intending to slip away at the appointed time.

When Gavotti cannot find the girl, he goes with his men to Guiseppe's room, where they find the old man packing. Not until after they have tortured him does he reveal that Carlotta has gone to the charity ball, where the Judge and his wife are startled by her resemblance to their daughter. Carlotta goes into the garden and is abducted by Gavotti. Tom, Tony and the Judge take up the chase, which ends in Gavotti's quarters. Most of the gang, including Gavotti, are killed.

The Judge and Tom take the girl home. Mrs. Andrews is overjoyed at having Carlotta safe. She marries Tom. On her return from the honeymoon she seeks out Guiseppe and Tony, who rejoice with her.

Mutual Film Corporation

GAUMONT.

SEE AMERICA FIRST, NO. 64 (Nov. 29).—This release shows scenes in and around Mount Hood, the highest peak in Oregon. The pictures show general views of the mountain, Govern-

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ment Camp, the glaciers, the ice cascades of Zigzag glacier, Reed glacier, the Crater, Crater Rock, and a general panorama from the summit, showing the sun shining on the snow and the rugged peaks to the south while in the north the lowering clouds show where a storm is gathering. On the same reel is a Shadowgraph entitled, "Haystack Horace, or a Knight of the Road," drawn by Harry Palmer, who created Gaumont's Kartoon Komics. The Shadowgraph replaces the Kartoon Komic in this issue.

SEE AMERICA FIRST NO. 65 (Dec. 6).—The primitive beauty of the Appallachian mountains is responsible for this issue of "See America First." The New River of West Virginia is also shown. The river itself is a mountain stream that winds through the southern part of the state, joining the Greenbriar at the town of Bellepoint. While the mountains lack the rugged grandeur of those of the far west, they have a distinctive individuality and charm which is well brought out in the pictures.

Sandstone Falls and the New River canyon are among the views which are particularly attractive. McKinley rock, which bears a striking resemblance to the profile of the martyred president, is a natural curiosity of more than passing interest. There are pictures of villages and mountain cabins which given one a good idea of the life of the mountain folk.

The Thanksgiving season having called attention to the Pilgrim Fathers, Cartoonist Harry Palmer takes "Our Fathers" as the subject for his Kartoon Komic on the reel with the West Virginia scenic.

SEE AMERICA FIRST (Dec. 13).—The beautiful city that stands between Los Angeles and the foot of Mount Lowe is shown in this issue. It is the City of Pasadena, Cal., known as "The City of Roses." The architecture of the residences has been largely influenced by the Spanish occupation, and the semi-tropical climate is responsible for additional charm.

Among the places of interest shown in this number are Busch Gardens, celebrated Orange Grove avenue, Santa Rosa driveway, and the bridge over Arroyo Seco.

On the same reel is a series of Kartoon Komics drawn by Harry Palmer.

REEL LIFE NO. 30 (Nov. 26).—The first views in this number shows "Gathering Cacao" in Brazil. It is from the bean of the cacao tree that cocoa is made. The pictures include views of the trees and pods from which the beans are extracted. The transportation of the beans upon the backs of oxen, the process of fermentation and the roasting to remove bitterness, and the final packing for shipment are some of the entertaining steps shown by the camera.

"Taps," one of the dances which fashion promises to make popular this season, is demonstrated by G. Hepburn Wilson, supreme master of the dancing organization known as the Inner Circle. The dance is a series of pretty steps to a fox trot tempo. The steps are shown in rotation upon the completion of the dance, thus enabling spectators to learn them merely by observation.

Away from the sea-coast a sea food little known is the scallop. This is pictured in this issue of "Reel Life" to acquaint spectators with the fact that it ranks among gourmets as a delicacy equal to the shrimp, the lobster, the crab and the oyster.

The fourth section of the reel is a series of charts which show in graphic fashion the percentage of accidents of various kinds in 100,000 such mishaps.

Upon these 100,000 accidents insurance companies paid out seven and one-half million dollars.

REEL LIFE NO. 31 (Dec. 3).—First we see "An Air Car for Passengers," an illuminating glimpse into the near future. It shows one of the new heavier-than-air machines designed to carry passengers.

G. Hepburn Wilson, supreme master of the dancing masters' order known as the Inner Circle, demonstrates the Biltmore Waltz with a partner. This is one of the season's popular dances and is given to the country through "Reel Life." The various steps of the dance are also shown in order on the screen.

Carrying out the magazine idea, a new department of interest, particularly to women, is introduced in this issue. This is called "Modish Coiffures," and shows how women can dress their hair to best advantage. The desire to make the demonstrations authoritative brought to the Gaumont studio Louis Skala, the artist hair dresser of the Fifth avenue parlors of A. Simonson. One of his subjects is none other than pretty Phoebe Brewster, the charming young model used so frequently by Harrison Fisher.

The poor and friendless prune of two years ago has come into its own. It is now a lordly aristocrat of the table and boarding house jokes about it are things of the past. Pictures of the industry in California are shown in this issue. There are also graphic animated drawings of the poisonous activities of the disease-carrying house-fly.

REEL LIFE, NO. 32 (Dec. 10).—The first section shows the olive industry in California. The second section is a practical demonstration of how "Good Teeth Mean Good Health." Miss Phoebe Brewster, the Harrison Fisher model, is a bewitching sight as she shows how the teeth should be brushed to promote health.

"Turpentine from Waste Timber" shows the new method in the South of blasting the stumps of pine trees, clearing the land at the same time the resinous wood is made available. The fourth section is a demonstration of the Two Two, one of the season's latest dances by G. Hepburn Wilson.

MUTUAL TOURS AROUND THE WORLD, NO. 5 (Dec. 5).—One of the most celebrated tunnels in the world is that used by the railway through the Alps, from Switzerland to Italy, known as the St. Gothard Tunnel. A Gaumont cameraman has followed this twisting, turning railway line and pictured the magnificent views one obtains from the train window, as well as many pictures of the railway itself. Since practically everyone is acquainted with this celebrated feat of mountain engineering, the picture will make a popular appeal none can resist. The tunnel, begun in 1872, required eight years to complete. It cost $11,350,000 to build. It is 9¼ miles in length.

MUTUAL TOURS AROUND THE WORLD, NO. 6 (Dec. 12).—From the dawn of history the Nile River has been a highway of commerce serving Egypt; also as the great fertilizing medium. The Gaumont Company sent a cameraman up the Nile from Cairo to catch for the screen scenes of historic and pictorial interest. The views shown include the Boulacq Bridge at Cairo, typical villages upon the bank of the river, pumps for the irrigation canals, Assiut, the largest town in the Nile valley south of Cairo, the town of Luxor, and the dam and locks at Esna.

Another entertaining series of views on the same reel is of Carcassonne, the old French feudal town known to Americans because of the universal appeal of the poem which voices the regret of the aged peasant that he has never seen Carcassonne. There are views of the inner and outer walls, the former built by the Visigoths in the sixth century and the latter by Louis IX about the middle of the thirteenth century. Two city gates are shown, both built in the thirteenth century. The towers upon the walls have large space in this section of the reel.

Lake Lucerne, Switzerland's most beautiful body of water, is the third section of this issue. The city of Lucerne is shown, as well as Brunnen on the Bay of Uri. There are pictures of the chapel built where William Tell is said to have escaped from the Austrian soldiers, and of the statue erected where the hero was ordered to shoot the apple from the head of his son.

THE VAMPIRES (Episode Six—"Satanas"—Three Parts—Dec. 28).—The cast: Philip Guard (Edmond Mathe); Normandin (Marcel Levesque); Satanas (Henri Leubas); Irma Vep (Juliet Musidora); Erique Moreno (Jacques Hermann).

After Moreno had caused the death of the Grand Vampire by having had Irma Vep shoot him while in a hynotic trance, he thought that he was free of the Vampires. He had come to love the girl, and it was a distinct shock to him to receive a message that ordered him to report with Irma to the new head of the Vampires, Satanas. He refused and at the hour given dined in a prominent cafe. Satanas used his wonderful pneumatic cannon to demonstrate his power, and shot through the ceiling of the cafe. Moreno and Irma escape, but accept the warning and call the next day to listen to what Satanas has to demand of them.

The Vampires attempt to kill Normandin, using two pretty women and a man to trap him. The assistant of Philip Guard, the Mondial reporter who is pursuing the Vampires, managed to escape them. He sees a man's feet projecting from beneath a heavy portiere and fires through the drapery. Fortunately, the man is sitting down, for he is Philip himself who has put the three Vampires to flight while Normandin is out of the room.

Satanas orders Moreno, if he values his life, to rob George Baldwin, a rich American from Chicago. With the aid of Irma Vep, the new Vampire recruit develops a novel swindle. Baldwin can only speak a few words of French. These are recorded on a phonograph and spoken into the telephone to a bank cashier when a young woman presents a check signed by Baldwin. The cashier thinks the transaction is correct and pays the money to a Vampire.

Satanas has used this method of binding Moreno to the band, presenting him with all the money which he had secured by the trick. However, he does not reckon with Philip Guard.

(*Continued on page 2012.*)

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Calendar of Daily Program Releases

Releases for Weeks Ending December 30, 1916 and January 6, 1917

(For Extended Table of Current Releases See See Pages 2022, 2024, 2026, 2028.)

General Film Company

Current Releases

MONDAY, DECEMBER 25, 1916. (Serial No.)

SELIG—The Golden Thought (Two parts—Drama).. 21567-68
VITAGRAPH—A Journey to Nowhere (Comedy).... —Some of Our Biggest Star Performers (Comedy) 21569
SELIG—Selig-Tribune No. 103 (Topical)..... 21570
BIOGRAPH—Two Men of the Desert (Reissue—Dr.) 21571

TUESDAY, DECEMBER 26, 1916.

ESSANAY—A Tale from the Decameron (Two parts—Drama) 21572-73
KALEM—The Quest of the Golden Goat (Comedy) 21574

WEDNESDAY, DECEMBER 27, 1916.

ESSANAY—Canimated Nooz Pictorial No. 21 (Cartoon-Comedy) 21575
—Lake Tahoe, California (Scenic)..... 21575
VIM FEATURE COMEDY—A Financial Frenzy (Comedy) 21576
KALEM—No release this day.
BIOGRAPH—The Rehearsal (Reissue—Two parts—Drama) 21579-80

THURSDAY, DECEMBER 28, 1916.

SELIG—Selig-Tribune No. 104 (Topical)..... 21581
VIM—Fat and Fickle (Comedy)..... 21582

FRIDAY, DECEMBER 29, 1916.

KALEM—A Mission of State (No. 11 of "Grant, Police Reporter") (Drama) 21583
VITAGRAPH—The Luck Charm (No. 2 of "The Dangers of Doris") (Comedy)..... 21584
VIM—Before the Show (Comedy)..... 21585

SATURDAY, DECEMBER 30, 1916.

ESSANAY—Wife in Sunshine (Third of "Is Marriage Sacred?") (Two parts—Drama)..... 21586-87
KALEM—A Race With Death (No. 112 of "The Hazards of Helen" (Drama) 21588
SELIG—The Right Hand Path (Drama)..... 21589

General Film Company

Advance Releases

MONDAY JANUARY 1, 1917.

SELIG—On Italy's Firing (Three parts—Drama).
SELIG—Selig-Tribune No. 105 (Topical).
VITAGRAPH—Title not reported.

TUESDAY, JANUARY 2, 1917.

ESSANAY—The Girl God Made for Jones (Comedy-Drama).
KALEM—That Terrible Tenderfoot (Comedy).

WEDNESDAY, JANUARY 3, 1917.

ESSANAY—A Dollar Down (Comedy.
—Yosemite Valley (Scenic).
VIM FEATURE COMEDY—Title not reported.
KALEM—The False Prophet (No. 21 of "The Girl From Frisco") (Two parts—Drama).

THURSDAY, JANUARY 4, 1917.

SELIG—Selig-Tribune No. 106 (Topical).
VIM—Title not reported.

FRIDAY, JANUARY 5, 1917.

KALEM—The House of Secrets (No. 12 of "Grant, Police Reporter") (Drama).
VITAGRAPH—Title not reported.
VIM—Title not reported.

SATURDAY, JANUARY 6, 1917.

ESSANAY—When the Man Speaks (Drama).
KALEM—The Mogue Mountain Mystery (No. 113 of "The Hazards of Helen") (Drama).
SELIG—In Payment of the Past (Drama).

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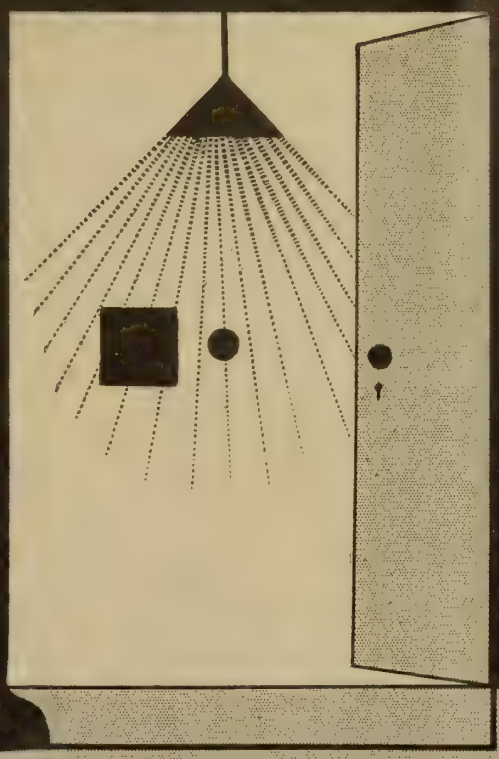

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Calendar of Daily Program Releases

Releases for Weeks Ending December 30, 1916 and January 6, 1917

(For Extended Table of Current Releases See Pages 2022, 2024, 2026, 2028.)

Universal Film Mfg. Company

(Serial No.)

SUNDAY, DECEMBER 24, 1916.

REX—Mr. Vampire (Special Release) (Two parts—Drama) 02025
POWERS—Nervy Nat Has His Fortune Told (Cartoon Comedy), and In the Heart of India as Seen by Dr. Dorsey (Educational)..... 02026
IMP—The Woman Who Learned (Special Release) (Two parts—Drama) 02027

MONDAY, DECEMBER 25, 1916.

UNIVERSAL SPECIAL FEATURE—Liberty No. 19, An Avenging Angel (Two parts—Drama) 02028
RED FEATHER—A Child of Mystery (Five parts—Drama) 02029
NESTOR—Pretty Babay (Comedy) 02030

TUESDAY, DECEMBER 26, 1916.

GOLD SEAL—Birds of a Feather (Three parts—Dr.) 02031
POWERS—Such Is Life in Alaska (Hy Mayer Travelogue) 02032

WEDNESDAY, DECEMBER 27, 1916.

LAEMMLE—Stronger Than Steel (Two parts—Drama) 02033
L-KO—The Perils of a Plumber (Comedy)..... 02034
UNIVERSAL—Animated Weekly No. 52 (Topical).. 02035

THURSDAY, DECEMBER 28, 1916.

VICTOR—Good Morning Judge (Two parts—Com.). 02036
BIG U—No regular Big U this day.
POWERS—No release this day.
BIG U—Special release. Title not yet decided..... 02037

FRIDAY, DECEMBER 29, 1916.

IMP—Toto of the By-Ways (Two parts—Drama).... 02038
REX—No regular Rex this day.
L-KO—Phil's Busy Day (Comedy)..... 02039
REX—Special release. Title not yet decided..... 02040

SATURDAY, DECEMBER 30, 1916.

BISON—Giant Powder (Two parts—Drama)..... 02041
LAEMMLE—No regular Laemmle this day.
JOKER—Mines and Matrimony (Comedy)..... 02042
LAEMMLE—Special release. Title not yet decided.. 02043

SUNDAY, DECEMBER 31, 1916.

REX—The Prodigal Daughter (Drama)..... 02044
IMP—No release this week.
POWERS—Sammie Johnsin Slumbers Not (Cartoon-Comedy) 02045
BIG U—Special Release—Title not yet reported.... 02046
UNIVERSAL SPECIAL FEATURE—Liberty No. 20, "A Daughter of the U. S. A." (Two parts—Dr.) 02047

MONDAY, JANUARY 1, 1917.

RED FEATHER—Polly Put the Kittle On (Five parts—Drama) 02049
NESTOR—Practice What You Preach (Comedy).... 02050

TUESDAY, JANUARY 2, 1917.

GOLD SEAL—An Old Soldier's Romance (Three parts—Drama) 02051
VICTOR—Bombs and Banknotes (Comedy)..... 02052

(Serial No.)

WEDNESDAY, JANUARY 3, 1917.

LAEMMLE—No regular Laemmle this day.
L-KO—On the Trail of the Lonesome Pill (Two parts—Comedy) 02053
UNIVERSAL—Animated Weekly No. 53 (Topical).. 02054
LAEMMLE—Alone in the World (Special release—Drama) 02055

THURSDAY, JANUARY 4, 1917.

REX—The Red Stain (Two parts—Drama)..... 02056
BIG U—No regular Big U this day.
POWERS—No regular Powers this day.
BIG U—The Uprising (Special Release—Drama).... 02057

FRIDAY, JANUARY 5, 1917.

IMP—The Moral Right (Two parts—Drama)..... 02058
UNIVERSAL—Screen Magazine No. 4 (Topical).... 02059
VICTOR—How to Be Happy Though Married (Com.) 02060

SATURDAY, JANUARY 6, 1917.

BISON—Blood Money (Two parts—Drama)..... 02061
LAEMMLE—No Laemmle this day.
JOKER—Love in Suspense (Comedy)..... 02062
REX—Special Release—Title not yet decided..... 02063

Mutual Film Corporation

SUNDAY, DECEMBER 24, 1916.

VOGUE—Fickle All Around (Two Parts—Drama).. 05243-44
GAUMONT—Reel Life No. 34 (Mutual Film Mag.).. 05245

MONDAY, DECEMBER 25, 1916.

MUTUAL STAR PRODUCTION—The Innocence of Lizette (American)—Five parts—Dr.—No. 162).
MUTUAL—Indiscretion (Two parts—Drama)..... 05246-47

TUESDAY, DECEMBER 26, 1916.

GAUMONT—Mutual Tours Around the World (The Theve River, France, Florence, In the Swiss Alps—Travel) 05248

WEDNESDAY, DECEMBER 27, 1916.

MUTUAL—Mutual Weekly No. 104 (Topical)..... 05249
GAUMONT—See America First (Scenic)..... 05250
—Kartoon Komics (Cartoon-Comedy)..... 05250

THURSDAY, DECEMBER 28, 1916.

MUTUAL—Peter's Perfect Photoplay (Comedy).... 05251

FRIDAY, DECEMBER 29, 1916.

MUTUAL—Title Not Reported 05252

SATURDAY, DECEMBER 30, 1916.

MUTUAL STAR COMEDY—Grimsey the Bellhop (Comedy) 05253

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(*Continued from Page 2007.*)

Guard gets on the trail of the swindlers and forces the woman who received the money from the bank to send for Moreno and Irma. The couple are thus captured by the police.

MUTUAL STAR PRODUCTION.

THE TWINKLER (Five Parts—Dec. 18).—Bob Stephany, "The Twinkler," is completing a long stretch in prison. He has saved the life of Old Doc, in charge of the dynamo room, and the old man promises to repay Bob, should the opportunity present itself. Bob's fiancee, Rose Burke, whose father, Daddy Burke, has a prison record, comes to visit Bob. She tells him she has but one dream, and that comes to her every night. She pictures Bob in a responsible position, and their living in a vine-clad cottage. Bob is won over by the idea and promises to go "straight."

Freed from prison, "The Twinkler" sets about to get honest work. A crooked detective discovers him and he is forced to submit to blackmail, rather than lose his job. The chief, Boss Corregan, meets Rose and makes advances to her. At the Political Ball he annoys the girl and Bob comes to her rescue. Daddy Burke, Rose and Bob disappear. The next day, Corregan tells Bob to send for Rose to come to his office, because he wishes to apologize to her. Bob suspects that Corregan has designs on Rose and tells her to bring his revolver with her.

Corregan has Bob jailed on a false charge, and when Rose comes to his office she is greeted by Boss, who takes her into his arms. In the struggle which ensues, Rose fires Bob's revolver, and Daddy, who is at the window, also fires a shot and runs away. The police arrive at the scene and find Corregan dead and Rose in a faint. Rose is held for the murder and Bob is released. He is unable to find Daddy and resorts to stealing to secure the money to fight for Rose's freedom. However, Rose is sentenced to execution.

On the day before Rose's scheduled execution Bob meets Daddy Burke. The old man has been seriously injured and when told of Rose's predicament confesses that he was responsible for the fatal shot. Bob hurries to the Governor with Daddy's signed statement. The Governor sends his secretary to the prison with a pardon for Rose. Bob boards a train for the prison city. A fearful storm comes up and all telegraph and telephone communication is cut off. Bob sees a well groomed man displaying a wallet and he cannot resist the temptation to steal it. He escapes from the train and finds his way to a deserted cabin. Here he opens the wallet and to his horror discovers that he has robbed the Governor's secretary and has Rose's pardon in his possession.

Realizing that all communication is cut off, Bob hurries to a nearby town. Here he sees a train and boards it. He arrives at the prison an hour after the time set for Rose's electrocution. There he learns that Old Doc, who has learned of "The Rose's" identity, has been the means of saving her life. He had placed a file in the dynamo and when the switch was turned on, the armature had burned out and it was necessary to send to another town for a new one. "The Twinkler" makes a clean breast of his guilt and produces Rose's pardon. The prison officials agree to forget the incident and set both Bob and Rose free. Old Doc smilingly watches them go.

CHAPLIN-MUTUAL.

THE RINK (Two Parts—Dec. 11).—In the Oskaspeil cafe Chaplin continually shows his disregard for the head chef by throwing him down and knocking him about unmercifully. Chaplin manages to get himself involved in a dozen difficult situations from which he extricates himself with his usual ingenuity. At one moment he appears to be cornered by an indignant husband with whose wife he has been conducting a flagrant flirtation, but the next instant the indignant hubby is hors du combat.

Then there is always Edna to be looked out for. Charlie's sweetheart resents, as always, his flirtatious attitude toward her sex in general and pursues him like a faithful but indignant fiancee, mollified as usual after the offender has been brought to book by his magnetic smile and bland, childlike surrender to her demands.

Edan's flirtation with "old man" Campbell, a giddy old chap of the skating rialto, is countered by Chaplin with an affair involving Campbell's wife, which in the long run gets him mobbed. Probably the best comedy in the play is that presented in Chaplin's efforts as a waiter. His progress between the tables with a tray is one long succession of disasters in which soup invades the decollette of feminine diners and full dress shirts become vivid futurist fantasies done to tomato sauce and mustard pickles.

Everybody knows that Chaplin's feet are the funniest facts about Chaplin. Well, Charlie's feet with roller-skates on them are funnier feet than ever. The skates Chaplin has to wear in order to make them fit his exaggerated shoes, have to be at least eight sizes too big for Charlie, but that doesn't make a bit of difference to so expert a skater as he.

MUTUAL.

ONE DOLLAR, PLEASE (Dec. 16).—Johnny Cooper, assistant dancing instructor at the Cafe Bovine, wakes with a toothache, and at his solicitation of his wife, he visits a "painless" dentist. He is treated with gas and he passes into a land of sweet dreams.

On the street he picks up a racing chart and decides to play the ponies. At the track he places a large-sized roll on Ignatz, a hundred-to-one shot, and Ignatz wins by a nose. Johnny's luck holds good. With the proceeds of his racing venture, he buys a country home and hires a retinue of servants. Disguised as a foreign nobleman and accompanied by his servants in livery, he visits Dutch Lick Spring's largest gambling house and creates quite a sensation. He piles a stack of blues on the wheel and fortune favors him. He pyramids his winnings on the lucky number, wins and breaks the bank.

"Who are you" cries the croupier and the assembled "guests."

"Johnny Cooper, The Tango King," answers our hero.

Enjoying his hour of triumph, Johnny settles back in his chair. The scene fades and Johnny finds himself back in the dentist's office, with Dr. Jerkem before him holding a large molar.

"One dollar, please," hints the Doc., and Johnny reluctantly hands him three quarters, three nickles and a Canadian dime, and sadly pockets his remaining seven cents.

BUDDY'S CHRISTMAS (Two Parts—Dec. 18).—At the "Terrible" mission in the Ragged mountains, the deaconess learns that there will be no Christmas gifts for the children this year and so closes the mission, leaving a Santa Claus suit behind her. Claude Marvin, the last of the Marvins, has but one object in life, and that is to revenge his family on the Sydna clan. The bundle containing the Santa Claus suit is found by Marvin and he takes it to his cabin. Marvin tells the Sydnas that he is going to take Judith Sydna, the beauty of the clan, and marry her so that she will bear him sons to settle the feud. The Sydnas' vow to kill Marvin and swear that if they do not kill him before Christmas they are not fit to carry on the feud and will drop it.

The night before Christmas, a little mountain boy is driven out of the county poor house and starts towards Marvin's cabin. Marvin has managed to kidnap Judith, and they are quarreling when the little lad falls exhausted into Marvin's cabin. The feud is forgotten and the young people set to work to revive the lad. Judith leaves for her cabin. Christmas, Marvin dons the Santa Claus suit for the little boy, and knowing that the Sydnas are having a Christmas tree decides to go there and get some presents. He arrives just in time to save Judith's life, and when the Sydnas raise their guns to shoot him, the girl reminds them of their vows and she turns and kisses Claude.

VOGUE.

FICKLE ALL AROUND (Two Parts—Dec. 24).—The cast: The New Husband (Rube Miller); The New Wife (Dorothy Armstrong); The Old Husband (Larry Boues); The Old Wife (Lillian Hamilton).

Larry and his wife Lillian conduct a candy shop. Dorothy, who has just married Rube, but who keeps her marriage a secret so she can hold her job, works in the store. Rube meets Larry and the two become friends. Larry's wife continually asks him for money, but he refuses her. One day she decides to do some vampiring. She meets Rube and tells him she will give him a kiss for $100. Rube borrows the money of the candy man. He gives Lillian the money.

She does not give him a kiss, but does buy herself an expensive coat and Rube a watch and chain. Rube, to avert suspicion, has the watch sent to him, supposedly from a man friend, while Lillian pawns the coat and gives Larry the ticket, telling him she found it and to see if it is for anything valuable. Larry gets the coat and gives it to Dorothy. She meets the messenger with the watch for Rube and sends it to Larry. Things begin to get mixed up; the girls are mixed up in a quarrel in the shop, the boys in the factory, and then the girls get mixed up with the policemen who come to arrest the men.

SIGNAL FILM CORP.

A LASS OF THE LUMBERLANDS (Chapter 7—Two Parts—Dec. 4).—Agents of Holmes discover that Helen has been sent to Portal to get the first fifty thousand dollars of the promised cash and they at once take measures to rob her of the money. Meantime the hundreds of independent woodsmen at work in the northern camps are reduced to a state of semi-starvation because of the refusal of the Holmes railway managers to ship supplies to the camp. When at last it is made apparent to Holmes that the supplies will have to be shipped or that he will become answerable to the courts for violation of the interstate commerce law, it is decided to destroy the bridge so that there may appear an adequate reason for the refusal to forward the ordered shipments.

While Helen is on her way back to Glacier with the bag of money one of Holmes' emissaries wrecks and sets fire to the caboose on which she is riding and makes off with the bag of money. Helen and Tom trail the gang, and while Tom is gone to secure police assistance Helen is set upon by the ruffians and dragged into an old building. While she is struggling in the grasp of the men who are trying to bind her, Tom Dawson smashes through a window followed by the police and the gang is locked up, Helen recovering the cash intact.

It is then decided to make the run to Glacier by auto in order to evade further plots, and while Helen is driving the machine along a mountain road with Tom in the seat beside her, they are passed by the runaway car of dynamite, crashing its way toward the bridge. Helen at once throws in the high and there begins a chase between the dynamite car and the fast automobile that brings the audience to its feet several times. There are several occasions when the plunging freight car and the motor are but a few feet apart. At last Helen begins gaining on the freight car, and when the level crossing comes in sight she has perhaps two hundred yards in the clear. She drives the motor on to the crossing and with Dawson dragging her along, runs for cover.

When the dynamite car hits the auto and explodes, thus saving the bridge, the air is filled with fragments of all sorts. One of the end gates of the freight car appears to be sailing straight for the auditorium, while automobile wheels and sections of the machine body hurtle through the air in all directions. A thrill in the picture is the spectacle of the Limited train rushing along through the passes of the Yosemite directly toward the car of dynamite which is hurling itself down the grade. Holmes, the millionaire, his son, whose life had been saved by Helen on a previous occasion, and officials of the lumber trust are shown on the train laying their plots in the observation car.

When the passenger stops with the pilot of the engine a foot away from the wreckage left by the dynamite explosion, Holmes and his cohorts are the first to disembark and thank Helen for her heroic conduct. After the track is cleared Helen and Tom board the passenger and are whirled to their destination, where an ovation awaits the young heroine.

A LASS OF THE LUMBERLANDS (Chapter 9—Two Parts—Dec. 18).—Discovery, in the wreckage of her collapsed cabin, of "Dollar" Holmes' first wife, who quickly dies, reveals that Helen is the legal daughter of the millionaire lumber pirate, and that he is unlawfully wedded to his second wife. The dying woman writes a note to Dawson senior, with whom she had been living since the day twenty years ago, when she was supposedly drowned. In the note she reveals Helen's parentage. The startling missive demands that the girl share equally with Stephen, Holmes' grown son by his second wife.

Helen, Stephen and Dawson are dumbfounded upon reading the note. Dawson hastens with the note to Holmes, who calmly reads and burns it. "Dollar" Holmes' swift and devious brain now rings an alarm to him that Dawson

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and the girl will attempt to establish proof of her parentage through the marriage license book in the county courthouse. So he orders two of his personal crooks to burglarize the building on a holiday and steal the book.

Helen meanwhile has moved from her former habitation in the woods to the lumbering town, and taken a room across from the courthouse. Holmes' crooks jimmy a courthouse window and gain entrance to the office of the clerk. Tom Dawson, forgetting it is a holiday and the building closed, goes to the courthouse to get a certified copy of the record of Helen's birth. Through the open window Holmes' crooks see him approach, and decide to impersonate employes of the county clerk. At Tom's demand they produce the book of marriage records, and a short search reveals the truth of her mother's deathbed note: she is indeed the lawful daughter of "Dollar" Holmes. Dawson asks for a certified copy of the record, and the crooks make it out.

Holmes' burglars steal the book and escape through the window. They hand it over to Bill Behrens, Holmes' crook-in-chief, at a cabin in the woods and tell him about having given Dawson a certified copy of the record. Discerning Tom not far from the cabin, they overpower and bind him and carry him to an adjacent shack, where they take the record from him and tear it in pieces. Tom is then bound and dragged to a nearby railway embankment and tossed over it. The crooks disperse.

Managing to free himself sufficiently to crawl up the embankment, Tom starts to cross the rails, when his foot entangles itself in a frog, and he is helpless and facing an oncoming express train which bears down on him at sixty miles an hour. Helen rescues him, and their real adventures begin. Helen engages in a fight, races in an automobile, a freight, leaps from the motor into a boxcar, encounters tramps, dives from the boxcar as it crosses a bridge into a river far below, and swims to shore—only to find that the certification had been written with an indelible pencil and the water has erased the words!

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PATHE NEWS NO. 99 (Dec. 9).

Marysville, Cal.—The largest dreadnaught gold dredger ever built is launched for use in the placer deposits of Yba County. Subtitle: A gold dredger in operation.

New York City.—James W. Gerard, American Ambassador to Germany, returns to his post after a short vacation in this country, to resume his difficult and delicate duties. Subtitle: Mrs. Gerard accompanies the Ambassador on the Frederik VIII to continue her admirable work in aid of the war sufferers.

Oakland, Cal.—The rapid progress made in American animal breeding is strikingly presented by the exceptionally fine entries in country-wide Stock Shows. Subtitles: The largest turkey in the United States, weighing 68 pounds and a peacock of superb grandeur. Chicago's Stock Show produces an educated horse, manifesting an extensive knowledge of social requirements.

London, England.—David Lloyd George (center) ascends to the Premiership of Great Britain as the Coalition Cabinet breaks, resolved to vigorously wage the War to a victorious conclusion. Subtitle: Sir Herbert Asquith, forced to retire as the head of the Government as a result of general distrust of the Allies' stumbling campaign.

Rome, Italy.—Thousands participate in a great popular demonstration to voice their approval of the Government's declaration to continue the struggle for the Allies' cause.

On the Western Front.—Sir John French, until recently Commander-in-Chief of British forces in France visits one of the aviation camps. Subtitles: He is shown a new sky-rocket used by aviators for signalling movements of enemy troops. Reviewing a regiment of English troops before they leave for the trenches.

The Mexican Boarder.—An animated cartoon by Leighton Budd (magazine section).

Southport, N. C.—The menhaden fishing industry has taken a decided boom because of its valuable oil and fertilizer products, and lookouts of fishing smacks are constantly on the watch for schools of this fish. Subtitles: The net is spread around the school and then drawn towards the boat. An unexpected catch, a nine-foot shark.

Jersey City, N. J.—Railroad companies threaten another embargo, as hundreds of freight cars congest the terminals because of the lack of ships now aggravated by German submarine raids. Subtitle: Sailing vessels and all kinds of ships recruited to relieve the situation, vainly tackle America's huge exports.

San Diego, Cal.—The Twenty-first Regiment of the United States Infantry give proof of splendid organization in a Butts Manual Drill on the Plaza de Panama of the Exposition Grounds.

Washington, D. C.—In accordance with his usual custom, President Wilson journeys to the Capitol to deliver personally to Congress, convened in joint session, his message on the problems facing the Nation. Subtitles: Former Secretary of State William Jennings Bryan visits the White House to dine with the President. The Capitol is also besieged by one thousand Ohio Corn boys and girls who are touring the country.

PATHE NEWS, NO. 100 (Dec. 13).

New York City.—Ice skating promises to be a popular sport this winter and the fashionable Hotel Biltmore transforms its courtyard into a skating rink. Subtitle: Some fancy steps.

Teaneck, N. J.—Thousands of horses are being shipped every week to the Allied armies of Europe to replace the many that are being killed or wounded in the incessant fusillade Subtitle: Mules also are in great demand.

New York City.—"Walk to Work" is the slogan of the Health Department's fresh air campaign, and several hundred students of the City College start an 8-mile hike to encourage the idea. Subtitle: Many women also seek to become regular hikers and march along.

London, England.—Sir William Dunn, the new Lord Mayor of the City, arrives in state at the Law Courts to review several regiments of English and Colonial troops. Subtitle: German Fokkers and guns recently captured are exhibited.

Madrid, Spain.—Accompanied by her Majesty the Queen and the Royal children, King Alphonso returns to his capital after a long absence.

Making Fat eople Thin (magazine section). As demonstrated by George Bothner. World's champion lightweight wrestler. Subtitles: With some persons weight increases despite the high cost of living and so Mr. Fat Man turns to modern methods to reduce corpulency. Begin with a few simple exercises which must be practiced daily. The exercises grow harder as you continue, but remember the goal. Heavyweights everywhere are now making a supreme effort for salvation.

San Diego, Cal.—Life of the Indians on their reservations is illustrated in the exhibition of the "Painted Desert" at the Exposition Grounds.

Washington, D. C.—The Council for National Defense, composed of Cabinet members and a Civilian Advisory Commission, meets to organize plans for co-ordination of all national activities in time of war.

Manistique, Mich.—Large numbers of evergreen trees are being gathered in preparation for the extraordinary demand of this popular Yuletide Season. Subtitles: Loading the trees on wagons for transportation through the forests. This boatload of evergreens will make many children happy.

The Fall of Bucharest (magazine section).—An Animated Map Illustrating the Teutonic Campaign against Roumania. Subtitles: The offensive against the latest Entente Ally begins on September 7, when Field Marshall Von Mackenson appears in Dobrudja. On November 7, General Von Falkenhayn crosses the Roumanian frontier through captured Transylvanian passes and marches down the Jiul valley towards Craiova. On November 24, a simultaneous attack from the North and South suddenly commences and Campolung and Islatz are captured the same day. The First Roumanian Army is defeated in the Battle of the Arges on December 3, and Bucharest is threatened from three sides. Then the whirlwind sweep starts toward the capital.

BOBBY BEAR—INVESTIGATOR — (Rolin—Dec. 17).

The antics and more sedate actions of a bear cub during a very busy day are beautifully photographed in Pathe color against an appropriate background.

SPANISH COSTUMES AND DANCES—(On same reel as foregoing).

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THE ROMANTIC JOURNEY (Gold Rooster—Five Parts—Dec. 24).—The cast: Peter (Wm. Courtenay); Ratoor (Macey Harlan); Cynthia (Alice Dovey); Broadhurst (Norman Thorp).

Peter, a social lion, suffering from ennui, visits a mysterious antique shop conducted by Ratoor, an east Indian, who has, through hypnotism, enslaved Cynthia, a beautiful young girl. Peter notices something wrong in the shop keeper's conduct and decides to investigate. Broadhurst, a millionaire, is in love with Cynthia through whom Ratoor plots to get his millions. Peter makes a nocturnal visit to the shop and, discovering Cynthia imprisoned, tries unsuccessfully to liberate her. Ratoor, dominating Cynthia, compels her to accept Broadhursts proposal and a weeding day is set.

After the ceremony, she warns him against Ratoor and begs him to leave for his own safety. Broadhurst refuses, and keeping Ratoor, who has discovered their abode, under surveillance, arrives too late to save Broadhurst, and he, himself, narrowly escapes from being thrown into the river by Ratoor's henchman. Cynthia, failing by a ruse, to outwit her former master, is again in his clutches.

Peter, still dubious, visits the shop of Ratoor, who, suspecting that he is watched, decides to make an end of Cynthia, who has transferred her husband's property to him. Concealed, Peter sees Ratoor and his gang disappear with Cynthia in the direction of the cemetary. The scoundrels, frightened by uncanny noises, forsake the half-swooning Cynthia who is rescued by Peter following in the darkness.

THE SHIELDING SHADOW (Episode No. 13, "The Hidden Menace"—Two Parts—Dec. 24).—Sebastian who has stolen the Vanishing Mantle from Ravengar, keeps the latter an invisible prisoner and with his own invisibility becomes a hidden and much feared menace.

Sebastian seeks the bottle of black pellets which he has lost and wherein lies the substance of invisibility. It is found by some youngsters, and Pat McGuire, a husky Irishman, prevents them from eating them just as Leontine, also in search of it, arrives upon the scene. While they are talking, an invisible hand tries to snatch it from them, but the Irishman is a match even for an invisible foe. Leontine offers him a large sum of money to guard it for her, and from that time on McGuire meets the uncanny antagonist at every turn. Finally, after a desperate struggle, the bottle is lost in the water, when he falls from a bridge.

Sebastian goes to Ravengar's laboratory to get the scientist's diary and finds Leontine there

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ahead of him. Securing it, he locks her in and sets the place on fire. Meanwhile Ravengar, short circuiting an electric bell wire with his feet, calls assistance, gains his freedom, and rushing to the burning building, arrives just in time to save Leontine from a terrible death.

PEARL OF THE ARMY (Episode No. 4, "War Clouds"—Two Parts—Dec. 24).—In the first reel, the mysterious hand manipulates the ropes of a huge tent which falls and enmeshes the government officials, just as the stolen defense plans are almost in their grasp. In the second reel, the Silent Menace invades a government building and we see Pearl's heroic hand-to-hand battle with him in the tower and her hair-breadth escape by hanging on the parapet till help arrives.

AGAINST HEAVY ODDS (Reissue—Two Parts—Pathe—Dec. 24).—A drama of the West telling the story of a man's struggle in a man's world, and showing how he achieves the success he deserves.

FLORENCE ROSE FASHIONS, NO. 11 ("A Day of Sport"—Pathe—Dec. 24).—A number of fashions, showing scenes of the hunt and the country club. We rise at dawn and follow the hounds in a fox chase. Then follows a morning on the golf links showing costumes in keeping with that sport.

YOUNG FUR-BEARING ANIMALS (On Same Reel as Foregoing).—Cunning lion cubs, fox and other offspring of furred animals in great variety photographed in Pathe-color in their native haunts.

THE SHIELDING SHADOW (Episode No. 14, "Absolute Black"— Two Parts—Dec. 31).—Sebastian, gaining possession of Ravengar's secret power—the mysterious mantle, black pellets, and the scientist's diary—takes refuge in the house of Whitey Wang, a denizen of the underworld.

Whitey reports the approach of Ravengar. Sebastian, confident of the powers of his invisible mantle, has no fear of him and remains in the room. But he relies on it once too often, for the mantle's composition without reinforcement from the solution made from the black pellets, the secret of which only Ravengar knows, refuses to work. Ravengar, surmising what has happened, pretends that he cannot see the crouched figure and quickly taking the key, locks the door on the outside and gets two policemen.

With characteristic daring, Sebastian climbs up a flimsy water spout to the roof, and over the house tops a wild chase follows. Like an animal at bay and fighting like a madman, he throws one of his pursuers to his death on the pavement below and escapes.

Whitey, who has been given the pellets and mantle for safe keeping, proves a poor custodian, and through Leontine, Ravengar regains them. She then presses him to explain the source of his mystic powers and Ravengar reveals the secret of "Absolute Black." Suddenly they have an interruption and both turn to face Sebastian with reinforcements. A fight ensues, during which a false wig and moustache fall from Ravengar and Leontine makes a startling discovery.

PEARL OF THE ARMY (Episode No. 5, "Some Where in Grenada"—Two Parts—Dec. 31).—The Silent Menace orders a copy of the stolen plans, slightly altered, returned, to prevent the government discovering their loss Pearl, recognizing the Alliance's messenger, leaps on him as he is departing in an auto for the Capitol. In the struggle, Pearl gets the plans, but falls uninjured from the machine. T. O. Adams meets Col. Dare to join the engineering corps just as Pearl rushes in with the recovered plans. Suspecting Adams, she privately relates to her father how she secured them. Adams, in the next room, overhears this and manages, while being sworn in as Col. Dare's orderly, to steal the plans from his pocket.

Col. Dare, ordered to the Grenadian frontier, establishes headquarters at Paso Del Norte. Bertha Bonn, determined to prevent Brent from marrying Pearl, arrives also. Brent is mysteriously warned that the only way to gain Bertha's silence is to send Pearl, with Adams' belt, containing the precious document, to a designated place. Brent inveigles Pearl to go there by telling her that in this way she may get a clue to prove Payne's innocence.

The Menace orders Bolero, a Grenadian conferenate of the Alliance, to storm the town. In the melee Pearl and Adams are taken, as prisoners, to an underground cell connected by a secret passage with his headquarters. The Del Norte water works are wrecked by shell fire, which floods the cell. While the fight between the Grenadians and Americans continues fiercely overhead, the water rises higher and higher on Pearl and Adams below. A bursting shell makes a hole in the ceiling, through which they make their escape.

JOY AND THE DRAGON (Gold Rooster—Five Parts—Dec. 31).—The cast: The wee survivor (Baby Marie Osborne); Hal Lewis (Henry King); the matron (Mollie McConnell); Slinky Joe (J. Cullen Landis). Written by Will M. Ritchey.

Some fishermen find, lashed to a frail raft, a wee survivor of a ship that hit a mine, "My name is Joy," she said, "Mama's joy—and Papa jus' fell in with the fishes and aint back yet." The fishermen take Joy and the curious oriental casket clutched in her chubby hands to the Haven Orphanage. The institution proves to be a haven for other thinks than orphans, for its heads are a clever gang of crooks, who, with criminal cleverness, have recognized an orphan asylum as the last place the police would suspect.

Joy tells them the way her mother showed her how to punch the dragon's eye on the casket and open a drawer with "pretty stones." The secret drawer reveals a small fortune in gems to the crooks' eyes. Joy, to keep from telling others, is kept a prisoner, but manages to escape in a large baker's bread hamper about to be shipped.

Suffering only minor bumps caused by the train's jolts, she arrives in a mining camp. There she brings a ray of sunshine into the life of a man struggling to forget his past and start his life anew, who adopts her and eventually through the child's influence returns to his home where a welcome and a forgiveness await him. Later he finds the thieves who took Joy's "pretty stones," and recovering them, breaks up the gang, Joy rewarding her adopted daddy by faithfully promising him "when I get big, I'll be your best sweetheart."

Miscellaneous Subjects

UNICORN FILM SERVICE.

JIMMIE DALE, ALIAS, THE GREY SEAL (Fifth Episode, "The Fight for Honor"—Two Parts—Jan. 1.—Henri La Salle, pretended uncle of Marie La Salle, in order to get her out of the way so that he might inherit the La Salle fortune, offers Morarity, keeper of a dive, $5,000 for her detention. Morarity, through the Gopher, an underworld character, gets Marie in his dive and sends for La Salle and the head of the Crime Club—"The Women in Black."

Jimmie Dale, the Grey Seal, is ordered by "Le Tocsin" to save the District Attorney's daughter, who has been abducted by a released convict, Skipper Jack. He is given instructions as to how he can reach the house wherein she is kept. Donning the disguise of the Grey Seal, he enters the dive of Morarity, not knowing that Marie is there. He releases the District Attorney's daughter, and leaves her where she is found by the police.

Finding Marie bound and helpless, he so makes his escape that the police are let through the room she is in. The police release her and then set out in pursuit of the Grey Seal. They only come across Larry the Bat, who in fact is Jimmie Dale in his underworld disguise. Not recognizing him and taking it for granted that he in his apparent doped condition, could not have been the Grey Seal, the Secret Service men give up the search.

JIMMIE DALE, ALIAS, THE GREY SEAL (Sixth Episode, "Below the Dead Line"—Jan. 8—Two Parts).—Warned by "Le Tocsin" that Skeeters, a diamond thief, was that night about to steal the diamonds of Luddy, a pushcart man, Jimmie Dale, as the Grey Seal sneaks below the Dead Line to save the poor dealer. He arrives in time to get the jewels before Skeeters

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gets them and to escape. Skeeters and his confederates recognizing the work of the Grey Seal are eager to get the rewards offered for him, making a concerted effort to capture him. He eludes them, and once well away from them sends a note to the Chief of Police, telling him that the jewels can be found under Luddy's pillow. The police arrive to see if the note sent by the Grey Seal is true, and are just in time to make a round-up of a long wanted set of diamond thieves.

HIS MARRIED LIFE (Billy West Comedy—Dec. 1).—Billy West is a "much married benedick." His sufferings under the iron hand of his suffrage spouse form the theme of this picture. Billy is seen in the throes of wash day, but finally makes his escape, and becomes enmeshed by the charms of a beautiful heiress. His dawn of love is rudely interrupted, however, when his wife hits his trail, and Billy is ignominiously dragged by the left ear to his matrimonial troubles.

BOARDERS AND BOMBS (Billy West Comedy—Dec. 8).—In this picture the agile Billy becomes the star boarder of a fashionable refractory, and in so doing attracts eye of the landlady's daughter. His popularity with the belle of the house excites envy of the other boarders, and a black-hand plot is formed by which Billy will be transferred to "Kingdom Come" via the "Bomb Route." In the meantime his credit being exhausted, Billy is compelled to work in the kitchen. This proving extremely irksome, he engages in a scrap with the chef, and the outcome of the bomb plot is a triumph for Billy, although the boarding house suffers considerably.

HIS WAITING CAREER—(Billy West Comedy—Dec. 15).—Billy once more lands in a sea of trouble through no fault of his own. As a garcon Billy proves to be an all-around dishwasher and juggler. The food he serves seldom reaches the table of the guests of the restaurant in which he is employed. By various mischances he becomes contraband while en route from the kitchen to the dining room. The unfortunate once more makes deadly enemies who conceive a fiendish plot to remove him from the scene of his misdirected activities. Once more, however, William proves more than a match for his foes, although "His Married Life" ends in the sanctuary of the kitchen stove.

PARAMOUNT.

OLIVER TWIST (Lasky—Five Parts—Dec. 11).—The cast: Oliver Twist (Marie Doro); Bill Sikes (Hobart Bosworth); Fagin (Tully Marshall); The Artful Dodger (Raymond Hatton); Mr. Brownlow (James Neill); Nancy (Elsie Jane Wilson); Mr. Bumble (Harry Rattenbury); Monks (Carl Stockdale); Charles Dickens (W. S. Van Dyke).

Little Oliver Twist, of uncertain antecedents, born in a workhouse, grows up in environments of squalor and penury. The fare of the workhouse for the children is very thin, consisting of a diet of weak gruel, with an onion twice a week and half a roll on Sunday. Finally the outcast plucks up courage enough to ask for more. Immediately the building tumbles about him. Bumble calls in the Supervising Board and Oliver is condemned to the cellar. He finally manages to escape by climbing out of the window. He starts on a long walk to London, meets in with the Artful Dodger and is taken to Fagin's garret, where he is taught the art of thievery. In the meantime Brownlow, a friend of Oliver's dead father, has been commissioned to find him.

Monks, a former servant of Oliver's father, finally traces the boy to the workhouse, but finds that he has fled. Oliver, out on a pocket-picking expedition with the Artful Dodger, is captured by Brownlow. After taking him to the police station, Brownlow decides to take him home. The Dodger rushes back and tells Fagin, Sikes and Nancy that Oliver has been arrested, but at the police station Nancy can not find where he has gone. Monks finally traces the boy to Fagin's, and all of them, anxious for the fortune, search for him.

Oliver has improved under Brownlow's loving hands, but when sent on an errand he is captured by Sikes and made to assist in a burglary. But once in the house, he notifies the inmates and Sikes and his men have to flee. Mr. Brownlow finds him and later meets Monks, whom he forces to confess that Oliver is the young man for whom he is in search. Oliver is kidnapped again and hidden in a cellar, but Nancy informs Brownlow of his whereabouts. Fagin and the Dodger are arrested, but Sikes flees, and just after he kills Nancy for telling of Oliver's whereabouts, he falls from the roof while dodging the police. Oliver is returned to Mr. Brownlow and learns that his real name is Master George Laeford, and Oliver, after all of his troubles, comes into his own.

THE TRAVELING SALESMAN (Famous Players—Five Parts—Dec. 18).—The cast: Bob Blake (Frank McIntyre); Beth Elliott (Doris Kenyon); Franklin Royce (Harry Northrup); Mrs. Babbitt (Julia Stuart). Martin Drury (Russell Bassett); Julius, the porter (Harry Blakemore); Watts (James O'Neill, Jr.).

Because a Pullman porter fails to eject him from his berth in the morning, Bob Blake, a traveling salesman, is carried past his station on Christmas morning, and finds himself in Grand Cross. The most interesting sight in that town is the pretty face that smiles at Blake through the window of the telegraph office at the station. Blake is rotund, jovial and trustworthy in appearance, and it is not long before he melts the natural reserve of Beth Elliott.

During the course of an impromptu luncheon in the station, Blake learns that Beth's old home is to be sold for taxes on the following day. He later gathers the information from Beth's friend, Mrs. Babbitt, that the girl has been allowing a Mrs. Stratton to live in the house without paying her any rent ever since the woman had her little store sold over her head by Martin Drury, the local capitalist.

By this time Blake has become deeply interested in Beth and through the medium of a poker game and many applications of "Scotch tea," learns that Royce, a henchman of Drury's, is going to buy in the Elliott place because Drury has a tip that the railroad is going to want the property and that it can be sold for a high price. His antagonism to Royce is heightened by a spice of jealousy—for Royce makes love to Beth openly.

Discovering that Royce is to start to drive for the county seat very early in the morning, Blake has one of his friends put him to bed, and then gets into the rig in his place. Royce, awakening from the effects of too much "tea," makes a violent dash for the livery stable and finds a small car there which he appropriates and starts in pursuit of Blake. There is a wild race in which the car is overturned and Blake succeeds in reaching the court house in time to pay up the taxes in Beth's name.

Beaten at this game, Royce returns at once and tells Beth that her drummer friend has attempted to steal her property from her, and then persuades her to sell the property to him for $5,000. The girl accepts the check and then Blake dashes in to explain the whole affair, and tears up the check. But Royce has one more trump card—he gets Beth out to the Elliott place alone, and, locking the doors, declares that he will not let her go until she accepts the check. After a desperate struggle with Royce, Blake succeeds in freeing the girl and all ends happily.

THE RIGHT DIRECTION (Morosco-Pallas—Five Parts—Dec. 21).—The cast: Polly Eccles (Vivian Martin); Kirk Drummond (Colin Chase); John Drummond (Herbert Standing); Big Bill (Alfred Hollingsworth); Harry Lockwood (Billy Mason); Billy Boy (Baby Jack White).

Polly Eccles, a waif of the New York slums, has important responsibilities thrown upon her shoulders at an age when the average girl still feels that her doll requires her attention. When Polly's drunken father is taken away by the police as a result of the death of her invalid mother, she becomes the sole arbiter of not only her own destiny, but that of "Billy Boy," her sick baby brother, as well.

The charity doctor suggests a change of climate for "Billy Boy" and advises little Polly that California would be the proper place for him. However, Polly and "Billy Boy" are in New York with little means of traveling to any other place. Determined to save Billy, the little waif sells such furnishings as her flat still holds and with her baby brother comfortably installed in a dilapidated baby carriage piled high with pans, pots and other supplies, she is ready to set out for her destination. However, her great worry is to get started in the right direction. Finally in reply to her query a surprised stranger indicates the direction of California, and the "little mother" loses no time in getting under way.

They are hardly outside the city when the front axle of the baby carriage breaks. As Polly

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is trying to repair the axle with a piece of string an automobile drives up and Kirk Drummond, son of a wealthy California mine owner, leaps out and assists her. The damage is soon repaired, and at the invitation of Kirk, who is making an automobile tour to California, the little travelers are given a "lift" for some twenty miles nearer their goal. Kirk and Polly part the best of friends, the young man leaving her to meet his chum who is to make the transcontinental auto trip with him. Various amusing and exciting incidents happen to Polly while on her way to the West Coast, including an affair which involves a race between a freight train and Kirk's automobile. The rich man's son again comes to her rescue, which this time is a more serious affair, and saves her life as well as those of "Billy Boy" and "Rags," a homeless hound which Polly had adopted on her trip.

Kirk, Polly, "Billy Boy" and "Rags" make the balance of the trip together, Kirk's chum having been called back to the bedside of his sick mother, and all finally arrive at their destination. Polly secures a job as waitress at the miners' boarding house owned by Kirk's father. The elder Drummond has had serious reports concerning his son's trip with a girl of the slums, which results in a heated argument between the two Drummonds. Kirk returns to college and due to his father's refusal to hear his explanation, their feelings become strained. Later John Drummond learns that Polly is in his own employ and discharges her. A strange surprise is in store for him, however, which results in a complete change of heart as far as Polly is concerned, and the sad departure from this earth of "Rags," who leaves in a "blaze of glory" while carrying away a stick of dynamite, which helps his mistress save the life of the mine owner. Kirk is also given a surprise when he returns from college and greets an extremely pretty Polly, a healthy "Billy Boy" and a changed father.

THEIR WEEK END (Black Diamond Comedy—Dec. 25).—The Duke of Ozsklopvitch is on his way to the country place of the Climbers to attend a week-end party. His roadster turns turtle and the Duke is knocked unconscious. One of the tires from the roadster rolls through the woods, where it lands around the necks of Box Car Bill and Journeying Jim, hoboes, who are taking a snooze under the trees. They rouse up, and following the path of the tire, come upon a view of the wrecked auto.

Two men passing in a touring car rush the Duke to a hospital. The hoboes find the Duke's trunk and dress themselves up in frock coats, high hats, etc. They discover in one of the pockets the Duke's invitation to the Climbers' week-end. A passing motorist offers them a lift, and lands them in front of the Climbers' estate.

Mrs. Climber and her guests are seated on the veranda awaiting the arrival of the guest of honor. Jim being in front, Mrs. Climber assumes that he is the Duke and greets him. Jim introduces Bill as his valet, and Bill and the butler take the trunk into the house while Jim makes a triumphal entry.

Attired in incongruous outing attire, the boys finally come down to the veranda. Bill picks out a pretty girl and proceeds to make love to her. When Jim sees this, he leaves the other guests, runs Bill out and takes his place on the bench. Bill sets a lawn sprinkler under the bench and turns on the water, breaking up the tete-a-tete. Jim goes in to change his clothes while Bill decides to take a drive.

He finds a horse and tries to harness it. The horse objects and kicks Bill up into the air. Jim, coming out of the house in dry clothes, sees Bill in the air, and running with a wheelbarrow, catches him just as he lands. Jim then finds another pretty girl and takes her for a walk by the fountain. Bill finds a fat girl in a swing and gallantly offers to swing her. In so doing his hat falls off, and in stooping to pick it up the fat girl hits him as she swings back and knocks him across the lawn to where Jim stands at the edge of the fountain. The girl saves Jim from falling in, and he thanks her profusely but as he stoops to pick up a handkerchief, she knocks him in and falls in herself.

Both retire to the house for dry clothing, while Bill starts to fish in the fountain. Jim comes out in dry clothes again and Bill surprises him by hooking a fine bass. In swinging it out of the water he drops it into a bowl of punch that the butler is bringing out to the guests. Bill thinks he has caught a big fish, but as he holds it in his hand it shrinks down to a small minnow and Bill eats it whole.

He and Jim see a milk maid crossing the lawn and stop her. They tell her she is too pretty to work and that they "will gather the milk for her." They take the milk stool and pail from her and start toward the pasture. Arriving there they set the pail under the cow and wait for the milk to flow. As nothing is forthcoming, they try to seat the cow on the milk stool so that she will be more comfortable. They are interrupted in this by a calf, and as they try to tie the calf up it runs away from them, dragging them across the pasture. They grab onto a tree and the calf, swinging around them in a circle binds them to the tree. They are rescued by the milk-maid and start back to the house.

In crossing the lawn they are attracted by a gas-power lawnmower. Jim tries to run it and the mower runs away with him, mowing down trees and hedges, leaping over stables and stone walls, etc. Finally as the machine passes Bill, he grabs on to stop it, and he and Jim are dragged into the garage, where the mower plunges through a brick wall at the rear. The wall collapses upon them, and we leave them buried to the neck in bricks.

METRO PICTURES CORP.

PIDGIN ISLAND (Yorke Film Corporation—Five Parts—Dec. 25).—The cast: John Cranford (Harold Lockwood); Diana Wynne (May Allison); Michael Smead (Doc Pomeroy Cannon); Donald, his son (Lester Cuneo); Uncle Billy (Fred Wilson); His Wife (Lillian Hayward); Lester (Elizah Zerr); Wah Sing (Yukio Awyoma). Scenario by Richard V. Spencer and Fred J. Balshofer. Directed by Fred J. Balshofer.

John Cranford, a secret agent of the United States Customs service, has succeeded in unearthing a gigantic smuggling plot. The operations of the smugglers range from contraband opium to diamonds. Opium is found and confiscated, and burned in the street as a warning against future law-breaking. The men who have been handling it are apprehended, but the "man higher up" remains shrouded in mystery, free to pursue his schemes, and it becomes the purpose of Cranford's life to bring him to justice.

To recuperate before entering upon his pursuit, John goes to the St. Lawrence river for a fishing trip. Expecting to hire his old friend and guide, "Uncle Billy," he is greatly disappointed at finding that worthy man's time engaged by a charming, mysterious young woman, who insists on fishing in the neighborhood of Pidgin Island. Diana Wynne, the girl in question, comes to Billy's boathouse while John is there, and Billy introduces them. They meet often, and John finds himself falling in love with Diana, but his curiosity is aroused by the air of mystery surrounding her, and he cannot understand her strange interest in the launches plying around the island.

To this region comes "the man higher up," Michael Smead, his son Donald and two accomplices, to operate a great smuggling deal on the Canadian border. John recognizes Smead, having previously blocked him in an attempt to smuggle many thousands of dollars worth of diamonds. Donald is a stranger to him, for he is new to the game. John, finding that his "vacation" has furnished him with the biggest job of his life, watches Smead closely. Complications arise from the fact that Diana also is a secret service agent, and she too is watching Smead's band. In so doing her actions arouse John's suspicion that she is in league with the band, and the two agents suspect each other.

One stormy evening Diana intercepts a telegram to Smead which reads: "Pidgin tonight at 8 without fail." She hastens to Uncle Billy, asking him to take her over to the island at once. They set out in the storm, much against the wishes of "Mr. Billy." John, coming directly afterwards, is told of their destination, and fearing for Diana's safety in the gathering storm forces young Lester, a guide, to take him in pursuit.

The storm rages in fury about both boats, and the waves run high. Smead's Canadian agents are in an aeroplane coming toward Pidgin. They are smuggling the gems, which are concealed in the hollow butts of two fishing poles, but the aeroplane is lost in the storm near Pidgin Lighthouse. Billy's boat is dashed to pieces on the reef and Billy and Diana are thrown into the water. They manage to reach an isolated rock, wreckage-washed, to which they cling in mom-

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entary fear of being washed shorewards, where the waves are smashing against the reef. Finally Diana is swept from the rock, and Cranford swims to her assistance. Lester, after a struggle, rescues Uncle Billy, and the keeper of the light on Pidgin Reef gives them all a shelter.

Next morning Cranford finds the Smead telegram in Diana's coatpocket, and with it a letter from the customs department establishing her identity. Diana surprises him going through her effects, but he convinces her that he too is a government agent. Uncle Billy finds the fishing rods on the island and brings them to the light house, where Cranford discovers their contents to be a fortune in pearls. He hastens to the village and arrests Smead, Donald and their accomplices almost before they know they are suspected.

When John proposes to Diana she refuses him, telling him she is the daughter of a criminal and the sister of a criminal. Smead is her father, and she has engaged in the service and come to Pidgin to try to prevent her brother from engaging in his father's scheme. But John Cranford refuses to take "No" as an answer, and the sincerity of his wooing wins him Diana's consent to become his wife.

FROHMAN AMUSEMENT CORP.

THE WITCHING HOUR (State Rights—Seven Parts—December).—The cast: Jack Brookfield (C. Aubrey Smith); Frank Hardmuth (Robert Conness); Clay Whipple (Jack Sherrill); Tom Denning (Freeman Barnes); Justice Prentice (Lewis Sealy); Lou Ellinger (William Eville); The Judge (Robert Ayerton); Helen Whipple (Marie Shotwell); Viola Campbell (Helen Arnold); Mrs. Campbell (Etta De Groff). Directed by George Irving. Scenario by Anthony Kelly.

Jack Brookfield, a famous gentleman gambler of Louisville, Ky., finds that he is possessed of remarkable psychic power. His intuition in card games and other games of chance seems to be the result of mental telepathy or mind-reading and his power over other men is a combination of hypnotism and will. He dominates everyone with whom he comes in contact. As a young man, Brookfield was deeply in love with Helen who answered his proposal with a request that he give her a written promise never to gamble again. Brookfield resented her distrust of him and they drifted apart. Years afterward, Brookfield, now conducting a famous gambling house to which only the wealthy come, finds that Helen, who has been married and is now a widow, is again in Louisville with her son Clay, a youth of twenty-one. Brookfield sees in the eyes of the boy the reflection of his mother, and his old love for the mother is awakened.

Brookfield gives a theater and supper party in honor of Helen's return to Louisville, and while the guests are enjoying themselves, one of the habitues of Brookfield's place intrudes and makes himself obnoxious to both the men and women of the party. He has been annoying Clay Whipple ever since Clay first came to Brookfield's gambling house, and the night of the party, this annoyance reaches its height.

For generations, the Whipple family has had a strange obsession in the form of a fear and unexplained dread of the sight of a cat's eye, and this fear is most marked in Clay. At the dinner party, Denning, the pest, is wearing a large cat's eye pin, and as he torments Clay, the boy's eyes fall upon the dreaded cat's eye. Immediately, he becomes half crazed but tries to control himself. Clay rushes from the room, only to be followed by the drunken, leering Denning, who is bound that the boy shall look at the pin. Finally Clay, driven to desperation, picks up a heavy ivory tusk, which Brookfield uses for a paper cutter, and kills Denning.

One of the guests of the party is Frank Hardmuth, the District Attorney of Louisville, who is in love with Brookfield's niece, Viola Campbell. Hardmuth is jealous of Clay, who is the real object of Viola's affection. As a witness to the murder, Hardmuth sees a means of putting Clay out of the way and he conducts the trial himself, obtaining a verdict of Guilty, and a sentence of death. There seems to be no appeal from the verdict until Clay's mother is looking over some old letters finds one from George Prentice to her mother. George Prentice has become a justice of the Supreme Court of the U. S., and Helen goes with Brookfield to obtain Justice Prentice's help. The Justice agrees to be a witness for the defense. The Justice gives his testimony at the trial and then he and Brookfield, who has recognized in one of the jurors a mind susceptible to his telepathic powers, tries to project, by telepathy, the thought that Clay should be acquitted.

Frank Hardmuth, the prosecuting attorney, is now candidate for Governor and just before the first rtial, Hardmuth and his corrupt political associates had tried to murder the then Governor of the State, Scovill. Failing in the first attempt, Hardmuth had called at the gambling house where, sitting with Brookfield, discussing the attempt, Brookfield had thought of a way of killing Scovill, which thought was telepathetically transmitted to Hardmuth, and when the murder occurred in exactly the way that Brookfield had thought of he realized and felt that he was partially guilty. While he and Prentice are awaiting the verdict in the second trial, the actual murderer of Scovill, a broken-down gambler named Raynor, comes to Brookfield seeking information about Hardmuth. Brookfield's suspicions are aroused and through the force of will power and hypnotism, he makes Raynor confess that Hardmuth instigated the shooting. He then telephones the news to the papers, believing that the mental reaction in the minds of the people against Hardmuth will influence the jury in their verdict. This actually occurs and a verdict of "Not Guilty" is brought in.

Freed from the law, Clay is still afraid of the cat's eye, but Brookfield forces him to realize that it is a purely mental state of mind and makes him get the cat's eye pin and hold it before his eyes. And finally, to prove that Clay is entirely cured of that fear and also that he is not a coward, Brookfield sends him to Hardmuth's hiding place to bring Hardmuth back as he intends to help him escape, feeling that Hardmuth was more or less the victim of his telepathic suggestion. This, Clay does, and Viola realizes that her sweetheart is now worthy of her love. Brookfield promises Helen that he will quit his gambling and she accepts his word for it, and the old romance is completed.

GREATER VITAGRAPH.

THE NINETY AND NINE (Five Parts—Dec. 25).—The cast: Ruth Blake (Lucille Lee Stewart); Tom Silverton (William Courtenay); Rachel Blake, her mother (Josephine Lovett); Abner Blake, her father (Frank Currier); Buddy Bryson, half witted boy (William Lytell); Reddy Burton (William Dangman). Scenario written by Ramsey Morris. Directed by Ralph W. Ince.

Ruth Blake lives with her father and mother in Marlow, a small town in the west. To this town comes Tom Silverton from the city. He is always intoxicated, and Ruth sets to work to reform Tom. To Marlow comes Kate Van Dyke, a city girl, and her fiance. They stop at the Blake home. When Tom sees Kate there is mutual recognition, but when questioned both deny they have ever met one another before.

Tom starts to drink heavily again, and Ruth drags him out of the tavern one day and sends him home. Her father, infuriated, forbids her to ever see the man again. There is a big barn dance, and all go, except Ruth, who refuses to go because Tom has not been invited. Blake warns his daughter again if he ever sees Silverton in his house he will kill him. Tom comes to bid Ruth goodbye for he is going away. She makes a final plea with him to reform, and he promises to make one more effort. Spying on the two is Buddy Bryson, a half-witted boy in love with Ruth. He hurries to the barn dance and tells Abner that Tom is in the house. Abner comes back. Ruth, afraid of her father's wrath, persuades Tom to escape

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via her bedroom window. Abner comes and she denies he has been there. He learns the truth and orders her from his home.

Tom goes to the next town, Cleves, and he is there but a short time when he hears that Ruth is stopping with her aunt there. To her he goes. He breaks down and reveals the mystery that has surrounded him. In New York he was in love with a beautiful girl—Kate Van Dyke. Her weak brother committed a murder, and she begets him to flee and take the blame, for if he did so she would join him later and marry him. He fled, but instead of joining him she becomes engaged to another. He sought consolation in drink. But he is free now for her brother died in a foreign country, and before he died he confessed his guilt.

In Marlow the people are suffering the most intense heat of the summer. A forest fire breaks out and the entire town is threatened. They summon help, but none can be secured. Ruth and Tom learn of the predicament of Marlow. They have been told there are freight cars there and all they need is an engine. Tom and Ruth secure an engine, and Tom drives through the raging forest fire and saves the population before the town is wiped out.

WORLD-PICTURES.

THE WORLD AGAINST HIM (Five parts—Dec. 25).—The cast: Mark West (E. K. Lincoln); Alice Ridgeway (June Elvidge); Ruth West (Ruth Findlay); Dr. Hamilton Welsh (John Sainpolis); Dr. Samuel Boyd (Fred Truesdell); Mrs. Cranby (Julia Stuart); Scar Face (Scar Face); Peblo (Nicholas Dunaew); Vivian Gould (Viola Benton); Ben Rodgers (Edward Borsin). Directed by Frank Crane.

Mark West, a young cowboy, worships his cripple sister Mary, his one desire being to make enough money to take her East, where he has been told she can be cured of her illness by an operation. One day, while acting as a guide to an eastern party, he meets and falls in love with Violet Ridgeway, a young society belle, but, realizing his responsibilities and the difference in their positions, he conceals his feelings. She toys with him as with her other admirers, lightly gives him a ring as a parting remembrance, and then forgets all about him. Upon her return to the East, she becomes engaged to Dr. Welsh, a famous surgeon.

At last West has accumulated the necessary amount and he and his sister come East. Dr. Hamilton and his co-worker, Dr. Boyd, are interested in an experiment which concerns the cutting of the spinal cord. Anxious to try their experiment on a human being, they willingly agree to take Mary's case. After an examination they are convinced that an operation is almost sure to prove fatal, but they decide to go through with it in order to test their theory. As they anticipated, Mary dies under the influence of the anaesthetic. The doctors cover up their work with a death certificate.

Seeing an opportunity for another experiment in the "interest of science," Dr. Boyd writes to Dr. Hamilton and through error the letter is placed in an envelope addressed to West. West, brooding over his sister's death, is horror-stricken when he receives the letter telling of the dastardly work of the noted surgeons. Seizing two pistols, he rushes to Dr. Boyd's office—facing the doctor, he tells him he has come to kill him, but will give him a better chance than was given to his little sister. In the struggle that ensues, Dr. Boyd is killed and West calmly gives himself up to the officers of the law.

Dr. Welsh leaves for the West to escape questioning and notoriety. While he is away, Violet Ridgeway's wealthy aunt dies, leaving all of her property to Violet on condition that the girl marry within three days. It is impossible for Dr. Welsh to return in time to fulfill the conditions of the will, and Violet in desperation consults the family attorney. As a last resort the attorney tells her about the convict West, who is to be hanged within a few days, and urges her to marry him merely as a matter of form—then after the execution she will be free to wed Dr. Welsh.

West is finally persuaded to submit to the ceremony. He is astonished to recognize in his bride the girl whom he loved, but Violet has forgotten all about her flirtation with him. On his return trip to the prison after the ceremony, West breaks away and escapes. Back in his shack in the Western country, he is greeted by his faithful Indian servant.

One day he reads in the paper that Violet, accompanied by her fiancee, Dr. Welsh, is on her way to Reno to obtain a divorce from her convict husband in order that she might marry Dr. Welsh. West determines to revenge himself on the man who helped kill his sister, and at the same time claim his wife for his own. Together with his Indian servant, he holds up the stage and bears Violet and Dr. Welsh away to his shack. The hold-up is witnessed by Peblo, a halfbreed.

Attracted to the girl by her good looks, Peblo determines to get her for himself. Pretending friendship, he lures her to his shack. She realizes all too late his intentions and fights desperately. Her strength exhausted, she is overcome and bound, but is rescued by West, who trailed Peblo. West and the girl finally reach his shack, closely followed by Peblo and his men, and then ensues a desperate battle. West is shot, but though wounded succeeds in killing Peblo and frightening off his comrades. Dr. Welsh acts the arrant coward, and only upon a threat from Violet does he consent to help the injured West.

As West gradually recovers from his wounds all the good of his nature comes to the surface. He tells Violet he is going to surrender himself to the authorities and begs her to return to civilization with his Indian guide, but Violet has come to love her husband and under pretense of giving him up to the sheriff, she leads him over the border line into Canada and safety.

FOX FILM CORP.

THE VICTIM (Five Parts—Dec. 25).—Ruth Merrill is unjustly suspected of complicity with her father in the safeblowing attempt of which he is guilty. Ruth is arrested and jailed. After her release on parole, she meets Edna Boulden and her sweetheart, Roy Barker. Edna lives with her wealthy brother, Dr. Richard Boulden.

Although Ruth refuses to take money Edna offers her, she becomes so desperate later that she opens a woman's handbag in a store Ruth's conscience rebels, and she withdraws her hand—without the money. The woman detects her, but misunderstands. The girl flees, but sprains her ankle in running. She lies inert in the road as Dr. Boulden drives by. He places her in his auto, and takes her to his home. During her convalescence, he falls in love with her. Roy Barker, too, is infatuated with Ruth. As he tries to force his attentions upon her one day, Edna enters the room.

Roy explains by saying that Ruth was insulting Edna herself. Ruth is compelled to go, but a servant who overheard Barker, tells Boulden the truth. Boulden and Ruth marry. All goes well until old Merrill escapes from jail. Higgins, a detective, takes up the search. When he learns that Ruth Merrill is the wife of a rich man, he determines on blackmail. He threatens to expose her.

"Come tonight," she says. "I will get the money from the bank."

Merrill, still endeavoring to elude the police, comes to the Boulden home in the suburbs. He notices the detective as he enters. He recognizes the man as Higgins, and climbs through the window to investigate. He is almost frantic with rage as he discovers, from behind the portieres, that his own daughter is being blackmailed by the very officer who sent him to prison.

When Ruth leaves the room to get the bank-notes, he rushes out and faces Higgins. A fight follows. The detective is killed accidentally. Merrill, not knowing of the fatal outcome of the struggle, runs away, and Ruth is accused of murder.

While she is undergoing the third degree, her father takes refuge in a nearby barn, which a careless cigarette smoker sets afire. Merrill is injured so badly that only an immediate operation can save his life. Boulden, the nearest surgeon, is summoned, and when Merrill is well enough to talk, he tells the whole story, and Ruth is freed.

CHRISTIE FILM CORP.

CUPID'S UPPERCUT (Dec. 25).—The cast: The Girl (Betty Compson); Her Father (George French); The Boy (Neal Burns); His Father (Harry Rattenberry); Prof. Mixer (Dave Morris); The Cook (Stella Adams). Scenario written by William Rice. Directed by Horace Davey.

A stubborn carburetor brings Neal to the aid of Betty, and the attraction is mutual from the start. Meanwhile, their fathers meet elsewhere and find that they are old friends. Without consulting the young people, the fathers lay plans to have them marry. So fathers and children come to cross-purposes as always happens when a parent tries to guide or restrain young love.

Neal wishes to "queer" himself with the girl his father has picked out, so writes her a fresh note asking her to meet him in the park. She accepts and takes her cook as a substitute. But Neal has taken Prof. Mixer as his substitute, and the professor gets fresh with Betty, while the cook tries to make love to Neal. This of course, does not better the situation.

Betty goes home and reports that she has been insulted by "Neal," so her father says he will punish him. To get ready to do so, father calls in Prof. Mixer to give him boxing lessons. All this time the cook is pursuing Neal. Betty comes in, sees the professor and says that he is the one who got fresh. Just about this time the cook drags in Neal as per her instructions, with Neal's father close behind. "There's the man I want to marry," says Betty. "That's the man I picked for you," her father replies, and it takes only a minute for Neal and Betty to "get together," while father smiles wisely.

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THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Est. 1896. Office, 578-80 Ellicott Sq., Buffalo, N. Y.

WANT to buy moving picture house in southern Wisconsin, or northern Illinois. Address 112 East Main St., Stoughton, Wis.

THEATERS FOR SALE OR RENT.

FOR SALE—Biggest picture theater in Davenport, Iowa. Best equipment; over 800 seats; rent, $350. Will consider trade for theater in Illinois. Address, P. O. Box 401, Aurora, Ill.

PHOTOPLAY HOUSE located on the main street in a manufacturing town of about seventy thousand inhabitants. No previous experience necessary to conduct this wonderful money maker. Receipts for the last thirty days are as follows: 14, $102.45; 15, $129.20; 16, $201.70; 17, $160.20; 18, $156; 19, $162.10; 20, $159.80; 21, $195.80; 22, $82.60; 23, $88.20; 24, $86.40; 25, $89.10; 26, $86.35; 27, $74.05; 28, $92.25; 29, $78; 1, $87.25; 2, $87.10; 3, $92.85; 4, $113.15; 5, $74; 6, $114; 7, $153.30; 8, $92.15; 9, $76.70; 10, $88.85; 11, $104.80; 12, $90.30; 13, $149.45; 14, $128.20. Expenses from $50 to $75 a day (according to the show). Our client resides in Buffalo and is not able to look after same on account of the distance and trouble with managers and he has decided to place this wonderful money maker on the market, which is positively worth $15,000, for $6,500. $4,000 down, balance on time or $6,000 spot cash.

The following is a copy of a letter that was received in our office a few days ago, and we believe that when you buy this moving picture house you will send us one like it: "Lewis Business & Real Estate Exchange, 580 Ellicott Square, Buffalo, N. Y. My dear Mr. Lewis:—Your letter, asking me how I was getting along, at hand. I intended answering it before but thought I would wait and see how the business would run. It is now just three weeks last night since we closed the deal on the Hippodrome Theater. My net profits have been so far a little over six hundred ($600.00) dollars, or an average of better than two hundred ($200.00) dollars per week. I am glad that I took your advice, and I will certainly at all times boost your business in my own home town, London, Ontario. When you are in Syracuse, please come and see me. I remain, yours sincerely, James Craig."
Lewis, the oldest established moving picture broker in New York State, offices, 578-580 Ellicott Square, Buffalo, N. Y.

. WE CAN SELL your theater. Fifty theaters wanted at once for cash buyers. Any size, any location. We cannot supply the demand. We charge no advance fees. References—People's Bank of Buffalo. Send for terms, blanks, etc. Hunt Agency, 339 Brisbane Bldg., Buffalo, N. Y.

EQUIPMENT WANTED.

WANTED all kinds of picture theater decoratings, large picture paintings, lobby and foyer decoratings, a "Publicity Ad. Clock," candy, gum and peanut coin machines, 22 in. seat covers, electric sign word "Majestic" and all kinds novelties for theater. Address Majestic, care M. P. World, N. Y. City.

WANTED to buy National Ticket Register, also all kinds candy, gum or theater vending coin machines. Will exchange or sell good electric postal card camera. Address National, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

FOR SALE—A quantity of Cutler Hammer grid type rheostats, 110 volts, adjustable 25 to 40 amperes. Usual price $30.00, for immediate shipment, $15.00 each, F. O. B. New York. Suitable for use with any projecting machine. Rheostat, care M. P. World, N. Y. City.

THE GOLD SCREEN—Seamless, 9x12, $27.00; 11x14, $38.50. Stretcher frame, $8.00 extra. You can't get better, why pay more? Sold on trial, guaranteed. Cox Scenic Co., Estherville, Iowa.

BARGAIN—For sale, electric light plant, 35 H. P. gas engine directly coupled to 22½ K. W. generator. Manufacturer guarantees good as new. Will sell very cheap if sold at once. Also one 40 H. P. directly coupled to 25 K. W. generator. Particularly desirable for theaters. Theater Supply Co., Akron, Ohio. Peo. 'Phone 1597. Bell 'Phone 1016.

WANTED—One exclusive theater in each community to install "Amberlux" lens filters. Price, including business getting slide, $3.50. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

BARGAINS—Slightly used Simplex, Power's and Motiograph machines. Lowest prices—fully guaranteed. Hallberg, 729 Seventh Ave., N. Y. City.

OPERA CHAIRS, 3,000 slightly used, 50c up. 600 upholstered, $1.25. 500 maple folding chairs, 45c. Atlas Seating Co., 10 E. 43rd St., N. Y. City.

HAVE two brand new 1916 model Motiographs, never unpacked. Bargain to quick purchaser. Address M. Martin, 417 Orchard Ave., Bellevue, Pa.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, tessars, effects devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

FOR "Hoovercine" cameras and tripods; future cash deliveries only, address H. R. Hoover & Co., 229 West 42d St., N. Y. City.

KINOGRAPH, 200 foot, $60. Pittman, $90. Pittman Professional, 400 foot, all with F:3.5 lenses. Ray, 326 Fifth Ave., N. Y. City.

DAVIDSTERN COMPANY, The Motion Picture Camera Clearing House, beg to announce that in addition to the "Davsco" motion picture camera, they are now the agents for the famous "Universal" camera for motion photography. The "Universal" needs no introduction. Write for special proposition. The "Universal" camera equipped with 50 M.M. Tessar lens F:3.5 complete with two aluminum magazines. Price $300. The "Davasco Kino" camera equipped with 50 M.M. Tessar lens F:3.5. Complete with two aluminum magazines. Price $110. Will ship C. O. D. privilege of examination on recepit of 25% deposit. Money refunded in full if not satisfactory. Largest selection of used motion picture cameras in the country. Telegraphic orders shipped same day received. Delivery guaranteed on time or we pay delivery charges. Write or wire today. Davidstern Co., 1047 R-W. Madison St., Chicago, Ill.

FILMS, ETC., WANTED.

WANTED for export, used films in good condition. State price, etc., to A. B. C. Film Co., 145 West 45th St., N. Y. City.

HIGHEST PRICES PAID for film scrap, discarded reels of films and perforations. Ship to and write The Nickelsburg Brothers Company, Meadow St., Newark, N. J. Checks mailed on receipt of goods.

WANTED—Motion picture films of Hawaii, descriptive of volcanoes in action, scenic views, surf scenes, native life, sporting scenes, etc. Write what you have, condition of film, tinted or plain, number of feet and price per foot. Address, Leffingwell's Travel Talks, 931 Manadnock Block, Chicago, Ill.

"SPIRIT of the Conquerer." State price, condition, paper. What else have you? Peerless Film Co., 145 W. 45th St., N. Y. City.

WANTED to buy films of Alaska or Arctic scenes in good condition. Address Box 402, Kemerer, Wyo.

FILMS, ETC., FOR SALE.

FOR SALE—Used 3, 4 and 5 reel features in good condition. The Big A Film Corp., 145 West 45th St., N. Y. City.

OVER SEAS BUYERS should communicate with me; second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

FEATURES for sale, 3, 4 and 5 reelers, all with paper, etc., reasonable. F. Moore, 92 Griswold St., Detroit, Mich.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE Photoplayer, first-class condition, used only a few months. Model No. 30. Cost $3,000. Fifty rolls of music. Will sell for $1,250. $250 cash. Balance $50 per month. A bargain. Address E. A. B., Box 593, Sacramento, Cal.

BARGAIN for quick sale. One Wurlitzer electric piano with flute and violin pipes and mandolin attachment. Slightly used. Particularly desirable for theaters. Theater Supply Co., Akron, Ohio. Peo. Phone 1597. Bell Phone 1016.

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TO THE MOTION PICTURE INDUSTRY:

Congratulations upon the progress made during 1916!

The organization of the industry for the promotion of economy and efficiency in all departments—for the betterment of the relations between the various branches of the industry; and for defense from unjust attack is now assured.

Our appreciation of the orders which have come to us—from our old friends—as an evidence of their satisfaction; from new customers—as an evidence of their belief in the superiority of our product. Taken together these orders far exceed in volume those of other years.

OUR POLICY.—In the manufacture of motion picture machinery—to add to painstaking study and experiment in design, all the advantage which may be gained through the use of good materials—the application of skilled workmanship. To design and build for durability and efficiency in order that the high quality and great volume of the output may insure low manufacturing costs. To recognize that the machines used in the making and showing of motion pictures are interdependent and so to standardize our product by causing the gauge of film perforation established by our perforating machine to govern the specifications to which we construct the film movement mechanisms of camera and printer—the only effective way to secure the film control and accuracy of register in photography and printing which are necessary to the making of the finest pictures.

AN ANNOUNCEMENT.—We have completed the designing and development of certain machines which will greatly increase the efficiency of the manufacturing processes of the industry. Definite statements concerning them will be made early in 1917.

Other important developments are being carried forward as rapidly as is consistent with the high standard set for our product.

Contracts have been let and machinery ordered which will provide for a 50 per cent. increase in our manufacturing space and equipment.

A PLEDGE.—To use our best endeavors—to expend time, money and engineering skill—in the effort to keep our products abreast of the growing demands—the imperative needs of the industry. And when opportunity offers to point the way—to provide the means—to higher efficiency, greater economy and the production of more artistic pictures.

All this to the end that we may advance the interests of a great industry of which we are proud to be a part—that we may continue to deserve and enjoy the confidence and support of the men who are seeking to make that industry second to none in its character, its aims and its achievements.

BELL & HOWELL COMPANY

Standard Cinemachinery : Perforators : Cameras : Printers

1801-1807 Larchmont Avenue, Chicago, Illinois

New York Office and Display Rooms, 220 West 42nd Street

List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 2008, 2010.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 13—The Honor of the Law (Two parts—Drama) (Biograph reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.

Dec. 2—The Final Fraud (Three parts—Dr.).
Dec. 5—The Egg (Two parts—Comedy).
Dec. 6—A Waiting Game (Comedy).
Dec. 9—A Failure at Fifty (Three parts—Comedy-Drama).
Dec. 12—In a Looking Glass (Black Cat Feature—Two parts—Drama).
Dec. 13—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy).
—Long Beach, Cal. (Scenic).
Dec. 16—Is Marriage Sacred? No 1, "The Burning Band" (Two parts—Drama).
Dec. 19—The Little Brown Mole (Black Cat Feature—Two parts—Drama).
Dec. 20—Taking the Count (Comedy).
Dec. 23—Dancing with Folly (2d of "Is Marriage Sacred?"—Two parts—Dr.).
Dec. 26—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Canimated Nooz Pictorial No. 21 (Cartoon Comedy).
Dec. 30—Wife in Sunshine (Third of "Is Marriage Sacred?"—Two parts—Dr.).

KALEM.

Dec. 2—The Trial Run (No. 107 of the "Hazards of Helen" Railroad Series) (Drama).
Dec. 5.—Jailbirds (Comedy).
Dec. 6—The Poisoned Dart (No. 18 of the "Girl from 'Frisco" Series—Two parts—Drama).
Dec. 8—The Trunk Mystery (No. 8 of "Grant, Police Reporter"—Drama).
Dec. 9—The Lineman's Peril (No. 109 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 12—The Icemen and the Artist (Comedy).
Dec. 13—The Stain of Chuckawalla (No. 19 of the "Girl from Frisco") (Two parts—Drama).
Dec. 15—The Menace (No. 9 of "Grant, Police Reporter") (Drama).
Dec. 16—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series) (Drama).
Dec. 19—The Fatal Violin (Comedy).
Dec. 20—On the Brink of War (No. 20 of "The Girl from Frisco"—Two parts—Drama).
Dec. 22—The Tiger's Claw (No. 10 of "Grant, Police Reporter"—Drama).
Dec. 23—The Vanishing Box Car (No. 111 of "The Hazards of Helen"—Drama).
Dec. 26—The Quest of the Golden Goat (Com.).
Dec. 29—A Mission of State (No. 11 of "Grant, Police Reporter"—Drama).
Dec. 30—A Race With Death (No. 112 of "The Hazards of Helen" —Drama).

SELIG.

Nov. 20—The Selig-Tribune No. 93, 1916 (Topical).
Nov. 23—The Selig-Tribune No. 94, 1916 (Topical).
Nov. 25—Hedge of Heart's Desire (Comedy).
Nov. 27—Following the Flag (Three parts—Drama).
Nov. 27—The Selig-Tribune No. 95, 1916 (Top.).
Nov. 30—The Selig-Tribune No. 96, 1916 (Top.).
Dec. 2—Mistakes Will Happen (Drama).
Dec. 4—The Brand of Cain (Two parts—Dr.).
Dec. 4—The Selig-Tribune, No. 97, 1916 (Topical).
Dec. 7—The Selig-Tribune, No. 98, 1916 Topical).
Dec. 9—The Purchase Price (Drama).
Dec. 11—Twisted Trails (Three parts—Drama).
Dec. 11—Selig-Tribune, No. 99 (Topical).
Dec. 14—Selig-Tribune, No. 100 (Topical).
Dec. 16—The Road to Fame (Drama).
Dec. 18—Selig-Tribune No. 101 (Topical).
Dec. 18—The Five Franc Piece (Two parts—Drama).
Dec. 21—Selig-Tribune No. 102 (Topical).
Dec. 23—The Man He Might Have Been (Dr.).
Dec. 25—The Golden Thought (Two parts—Drama).
Dec. 25—Selig-Tribune No. 103 (Topical).
Dec. 28—Selig-Tribune No. 104 (Topical).
Dec. 30—The Right Hand Path (Drama).

VIM FEATURE COMEDY.

Nov. 6—Marked No Funds (Comedy).
Nov. 15—His Wedding Promise (Comedy).
Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).
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Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Boarder (Comedy).
Dec. 14—No release this day.
Dec. 15—What's the Use (Comedy).
Dec. 20—He Went and Won (Comedy).
Dec. 22—Reckless Romeos (Comedy).
Dec. 28—Fat and Fickle (Comedy).
Dec. 29—Before the Show (Comedy).

VITAGRAPH.

Dec. 2—Our Other Lives (Three parts—Drama) (Broadway Star Feature).
Dec. 4—Where Is Your Friend? (Comedy).
—Swedish Model Farm (Educational).
Dec. 8—His Wife's Allowance (Comedy).
Dec. 11—Accident Is the Best Policy (Com.).
Dec. 15—Bears and Bullets (Comedy)
Dec. 16—Pep's Legacy (Three parts—Drama)
Dec. 18—A Lesson for Somebody (Comedy).
Dec. 22—A Bit of Bent Wire (No. 1 of "The Dangers of Doris"—Comedy).
Dec. 25—A Journey to Nowhere (Comedy).
—Some of Our Biggest Star Performers (Comedy).
Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Drama).

General Film Company Features

BLACK CAT FEATURE.

Dec. 12—In a Looking Glass (Two parts—Drama).
Dec. 19—The Little Brown Mole (Two parts—Drama).
Dec. 26—A Tale from the Decameron (Two parts—Drama).

BROADWAY STAR FEATURES.

Dec. 2—Our Other Lives (Three parts—Dr.).
Dec. 16—Pep's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Nov. 24—Twin Souls (Three parts—Drama).
Dec. 1—Butts Casey—Crook (Two parts—Dr.).
Dec. 8—Master of Her Soul (Three parts—Drama).
Dec. 22—The Dawn of Wisdom (Three parts—Drama).

A Welcome Visitor Each Week in Every Business Home Where Moving Pictures Are of Interest

The Moving Picture World

Is Admirably Adapted to Carry Any Little Message Which You May Wish to Send

Our Classified Advertisements at Five Cents Per Word
Will Produce Remarkable Results —One Dollar for Twenty Words or Less.

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"ROBINSON CRUSOE"

EVERYBODY'S HERO

5—FULL PARTS—5

Made by HENRY W. SAVAGE
America's Foremost Producer

GEO. F. DRISCOLL

His Majesty's Theatre, Montreal

Provincial Rights money-maker for "live wires" because this picture means S.R.O. for exhibitors and its efficacious drawing powers will last forever as the story has. Exhibitors write or wire me for this clean, wholesome historical super-feature-de-luxe. MORE BIG ONES TO FOLLOW.

All Communications to Montreal

New York address—
801 Godfrey Bldg.

Montreal address—
(permanent)
His Majesty's Theatre

REMOVAL NOTICE

On account of the steady increase of new customers and continued patronage of our old ones, we were forced to seek larger quarters, and now occupy the building at

1233 VINE STREET

EXHIBITORS

Why not deal with a progressive house, and one whose reputation is known to every exhibitor in the country?

Home of
Rembusch's Crystal Gold Fibre Screen

WHY Have the Largest and Best Theatres Installed Them?

Stanley, Regent, Arcadia, Victoria, Savoy, Great Northern, Coliseum, Frankford, Logan and Logan Auditorium, Wishart, Richmond, Empire, Ridge Ave. Druary, Hamilton, Lancaster, Hunts, Wildwood, Queen, Wilmington, and the New Beautiful Strand seating twenty-five hundred, also fifty other large theatres.

WHY? A Demonstration will convince you.

This is the finest screen made in the world
Write, wire or 'phone, and we will give you a demonstration free of cost.

Calehuff Supply Co.

CHAS. A. CALEHUFF, President.

1233 Vine Street, Philadelphia, Pa.

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 2008, 2010.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 13—Number 50 (Topical).
Dec. 20—Number 51 (Topical).
Dec. 27—Number 52 (Topical).
Jan. 3—Number 53 (Topical).

BIG U.

Dec. 7—Seeds of Jealousy (Drama) (Special).
Dec. 15—The Wrong Heart (Drama) (Special).
Dec. 21—No regular Big U this day.
Dec. 21—Moonshine Blood (Special Release—Drama).
Dec. 28—No regular Big U this day.
Dec. 28—Special release. Title not yet decided.
Dec. 31—Special release. Title not yet decided.
Jan. 4—No regular Big U this day.
Jan. 4—The Uprising (Special Release—Dr.).
Jan. 7—Title not yet decided.

BISON.

Dec. 9—The Good Woman (Two parts—Dr.).
Dec. 16—The Taint of Fear (Two parts—Dr.).
Dec. 23—Fighting Joe (Two parts—Drama).
Dec. 30—Giant Powder (Two parts—Drama).
Jan. 6—Blood Money (Two parts—Drama).

GOLD SEAL.

Nov. 28—Should She Have Told (Three parts—Drama).
Dec. 5—Ashes (Three parts—Drama).
Dec. 12—The Two Roads (Three parts—Dr.).
Dec. 26—Birds of a Feather (Three parts—Drama).
Jan. 2—An Old Soldier's Romance (Three parts—Drama).

IMP.

Dec. 10—(No release this day).
Dec. 10—Bubbles (Drama) (Special).
Dec. 15—Scratched (Two parts—Drama).
Dec. 17—No release this day.
Dec. 22—In the Dead O'Night (Two parts—Drama).
Dec. 24—No regular Imp this day.
Dec. 24—The Woman Who Learned.
Dec. 29—Toto of the Byways (Two parts—Dr.).
Dec. 31—No regular Imp this day.
Jan. 5—The Moral Right (Two parts—Dr.).
Jan. 7—The Whelp (Drama).

JOKER.

Dec. 2—Scrappily Married (Comedy).
Dec. 9—The Tramp Chef (Comedy).
Dec. 16—Their Dark Secret (Comedy).
Dec. 23—Jags and Jealousy (Comedy).
Dec. 30—Mines and Matrimony (Comedy).
Jan. 6—Love in Suspense (Comedy).

LAEMMLE.

Dec. 13—Green Eyes (Drama).
Dec. 16—No release this day.
Dec. 16—Mother's Guiding Hand (Drama) (Special).
Dec. 20—No regular Laemmle this day.
Dec. 20—Homeless (Special Release—Drama).
Dec. 23—No regular Laemmle this day.
Dec. 27—Stronger than Steel (Two parts—Dr.).
Dec. 30—No regular Laemmle this day.
Dec. 30—Special release. Title not yet decided.
Jan. 3—No regular Laemmle this day.
Jan. 3—Alone in the World (Special release—Drama).
Jan. 6—No regular Laemmle this day.

L-KO.

Dec. 3—No release this day.
Dec. 6—The High Diver's Curse Two parts—Comedy)
Dec. 13— Murdered by Mistake (Two parts—Comedy).
Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).

NESTOR.

Nov. 24—Married a Year (Comedy).
Nov. 27—The White Turkey (Comedy).
Dec. 4—Pass the Prunes (Comedy).
Dec. 8—Oh You Honeymoon (Comedy).
Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).

POWERS.

Dec. 21—No regular Power's this day.
Dec. 24—Nervy Nat Has His Fortune Told (Comedy Cartoon).
—In the Heart of India As Seen by Dr. Dorsey (Educational).
Dec. 26—Such Is Life in Alaska (Hy Mayer Travelogue).
Dec. 28—No regular Powers this day.
Dec. 31—Sammie Johnsin Slumbers Not (Cartoon Comedy).
Jan. 4—No regular Powers this day.
Jan. 7—The Trials of Willie Winks (Cartoon Comedy).

RED FEATHER.

Nov. 27—The Mainspring (Five parts—Dr.).
Dec. 4—Kinkaid, Gambler (Five parts—Dr.)
Dec. 11—The Morals of Hilda (Five parts—Drama).
Dec. 18—Mixed Blood (Five parts—Drama).
Dec. 25—A Child of Mystery (Five parts—Dr.).
Jan. 1—Polly Put the Kittle On (Five parts—Drama).

REX.

Dec. 14—The Lawyer's Secret (Two parts—Drama.)
Dec. 15—No release this day.
Dec. 17—No release this day.
Dec. 17—Love or an Empire (Two parts—Dr.) (Special).
Dec. 21—The Ivy and the Oak (Two parts—Drama).
Dec. 23—The Rock of Riches (Special Release—Drama).
Dec. 24—Mr. Vampire (Two parts—Drama).
Dec. 29—No regular Rex this day.
Dec. 29—Special release. Title not yet decided.
Dec. 31—The Prodigal Daughter (Drama).
Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—Special release, title not yet decided.
Jan. 7—No regular Rex this day.

VICTOR.

Dec. 7—The Shadow (Two parts—Comedy—Drama).
—Racoons (Educational).
Dec. 12—No release this day.
Dec. 12—Billy the Bandit (Comedy (Special).
Dec. 14—It Didn't Work Out Right (Comedy).
Dec. 19—No regular Victor this day.
Dec. 19—So This Is Paris (Special release—Comedy).
Dec. 22—It's Great to Be Married (Comedy).
Dec. 28—Good Morning, Judge (Two parts—Comedy).
Jan. 2.—Bombs and Banknotes (Comedy).
Jan. 5—How to Be Happy Though Married (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.
Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.

UNIVERSAL SPECIAL FEATURE.

Dec. 11—Liberty No. 17, "A Trail of Blood" (Two parts—Drama).
Dec. 18—Liberty No. 18, "The Wolf's Nemesis" (Two parts—Drama).
Dec. 19—Little Partner (Three parts—Drama).
Dec. 25—Liberty No. 19, "An Avenging Angel" (Two parts—Drama)
Dec. 31—Liberty No. 20, "A Daughter of the U. S. A." (Two parts—Drama).

UNIVERSAL (STATE RIGHTS)

October—Idle Wives (Seven parts—Drama)
December—The People vs. John Doe (Six parts—Drama).

Bluebird Photoplay, Inc.

Nov. 20—The Measure of a Man (Five parts—Drama).
Nov. 27—The Bugler of Algiers (Five parts—Drama).
Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).
Dec. 18—The Right of Mary Blake (Five parts—Drama).
Dec. 25—The Right to Be Happy (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama)
Nov. 23—The Star Rucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

NIAGARA FILM STUDIOS.

Dec. 28—The Perils of Our Girl Reporters (Episode No. 1, "The Jade Necklace"—Two parts—Drama).

NORTH AMERICAN.

Nov. 27—Sequel to Diamond from the Sky (Chapter 1—"Fate and Death"—Two parts—Drama).
Dec. 4—Sequel to Diamond from the Sky (Chapter 2—"Under Oath"—Two parts—Drama).
Dec. 11—Sequel to Diamond from the Sky (Chapter 3—"Sealed Lips"—Two parts—Drama).
Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Dec. 7—The Vampires (Episode No. 3, "The Ghost"—Three parts—Drama).
Dec. 12—Mutual World Tours, No. 6, The Nile, Carcassone and Lake Laserne (Travel).
Dec. 13—See America First (Scenic).
—Kartoon Komics.
Dec. 14—The Vampires (Episode No. 4, "The Dead Man's Escape"—Three parts Drama).
Dec. 17—Reel Life, Number 33 (Mutual Film Magazine).
Dec. 20—See America First (Travel).
—Kartoon Komics (Cartoon Comedy).
Dec. 21—The Vampires (Episode No. 5, "The Eyes that Hold"—Three parts—Dr.).
Dec. 21—Mutual Tours Around the World (Morocco, Chantilly, by the Mediterranean (Travel).
Dec. 24—Reel Life, Number 34 (Mutual Film Magazine).
Dec. 26—Mutual Tours Around the World (The Theve River, France; Florence, in the Swiss Alps) (Travel).
Dec. 27—See America First (Scenic).
—Kartoon Komics (Cartoon Comedy).
Dec. 28—The Vampires (Episode No. 6, "Satanas"—Three parts—Drama).
Dec. 31—Reel Life No. 35 (Mutual Film Magazine).

MUTUAL.

Dec. 7—Gertie's Latest Love Affair (Com.).
Dec. 8—Uncle Sam's Defenders, No. 1 "From Citizen to Soldier."
Dec. 8—Rehabilitated (Drama).
Dec. 9—Admirer's Three (Comedy).
Dec. 11—The Turn of the Wheel (Two parts—Drama).
Dec. 14—Title not yet reported.
Dec. 15—Uncle Sam's Defenders, No. 2, "Our Boys at the Border" (Topical).
Dec. 16—One Dollar Please (Comedy).
Dec. 18—Buddy's Christmas (Two parts—Dr.)
Dec. 20—Mutual Weekly No. 103 (Travel).
Dec. 21—The Elopement (Comedy).
Dec. 22—Uncle Sam's Defenders, No. 3, "A Jack Tar in the Making" (Topical)
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 25—Indiscretion (Two parts—Drama).
Dec. 28—Peter's Perfect Photoplay (Comedy).
Dec. 29—Title not yet reported.
Dec. 30—Grimsey the Bellhop (Star Comedy).

MUTUAL WEEKLY.

Nov. 15—Number 98 (Topical).
Nov. 22—Number 99 (Topical).
Nov. 29—Number 100 (Topical).
Dec. 6—Number 101 (Topical).
Dec. 13—Number 102 (Topical).
Dec. 20—Number 103 (Topical).
Dec. 27—Number 104 (Topical).

(Mutual Releases continued on page 2029.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 2008, 2010.)

(*Mutual Releases continued from page 2024.*)

MUTUAL CHAPLIN.

The Pawnshop (Two parts—Comedy).
Nov. 13—Behind the Screen (Two parts—Comedy).
December—The Rink (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Nov. 27—A Dream or Two Ago (Five parts—Drama) (No. 156).
Dec. 4—The Valley of Decision (American—Five parts—Drama) (No. 158).
Dec. 11—Lonesome Town (American—Five parts—Drama) (159).
Dec. 11—Miss Jackie of the Navy (Five parts—Drama) (160).

MUTUAL STAR PRODUCTION.

Dec. 18—The Twinkler (Five parts—Drama).
Dec. 25—The Innocence of Lizette (American—Five parts—Drama).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

SIGNAL FILM CORP.

Dec. 4—A Lass of the Lumberlands (No. 7—Two parts—Drama).
Dec. 11—A Lass of the Lumberlands (No. 8—Two parts—Drama).
Dec. 18—A Lass of the Lumberlands (No. 9—Two parts—Drama).
Dec. 25—A Lass of the Lumberlands (No. 10—Two parts—Drama).
Dec. 31—A Lass of the Lumberlands (No. 11—Two parts—Drama).

VOGUE.

Nov. 19—With or Without (Two parts—Com.).
Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Fracas (Two parts—Comedy).
Dec. 17—Treed (Two parts—Comedy).
Dec. 24—Fickle All Around (Two parts—Com.).
Dec. 31—Jealous Jolts (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Black Black Butterfly (Five parts—Drama).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Comedy).
Oct. 2—Nearly a Deserter (Comedy).
Oct. 16—Bridget's Blunder (Comedy).
Oct. 30—A Troublesome Trip (Comedy).
Nov. 13—A Villainous Pursuit (Comedy).
Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).

FAMOUS PLAYERS.

Nov. 27—Nanette of the Wilds (Five parts—Drama).
Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).

LASKY.

Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).

MOROSCO AND PALLAS.

Dec. 7—The Road to Love (Five parts—Dr.).
Dec. 21—The Right Direction (Five parts—Drama).
Dec. 28—The Redeeming Love (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).

PARAMOUNT-BURTON HOLMES.

Nov. 20—British Egypt (Scenic).
Nov. 27—The Real Streets of Cairo (Scenic).
Dec. 4—The Lower Nile (Scenic).
Dec. 11—The Upper Nile (Scenic).
Dec. 18—Going to Halifax (Scenic).
Dec. 25—Land of Evangeline (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 5—40th Release (Edu.).
Nov. 12—41st Release (Edu.).
Nov. 19—42d Release (Edu.).
Nov. 26—43d Relase (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).
Dec. 18—Going to Halifax (Scenic).
Dec. 25—The Land of Evangeline (Scenic).

Pathe Exchange, Inc.

ASTRA.

Dec. 17—The Shielding Shadow, No. 12, "The Stolen Shadow" (Two parts—Dr.).
Dec. 17—Pearl of the Army, No. 3, "The Silent Menace" (Two Parts—Drama).
Dec. 24—The Shielding Shadow, No. 13, "The Hidden Menace" (Two parts—Dr.).
Dec. 24—Pearl of the Army, No. 4, "War Clouds" (Two parts—Drama).
Dec. 31—The Shielding Shadow, No. 14, "Absolute Black" (Two parts—Drama).
Dec. 31—Pearl of the Army, No. 5, "Somewhere in Grenada" (Two parts—Drama).

GOLD ROOSTER.

Nov. 26—Arms and the Woman (Five parts—Drama).
Dec. 3—Divorce and the Daughter (Five parts—Drama).
Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).
Dec. 24—The Romantic Journey (Five parts—Drama).
Dec. 31—Joy and the Dragon (Five parts—Dr.).

PATHE.

Dec. 10—The Faithless Friend (Two parts—Drama).
Dec. 10—Florence Rose Fashions, No. 10, "Fashions and Charity" (Fashions).
Dec. 17—The Taint (Three Parts—Drama).
Dec. 17—Bobby-Bear, Investigator (Educational—Colored).
—Spanish Costumes and Dances (Costumes—Colored).
Dec. 24—Against Heavy Odds (Drama).
Dec. 24—Florence Rose Fashions, No. 11, "A Day of Sport" (Fashions) and —Young Fur Bearing Animals (Edu).
Dec. 31—Florence Rose Fashions, No. 12, "Frills and Thrills" (Fashion) and —Making Rasins (Cal.) (Edu.).
Dec. 31—Silk Industry (Industrial).

PATHE NEWS.

Dec. 16—Number 101, 1916 (Topical).
Dec. 20—Number 102 (Topical).
Dec. 23—Number 103 (Topical).
Dec. 27—Number 104 (Topical).
Dec. 30—Number 105 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).
Dec. 17—Luke's Fireworks Fizzle (Comedy).
Dec. 24—Luke Locates the Loot (Comedy).
Dec. 31—Luke's Shattered Sleep (Comedy).

Triangle Film Corporation.

FINE ARTS.

Nov. 26—The Children Pay (Five parts—Dr.).
Dec. 2—Children of the Feud (Five parts—Drama).
Dec. 9—The Wharf Rat (Five parts—Drama).
Dec. 16—The Matrimaniac (Five parts—Dr.).
Dec. 23—The Heiress at Coffee Dan's (Five parts—Drama).

INCE.

Nov. 26—The Devil's Double (Five parts—Dr.).
Dec. 2—The Criminal (Five parts—Drama).
Dec. 9—Bawbs o' Blue Ridge (Five parts—Drama).
Dec. 16—The Sin Ye Do (Five parts—Drama).
Dec. 23—A Gamble in Souls (Five parts—Dr.).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 8—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

Unicorn Film Service.

BUFFALO.

Nov. 16—The Border Strife (Drama).
Nov. 19—The Gulf (Two parts—Drama).
Nov. 28—The Guilty Hand (Two parts—Drama).

GAIETY.

Nov. 19—Easy Come and Easy Go (Comedy).
Dec. 1—Watches and Women (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).

JOCKEY.

Nov. 15—Saturday Night (Two parts—Comedy).
Nov. 16—Davy's Daily Doings (Comedy).
Nov. 30—Curse You, Jack Dalton (Comedy).

JUDY.

Nov. 17—A Sorry Plight (Comedy).
Nov. 28—He Loved and Rode Away (Comedy).
Dec. 3—Rocking the Baby to Sleep (Comedy).

PURITAN.

Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.

Nov. 13—The Desert's Prize (Two parts—Dr.).
Nov. 27—The Flower of the Prairie (Two parts—Drama).
Dec. 1—The Brand of Cain (Drama).

SUNSET.

Nov. 13—Wanted (Drama).
Nov. 18—Slaves of Passion (Three parts—Dr.).
Nov. 27—Deserted (Drama).
Dec. 1—Love's Sacrifice (Drama).

SUPREME.

Nov. 15—Tangles Fates (Drama).
Nov. 16—A Timely Reward (Drama).
Nov. 30—Whose was the Hand (Two parts—Dr.).
Dec. 3—The Telltale Heart (Drama).

LILY.

Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.

Nov. 29—His Other Wife (Drama).
Dec. 2—The Heart of Ramona (Three parts—Drama).

UTAH.

Nov. 29—Scarbrow's Revenge (Drama).
Dec. 3—Love's Mirage (Drama).

MONMOUTH FILM CORP.

Dec. 4—Jimmie Dale, alias, "The Grey Seal" (Episode No. 1—Two parts—Dr.).
Dec. 11—Jimmie Dale, alias, "The Grey Seal" (Episode No. 2—"The Stolen Rubies"—Two parts—Drama).
Dec. 18—Jimmie Dale, alias, "The Grey Seal" (Episode No. 3—"The Counterfeit Five"—Two parts—Drama).
Dec. 25—Jimmie Dale, Alias "The Grey Seal" (Episode No. 4—Two parts—Dr.).

BILLY WEST COMEDIES.

Dec. 1—His Married Life (Two parts—Dr.).
Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 2008, 2010.)

Feature Releases

ART DRAMAS, INC.

Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.

Nov. 20—Some Kid (Comedy).
Nov. 27—Tramp, Tramp, Tramp (Comedy).
Dec. 4—The Sea Nymphs (Comedy).
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).
Dec. 25—Cupid's Uppercut (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

FOX FILM CORPORATION.

Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Island of Desire (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).

GREATER VITAGRAPH (V-L-S-E, INC.).

Dec. 11—The Scarlet Runner, No. 11, "The Missing Chapter" (Two parts—Drama).
Dec. 11—The Enemy (Five parts—Drama).
Dec. 11—Rah, Rah, Rah! (Comedy).
Dec. 11—Capt. Jinks' Hidden Treasure (Com.).
Dec. 18—Whom the Gods Destroy (Five parts—Drama).
Dec. 18—Help, Help, Help (Comedy).
Dec. 18—Capt. Jinks' Sprained Ankle (Com.).
Dec. 18—The Scarlet Runner, No. 12, "The Car and the Girl" (Last No.) (Two parts—Drama).
Dec. 25—The Ninety and Nine (Five parts—Drama).
Dec. 25—Shanks and Chivalry (Comedy).
Dec. 25—Captain Jink's Getaway (Comedy).

INTERNATIONAL FILM SERVICE INC.

Dec. 4—International Split Reel (Cartoon and Scenic).
Dec. 5—Hearst-International News Pictorial No. 97 (Topical).
Dec. 8—Hearst-International News Pictorial No. 98 (Topical).
Dec. 11—International Split Reel (Cartoon and Scenic).
Dec. 12—Hearst-International News Pictorial No. 99 (Topical).
Dec. 15—Hearst-International News Pictorial No. 100 (Topical).
Dec. 18—International Split Reel (Cartoon and Scenic).
Dec. 19—Hearst-International News Pictorial No. 101 (Topical).
Dec. 22—Hearst-International News Pictorial No. 102 (Topical).
Dec. 25—International Split Reel (Cartoon and Split Reel).
Dec. 26—Hearst-International News Pictorial No. 103 (Topical).
Dec. 29—Hearst-International News Pictorial No. 104 (Topical).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Dec. 4—The Breaker (Essanay—Five parts—Drama).
Dec. 11—A Message to Garcia (Edison—Five parts—Drama).
Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
Nov.—The Foolish Virgin (Drama).
Nov.—Panthea (Drama).
December—The Argyle Case (Drama).

SUNBEAM MOTION PICTURE CORPORATION.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Nov. 27—The Man She Married (Five parts—Drama).
Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).
Dec. 25—The World Against Him (Five parts—Drama).

States Right Features

ARGOSY FILM INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

EDUCATIONAL FILMS CORP.

December—Snow White (Four parts—Fairy Tale).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

HARPER FILM CORP.

Nov.—Civilization (Drama).

KING BAGGOT.

Dec.—Absinthe (Drama).

B. S. MOSS MOTION PICTURE COR.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

PEAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORPORATION.

October—The Soul of a Child (Five parts—Dr.)

HENRY W. SAVAGE.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.)

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

UNITY SALES CORPORATION.

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

TWEEDLEDUM RELEASES (UNITY).

Oct. 9—Torpedoed by Cupid (Comedy).
Oct. 16—A Scrumbled Honeymoon (Two parts—Comedy).
Oct. 23—Some Hero (Comedy).
Oct. 30—Tweedledum's Busy Night (Two parts—Comedy).
Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

WARNER BROS.

December—Robinson Crusoe.

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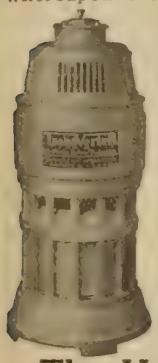

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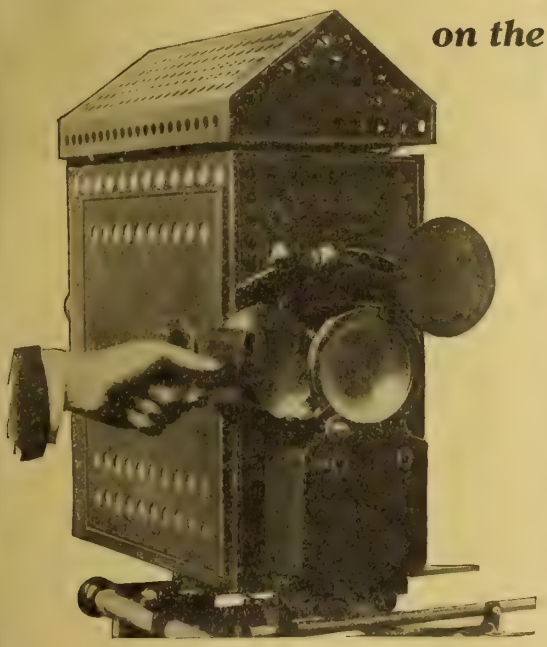

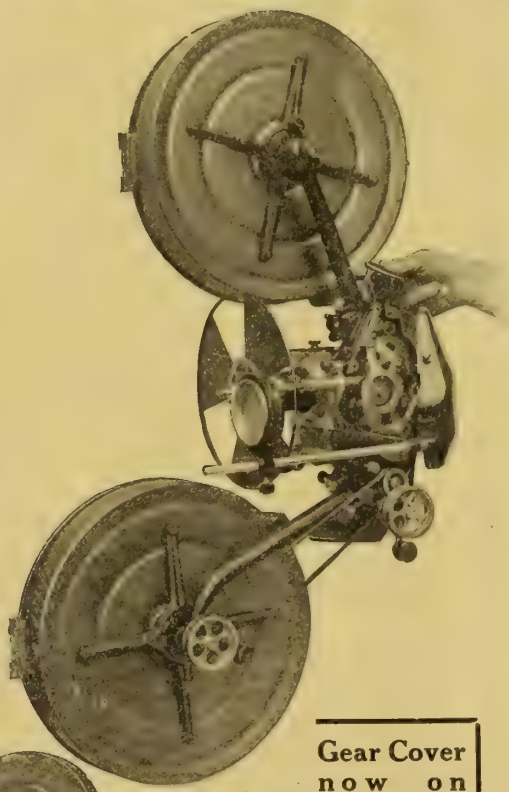

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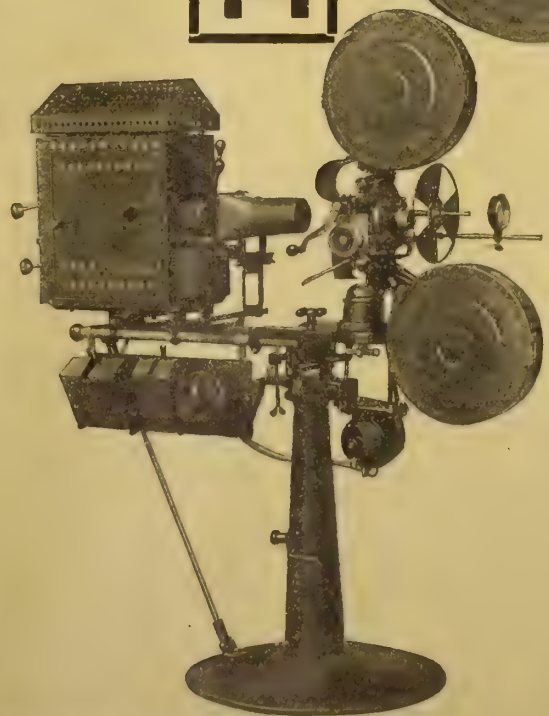

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